



**The development of a teachers' pedagogical guidebook  
based on Dalcroze Eurhythmics for teaching  
multicultural music lessons in the elementary schools  
of South Korea**

**Thèse**

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## RÉSUMÉ

En Corée du sud, l'éducation musicale multiculturelle fait partie des programmes d'études de l'école primaire et les manuels scolaires comportent des répertoires d'exemples musicaux provenant de diverses régions du monde. Pourtant, malgré la place accordée à l'éducation multiculturelle dans les programmes scolaires, un certain nombre d'études ont soulevé la nécessité de méthodes d'enseignement favorisant chez l'élève une réelle compréhension de la musique en tant que culture. Ces recherches soulignent que les activités musicales proposées aux élèves doivent leur permettre de vivre des expériences musicales qui ne dissocient pas les musiques du monde de leur contexte culturel. Elles considèrent également que ces expériences musicales doivent être incarnées, vécues corporellement — à l'image des pratiques musicales du monde — et faire appel à la participation active de l'élève.

La présente recherche, qui vise l'élaboration d'un guide pédagogique pour l'enseignement multiculturel de la musique dans les écoles primaires de la Corée du sud, s'appuie sur la rythmique Jaques-Dalcroze. Jaques-Dalcroze considère que le lien puissant qui existe entre la musique et les êtres humains est ancré dans la nature même du rythme qui est intrinsèquement lié au mouvement corporel. Cette approche pédagogique musicale, centrée sur l'expérience de l'élève et son interaction avec les autres, contribue à la découverte de soi et de l'autre; elle s'avère propice à l'appropriation de sa propre culture musicale et des diverses cultures musicales du monde. Le modèle de Van der Maren (2003), rattaché à la recherche de développement, nous a servi de cadre méthodologique pour l'élaboration et la conceptualisation de notre outil pédagogique. Le contenu de ce dernier a été déterminé en tenant compte des besoins du milieu scolaire et des recommandations découlant d'une recension de la littérature scientifique sur l'éducation musicale multiculturelle. Y sont abordés, les fondements théoriques du multiculturalisme et leurs applications pratiques en éducation musicale; les caractéristiques de la rythmique Jaques-Dalcroze et ses principes pédagogiques.

Notre guide pédagogique, qui prend la forme d'un livre électronique *E-book*, présente une série d'activités et de stratégies pédagogiques illustrées par soixante-huit clips vidéographiques réalisés avec des élèves coréens de la première à la sixième année du primaire. Il a été testé par la chercheuse et évalué par trois enseignants de l'école primaire

en Corée du sud. Les données générées par les essais *in situ*, les captations vidéographiques et les entretiens réalisés auprès des enseignants nous ont permis d'améliorer le contenu et la forme de notre prototype.

Mots clés : multiculturalisme, musique et culture, éducation musicale multiculturelle, *embodiment*, rythmique Jaques-Dalcroze, guide pédagogique, stratégies d'enseignement-apprentissage, approche éducative holistique

## ABSTRACT

Multicultural music education in Korea is part of national curricula, and diverse music repertoires from different regions of the world have been introduced in elementary music textbooks. Yet, a number of studies have raised the necessity of teaching methods that integrate cultural context through a variety of musical experiences and allow students to understand music as culture. These studies emphasize that actual, direct, and comprehensive musical experiences are essential for understanding music and its cultural characteristics, and that bodily experience is a significant part of such music practices. This study draws upon the powerful connection that Jaques-Dalcroze found between music and human beings in the spontaneous nature of rhythm and its relationship with body movement, which inspires students to discover themselves as well as others through exploring music and cultural context in the process of multicultural music learning.

The goal of the present study was to create a pedagogical guide grounded in Dalcroze Eurhythmics for teachers incorporating multicultural education into their music lessons, particularly at elementary-school levels in Korea. Following a methodological approach specific to the development of pedagogical tools based on Van der Maren's (2003) model, the topics of the tool were determined according to the needs revealed through review of the existing multicultural music education research literature. Theoretical analyses linked to these topics were carefully selected from literature addressing the implications of multiculturalism and the fundamental purpose of multicultural music education, the characteristics of embodied teaching and learning approaches, and the pedagogical principles of Dalcroze Eurhythmics. A series of practical pedagogical activities and strategies, exemplified by video clips, was developed to support teachers. Following its elaboration, the prototype tool—a text e-book with 68 accompanying video clips—was tested and evaluated by the researcher and three Korean elementary-school music teachers. Evaluation data generated through in situ teaching, video-recordings, and semi-structured interviews were used to improve the prototype.

Keywords: Multiculturalism, music and culture, multicultural music education, bodily/embodied learning, Dalcroze Eurhythmics, pedagogical guidebook, teaching/learning strategies, holistic education approach

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## INTRODUCTION

My interest in multicultural music education based on Dalcroze Eurhythmics is an output of what I've been thinking about and looking for while teaching music to students of all ages for twenty years as a music educator. This interest stems first from my own experience with Dalcroze Eurhythmics. As an Asian Dalcroze practitioner, I have always thought that this approach encompasses a wide range of musicianship—the rhythmic relationship with human movement can be applied to all forms of music in the world. When I was developing this research, I was able to participate in Smithsonian Folkways world music pedagogy courses to learn music in terms of its connection with culture. I discovered there that there are many different characteristics of human movement in world music cultures, which convinced me that the Dalcroze Eurhythmics approach can serve as a tool for helping students to experience a wide variety of music through their own body movements. In particular, South Korea's social interest in multiculturalism and need for multicultural education greatly motivated me to apply this approach to multicultural music education. In this research, I've paid special attention to the teachers who incorporate multicultural education into their music lessons in Korean elementary schools, because teachers directly impact the education and can promote and awaken students' interest in other people's music and culture, as well as in their own. Additionally, while Dalcroze Eurhythmics has been described in teachers' manuals and music textbooks for South Korean elementary schools as one of important educational tools, it was not taught in relation to multicultural music education.

The objective of this research is therefore to develop a teachers' pedagogical guidebook based on Dalcroze Eurhythmics for teaching multicultural music lessons in the elementary schools of South Korea. The Dalcrozian frame of reference makes it possible to examine, to varying degrees, the educational, musical, bodily, and cultural aspects associated with multicultural music education.

This study addresses teachers' need for a holistic teaching approach that allows students to experience all dimensions of musical practices related to cultural context. It shows the importance of embodied musical and cultural experiences through the pedagogical principles of Dalcroze Eurhythmics.

Chapter I discusses the research issues, specifies the goal of the research, and presents the methodological approach. The methodology chosen is comprised of five stages based

on the model proposed by Van der Maren (2003). The first and second steps are market analysis and project specifications, presented in Chapter II. The data comes from Korean multicultural education literatures (national curricula, teachers' manuals, textbooks used in primary music education, and research results). The third step, presented in Chapter III, builds a conceptual framework and model via a literature review aimed at gathering the necessary knowledge for guidebook design. The fourth step, presented in Chapter IV, proceeds to the technical preparation and construction phase of the prototype in order to develop different variants of the tool. The fifth step, presented in Chapter V, describes the various testing, adjustment, and evaluation steps that contributed to the final version of the educational tool. The Conclusion presents the main contribution of the research, its limitations, and suggestions for further research.

## CHAPTER I – RESEARCH ISSUES, OBJECTIVES, AND METHODOLOGY

This first chapter presents the context in which this research takes place, its objective, and its methodological approach.

### 1.1 State of the problem

Korea is one of the most homogeneous countries in the world in terms of language, ethnicity, and cultural heritage. However, it is now rapidly transforming into a dynamic, multi-ethnic society. As Korea joined the global community in the late 20th century, the nation's economics, politics, and cultures changed, and an influx of new residents entered society.<sup>1</sup> In August 2007, the United Nations Committee on Elimination of Racial Discrimination (CERD) stated in its report that Korea should move away from the image of a single-race nation and recognize the multi-ethnic nature of Korean society. To this end, it recommended taking appropriate actions in the fields of education, culture, and information, and including information on the history and culture of different countries in elementary and secondary school curricula (United Nations General Assembly [UNGA], 2007). The 2019 *Statistical Monthly Report* released by the Ministry of Justice Korea Immigration Service indicated that as of December 2019 the number of foreigners had reached 2,524,656. In August 2007, the number of foreigners exceeded one million for the first time, but by June 2016 it was two million, and now the number of foreigners residing in Korea has exceeded 2.5 million. This is 4.9% of the total population of Korea,<sup>2</sup> and the proportion of foreigners is expected to continue to increase.<sup>3</sup>

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<sup>1</sup> The three factors generally discussed as causes that led the transformation to a multicultural society in Korea are increased international marriages with women from Asian countries, the influx of foreign labor, and the steadily increased number of refugees from North Korea (Kim, 2011; H. J. Kim, 2014; Min, 2013; Seung et al., 2019).

<sup>2</sup> Number of foreign residents in Korea tops 2.5 million. (2020, February 17). *YONHAP NEWS*. <https://en.yna.co.kr/view/AEN20200217003000315>

The graph of foreigners' status in Korea can be found at [http://www.index.go.kr/potal/main/EachDtlPageDetail.do?idx\\_cd=2756](http://www.index.go.kr/potal/main/EachDtlPageDetail.do?idx_cd=2756)

<sup>3</sup> Toward multicultural Korea? (2016, June 27). *Asian Century Institute*. <https://asiancenturyinstitute.com/migration/1181-towards-a-multicultural-korea>

Due to social changes, the number of children from multicultural families is also increasing.<sup>4</sup> The first time the Ministry of Education counted the number of multicultural students was in 2006, when these students numbered 9,389. In the same year, the government announced, “Measures to Support Education for Multicultural Families” (Min, 2013). The 2019 *Survey of Multicultural Students* conducted by the Korean Educational Statistics Service indicated based on 2018 data that the total number of students in a multicultural family had reached 137,225. Looking more closely at the statistics, the ratio of multicultural students in elementary school (3.8%) is higher than in middle (1.7 %) or high school (0.8 %). Given that elementary school students will soon attend middle and then high school, it is not difficult to predict that the proportion of multicultural students will continue to increase regardless of school level. The continuous increase in the number of children from multicultural families in Korea shows that strengthening teachers’ multicultural teaching capacity is not merely an option but an essential and inevitable demand of the times (H. J. Kim, 2014). In response to social interest in multiculturalism, starting from the seventh national curriculum implemented in 2000 and then in the 2007, 2009, and 2015 revisions, multicultural music education has been implemented in elementary schools and all music textbooks officially authorized by the government have included multicultural content.<sup>5</sup>

In accordance with this, journal papers and theses on the topic have also increased, and research papers are still continuing to appear. In the initial stage in bringing multiculturalism into Korea in the 2000s, theoretical studies mainly suggested the direction, role, and necessity of multicultural music education (Park, 2015). Starting from 2009, the scope of research subjects expanded to include instructional model, educational program development, teaching method, teacher education, and operational status and perception (Kim, 2010). By 2015, the research concentrated on analysis of curricula and textbooks

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<sup>4</sup> “Multicultural families” in Korea refers to families where various cultures coexist within one family, including international marriage families and marriage immigrants.

Retrieved from

<http://law.go.kr/lslInfoP.do?lsiSeq=199550&urlMode=engLslInfoR&viewCls=engLslInfoR#0000>

<sup>5</sup> Music is one of ten subjects in the primary curriculum in elementary school in South Korea. There is (1) moral education, (2) Korean language, (3) social studies, (4) mathematics, (5) science, (6) physical education, (7) music, (8) fine arts, (9) practical art, and (10) English language. Moral education, social studies, and music have multicultural units or content, and this content is mandatory. In the case of other subjects, they add a multicultural dimension to the main curriculum. For example, in physical education, a traditional Philippine dance is taught; in fine arts, world pottery is introduced; in Korean language, a Vietnamese folktale is a part of the teaching material.

(especially foreign ones), practical teaching methods, evaluation, world music education, theory of multicultural education (targeting various school-level textbooks), the national curriculum, analysis of multicultural education programs, comparison of multicultural music curricula from different countries with the Korean curriculum, analysis of multicultural content in foreign music textbooks, investigation of foreign songs presented in Korean textbooks, and examination of Korean music presented in other countries' textbooks (Oh & Cho, 2019; Park, 2015).

Music education scholars have examined the meaning and the scope of multicultural music education theoretically and practically in order to create a multicultural music education model that reflects the characteristics of Korean society. They noticed that, unlike other multi-ethnic societies, Korea is traditionally homogeneous with a shared cultural identity, language, and ethnic origin. So, what multi-ethnic societies aim for cannot be applied intact in the context of Korea. Accordingly, Korean multicultural music education sets two goals in relation to the direction of teaching guidance. First, music education is about understanding the music of different cultures based on a global perspective suitable for the era of globalization. In order to achieve this goal, the national curriculum aims to teach historical, cultural, and social information about many countries around the world through music education. This education is for all students, not any specific group. Second, multicultural music education aims to help students from multicultural families, regarded as minority ethnic groups in Korea, to adapt to Korean culture and society (Seung et al., 2019). In this case, multicultural music education functions as social education to socialize students in multicultural families, to incorporate their cultural traditions into school activities, and at the same time to cultivate emotional assimilation,<sup>6</sup> tolerance, cooperation, and solidarity in Korean students (Ann, 2014; Kim, 2011; Min, 2009; Seung et al., 2019). However, in recent years the term “cultural diversity education” has become more common than “multicultural education” (H. J. Kim, 2014; Park, 2015). The term “cultural diversity” highlights the essential meaning of multicultural education, and this shows an attempt to actively recognize the value of diverse cultures. H. J. Kim (2014) notes how multicultural music education that generally aims to sing folk songs of other countries or functions as an assimilation policy for minority students has moved forward to include more varied activities in learning music and

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<sup>6</sup> Music education scholars value the emotional aspect of music education based on integrated musical activities (singing, playing instruments, body expression, etc.), which are very effective in multicultural education compared with other subjects (Ann, 2014; Kim, 2011; Min, 2009; Seung et al., 2019).

understanding different people's way of life. Park (2014) agrees that multicultural education should be carried out for all members of society to have an attitude of embracing and creating multicultural situations, beyond the method of caring for minority migrant groups. Overall, multicultural music education in Korea is gradually approaching the essential meaning of multicultural education. There is a change from using multicultural music education as an assimilationist approach targeting minorities to making an effort to understand their music, culture, and lives. Accordingly, education is changing from treating music as only an object of singing to understanding the historical and social context of music-making.

Despite a change of perspective in Korean multicultural music education, there have been many comments from teachers in the field about the lack of materials and teaching methods, in particular what songs to use and how to teach them (Jang, 2016; Kim, 2011; H. J. Kim, 2014; Oh & Cho, 2019). Based on a survey of 278 music teachers, Jang (2016) found that "an overwhelming majority have positive attitudes toward multiculturalism and recognize the need for multicultural music education in classrooms. However, most of the music teachers felt unprepared, uncomfortable, or lacked sufficient music education in multiculturalism, and expressed interest in attending teacher training for multicultural music education" (p. 245). Regarding this issue, Jang pointed out that music textbooks do not offer enough content for multicultural music education in particular and multiculturalism in general. Therefore, he strongly suggested revision of music textbooks to include more multicultural teaching and learning materials. Similarly, a survey by H. J. Kim (2014) also found that teachers feel the necessity of multicultural music education but note the absence of teaching and learning materials that can be applied in the field. In her interviews, a majority of teachers described that they were teaching mostly using singing and listening activities in multicultural music class, and it was not different from other general music classes. In Kim's study, many teachers cited the need for educational materials such as records, videos, musical instruments, and training opportunities related to multicultural music education. Interestingly, Yoon's (2021) recent survey of 104 pre-service teachers' awareness, attitude, and understanding of multicultural music education revealed similar problems. The pre-service teachers cited that they are positively aware of multicultural music education, but understanding of it is limited. Yoon thus concluded that a sufficient multicultural music education program should be provided in pre-service teacher training courses.



In response to this need, music education researchers developed teaching methods that go beyond singing and listening centered activities to integrate cultural context through a variety of musical experiences (Ann, 2014; H. J. Kim, 2014; Y. H. Kim, 2014; Kim & Bang, 2007; Kim & Jang, 2009; Min, 2004; Oh, 2011; Park, 2014).<sup>7</sup> These methods emphasize that actual, direct, and comprehensive musical experiences—singing, playing an instrument, appreciating music, feeling music through dance, and creating bodily expression—are essential in understanding music and its cultural characteristics.

In particular, dancing is suggested as a significant way to relate with other cultures (Bang & Kim, 2007; Cho, 2021; Y. H. Kim, 2014; Kim & Jang, 2009; Min, 2009; Park, 2014; Seung et al., 2019). Multicultural music repertoires are commonly guided with a folk dance or games involving bodily movement, led by playing rhythmic ostinato while singing, or sung with a certain rhythmic pattern through physical activity. However, looking closely at these studies and music textbooks based on the 2009 and 2015 national curriculum revisions, it appears that the essential value of body movement for understanding music and culture goes unnoticed. Often, physical activities are limited to clapping or tapping rhythms without attention given to a student's felt experience, rhythmic sensations, and active participation. In most teaching approaches, students learn body movement by modeling the teacher's gestures or by watching video clips, and statements about physical activities rarely explain why students do a certain movement and how this reflects a larger purpose.

Body movement is an inherent part of the musical experience in many cultures and plays a significant role in multicultural music education. It is “the very source of our being in the world” (Sheets-Johnstone, 2011, p. 123) and constitutes a fundamental way of accessing knowledge and artistic engagement. Music education philosophers and researchers, as well as ethnomusicologists, emphasize the foundational value of body movement for understanding music and culture. They advocate a holistic approach to multicultural music education, an approach arising from bodily/embodyed learning that leads students to discover all dimensions of human musical practices (Blacking, 1973, 1977; Bowman, 2004; Bowman & Powell, 2007).

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<sup>7</sup> A more detailed presentation of these studies is available in chapter 2.

Jaques-Dalcroze (1865–1950), the well-known music educator, was a pioneer who sought to evoke the significance of body movement in learning music. He underscored the powerful connection between human beings and music in the spontaneous nature of rhythm and its relationship with bodily movement. His findings led him to conceive a bodily-grounded learning approach and to devise his pedagogy system called *Dalcroze Eurhythmics*,<sup>8</sup> which aims to awaken one's natural rhythmical power along with reflective body awareness. In his pedagogical approach, Jaques-Dalcroze highlights inner hearing, rhythmic movement and improvisatory activities based on embodied learning process. This approach echoes with what ethnomusicologists and music-education researchers consider essential in multicultural music education (Blacking, 1973; Campbell, 2000, 2004; Lew & Campbell, 2005; Marsh, 2008; Phuthego, 2005; Senders & Davidson, 2000; Shippers, 2010).<sup>9</sup> We can see this in the following remarks:

The practice of [Jaques-Dalcroze's] eurhythmics provides teachers with the means for the development of student musicianship by integrating the ear, the brain, and the body. (Campbell, 2000, p. 353) The Dalcroze approach may provide the difference between simple exposure to, and integral, intensive experience of the world's musics. (Campbell & Scott-Kassner, 1995a, p. 318)

Although studies have advocated embodied learning and suggested Dalcroze Eurhythmics as an appropriate approach to multicultural music education (Ann, 2014; Cho, 2021; H. J. Kim, 2014; Y. H. Kim, 2014; Kim & Jang, 2009), no study has specifically implemented it in the context of elementary multicultural music education in Korea.

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<sup>8</sup> Jaques-Dalcroze published his *Méthode Jaques-Dalcroze* in 1906. His approach was initially called "gymnastique rythmique" and "plastique rythmique," or simply "rythmique." Afterwards, John Harvey from the University of Birmingham started to name it *eurhythmics*, which is still used to describe the representative Jaques-Dalcroze approach (Ingham, 1920; Juntunen, 2016). Presently, this pedagogy is called Dalcroze Eurhythmics, and here the author uses this name to refer to Jaques-Dalcroze's pedagogy.

<sup>9</sup> Chapter 3 of this thesis addresses in more details the fundamental value of bodily learning in understanding music, human beings, and culture. It also discusses Jaques-Dalcroze's Eurhythmics approach and its relation to multicultural music education.

## **1.2 Objectives of the research**

### **Primary objective**

The aim of this research is to develop a pedagogical guide grounded in Dalcroze Eurhythmics for teachers who incorporate multicultural education in their music lessons, particularly at elementary-school levels in Korea.

### **Secondary objectives**

In order to fulfil the main objective of this research, the following objectives must also be achieved:

1. To gather the theoretical foundations that support the content of the tool.
2. To select the information needed by teachers to implement the Dalcroze pedagogical principles in their multicultural music lessons.
3. To develop examples of lesson scenarios based on Dalcroze Eurhythmics that teachers can integrate into their multicultural music teaching practices.
4. To validate the content of the educational tool with teachers from the target population.

## **1.3 Methodology**

In order to develop a pedagogical guide to help elementary Korean music teachers apply body movement grounded in the Dalcroze Eurhythmics approach in their multicultural music lessons, this study will adopt a development research design.

### **1.3.1 Van der Maren model**

Less documented than other qualitative approaches, development research makes up only a fraction of current educational research. Loiselle and Harvey (2007) define developmental research as “the analysis of the process of developing a product (educational materials, strategies, models, programs) that includes the conceptualization, development and testing of the product, taking into account the data gathered at each phase of the research approach and the existing scientific knowledge” (p. 44). The researcher is therefore involved in both the development activities and their analysis.

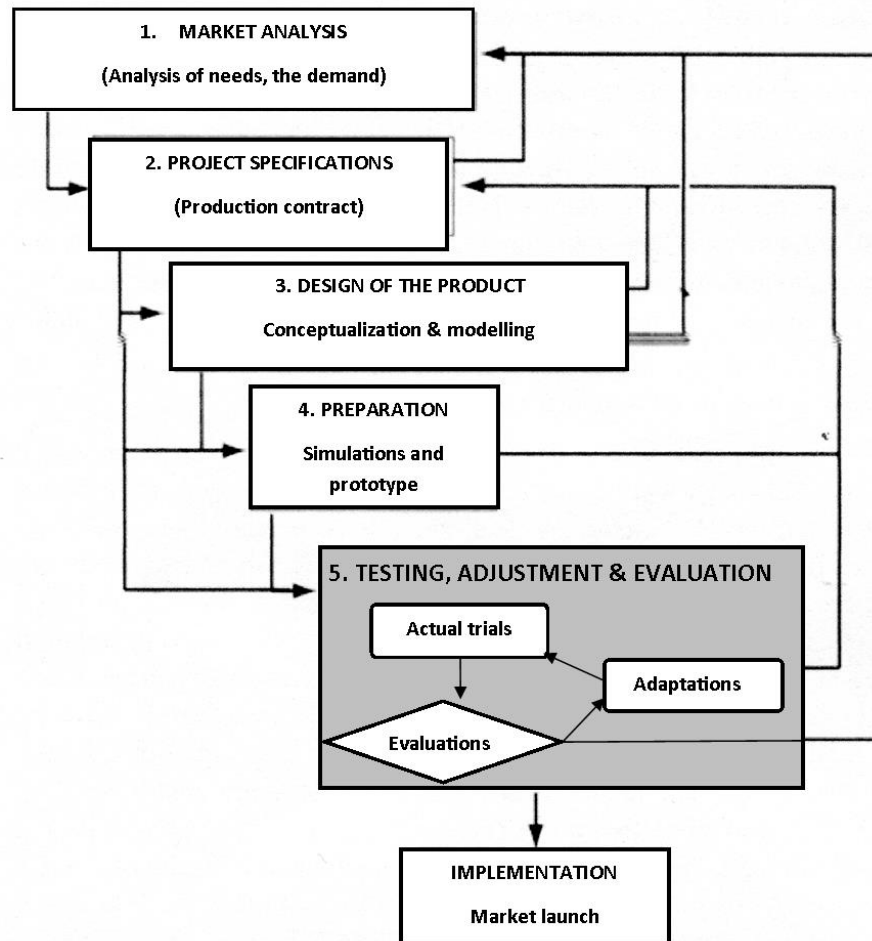
According to Loiselle and Harvey (2007), few methodological guidelines have been defined for researchers interested in developing educational products, models, or activities. Van der Maren's model (2003) have been chosen for the present research because the proposed approach specifically targets the development of pedagogical material in an educational context. Additionally, other researchers in music education have used this same methodological framework to develop teaching tools and have obtained convincing results (Héroux, 2006; Nantel, 2015; Robidas, 2010).

The planned design of the teaching material has been organized according to the research development approach. Van der Maren (2003) suggests a five-step process:

1. Market analysis
2. Project specifications
3. Conceptualization and modelling
4. Preparation
5. Testing, adjustment and evaluation

This research begins with a needs analysis and continues by developing precise project specifications, followed by a search of the relevant professional and academic literature in order to improve the pedagogical model. The model is then simulated and tested, and adjustments are made. The study finishes with an evaluation phase, since the product of the development research cannot be distributed unless we can guarantee the quality of its testing and evaluation (See Figure 1).

Figure 1: The Development of an Educational Product<sup>10</sup>



Reprinted from *La recherche appliquée en pédagogie: Des modèles pour l'enseignement* (p. 109), by J. Van der Maren, 2003. De Boeck Supérieur. Copyright 2003 by Jean-Marie Van der Maren.

<sup>10</sup> The translation of excerpts from Van der Maren's book was completed by a professional translator.

### 1.3.1.1 First and second steps: Market analysis and project specifications

The market analysis phase deals with a problem situation: something is missing, such that there is a need that must be filled by developing some material. Van der Maren considers (2003) that “for this material to perform well, we must know who will be using it and for what purpose, what the users must be able to do with it and in what context, and under whose guidance or after what kind of preparation they will be able to use it” (p. 111).<sup>11</sup> To develop and provide a pedagogical guidance grounded in Dalcroze Eurhythmics for teachers incorporating multicultural education in their music lessons, particularly at the elementary-school levels, we must take into account (a) the Korean national music curriculum, (b) the Korean elementary-school music teachers’ manuals, (c) the Korean elementary music textbooks, and (d) the needs identified by the teachers and researchers regarding multicultural music education in Korea. In reviewing the literature related to these points we identified the specific needs that the tool under development should meet and then outlined the major elements of the project (the project specifications). As Van der Maren (2003) indicates, “The specifications are the other side of the market analysis—they constitute its goal” (p. 111).<sup>12</sup> Chapter 2 presents a review of literature on Korean multicultural music education at the elementary level and delineates the project specifications.

### 1.3.1.2 Third step: Conceptualization and modelling

The conceptualization of the material corresponds to the abstract theoretical phase of research development. Van der Maren (2003) notes that “when we know what the problem is and the constraints on possible solutions, we must *analyze* the available knowledge in the field so that we can *synthesize* it and develop a *general model* of the educational material—that is, determine its essential elements (the content) and the broad outline (presentation or design)”<sup>13</sup> (p. 113). This study builds a conceptual framework by exploring three main fields. First, the concept of multiculturalism is examined through Taylor’s (1994) perspective. The

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<sup>11</sup> In French: “Pour que ce matériel soit performant, il faut savoir: à quoi et à qui il devra servir, ce que les utilisateurs devront pouvoir en faire, dans quel contexte ils l’utiliseront, sous quelles consignes ou à la suite de quelle préparation ils pourront l’utiliser?”

<sup>12</sup> In French: “Le cahier des charges est l’endos de l’analyse de la demande, il en constitue le but.”

<sup>13</sup> In French: “Sachant quels sont le problème et les contraintes posées aux solutions possibles, il s’agit d’*analyser* les connaissances disponibles dans le domaine pour, ensuite, *synthétiser* ces connaissances et élaborer un *modèle général* de l’objet pédagogique, c’est-à-dire déterminer quels en seront les éléments essentiels (contenu) et les grandes lignes (présentation ou design).”

concept of music in terms of its connection with culture and its implications for multicultural education—which is a foundation of participatory music education—is studied through the viewpoints of ethnomusicologists and music philosophers (Anderson & Campbell, 2010; Blacking, 1973; Bowman, 2004; Cain, 2005; Campbell, 2004, 2011, 2018; Campbell & Scott-Kassner, 1995a; Elliott, 1995; Fung, 2002; Nettl, 1983, 2005; Merriam, 1964; Palmer, 2002; Schippers, 2010; Volk, 2002; Wade, 2009). Second, the fundamental value of bodily learning in understanding music, human beings, and culture is considered with the help of the viewpoints of Merleau-Ponty (1962, 1964, 1968), Sheets-Johnstone (1999, 2011), Blacking (1973, 1977), and Bowman (2004). Third, Jaques-Dalcroze’s Eurhythmics approach and its pedagogical implications are analysed in order to present the foundational value of the body in linking music and culture in multicultural music education (Jaques-Dalcroze, 1920, 1921, 1930, 1942, 1945). At the end of the conceptualization phase, the pedagogical model is developed in concert with these principal components, enabling it to fulfil the purposes laid out in the specifications, including the general organization of its main functions (the design). Chapter 3 presents the conceptual framework that contributes to designing a pedagogical model for our guidebook.

#### **1.3.1.3 Fourth step: Technical preparation and construction of the prototype**

Once this pedagogical model is designed, we move on to technical preparation and construction of the prototype. The focus is on possible variations of the prototype in order to simulate these variations, evaluate them, and choose the variant to be build based on optimal fulfilment of the specifications. Once evaluation of the various simulations is complete, a systematic comparison of their effectiveness in relation to the specifications is made to select the simulation to be retained for building the prototype. As described by Van der Maren (2003), “The prototype is the first concrete construction of the product”<sup>14</sup> (p. 116). This prototype is then tested in “real-world” trials with samples of the target population—Korean elementary-school music teachers—and modified such that “its *usefulness* (it works) and its *attractiveness* (it’s appealing, it’s good-looking, I want it) are rated high enough to

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<sup>14</sup> In French: “Le prototype est la première construction concrète de l’objet.”

proceed with large-scale modeling and distribution”<sup>15</sup> (Van der Maren, 2003, p. 116). Chapter 5 details the various stages of creating the prototype (the guidebook).

#### **1.3.1.4 Fifth step: Testing, adjustment and evaluation, and distribution**

The fifth and final phase consists of the testing, modification, adaptation, and evaluation of the prototype. Van der Maren (2003) proposes an evaluation process based on “Learner Verification and Revision (LVR) as devised by Stolovitch (1979): verification and revision by users” (p. 117). This six-step procedure, diagrammed in the LVR verifications section in Figure 2, consists of the following:

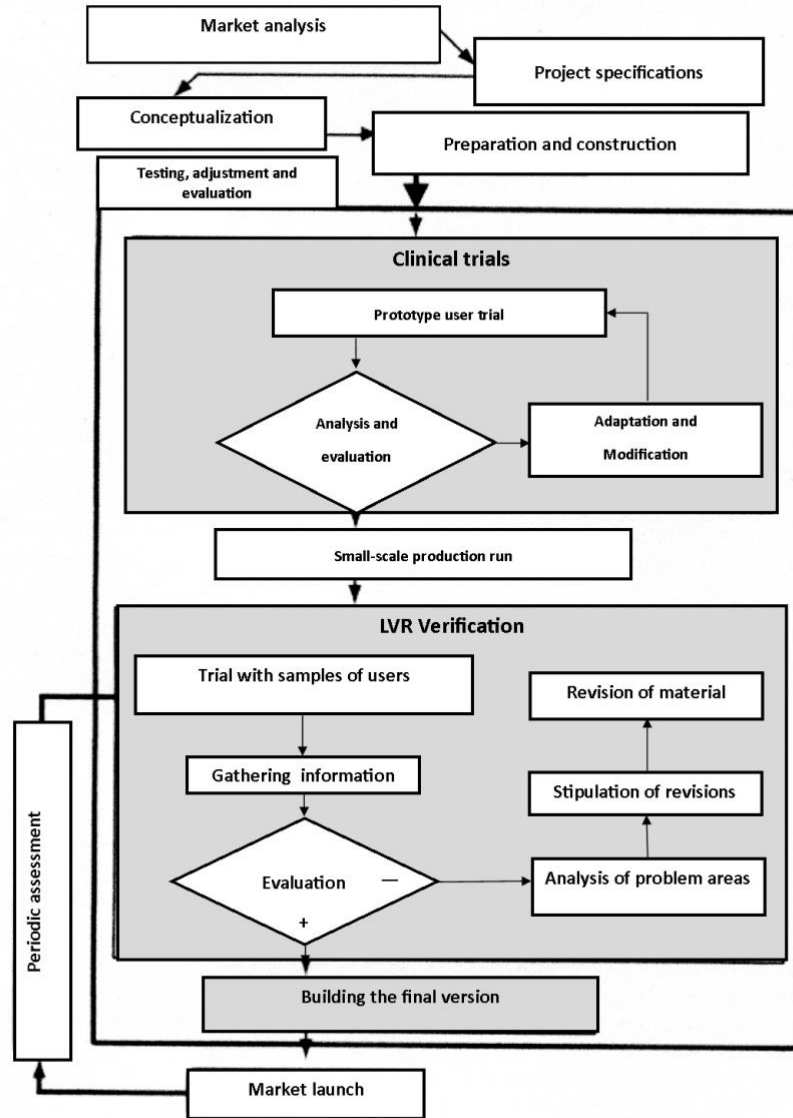
1. Trial with samples of users
2. Gathering information
3. Evaluation
4. Analysis of problem areas
5. Stipulation of revisions
6. Revision of material

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<sup>15</sup> In French: “La *valeur d’usage* (ça fonctionne) et la *valeur d’estime* (ça attire, c’est beau, on en a envie) accordées par les utilisateurs qui l’ont testé soient suffisantes pour passer à la fabrication en série et à la diffusion de l’objet pédagogique.”



Figure 2: Consumer Verification and Revision (LVR Verification)



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As the tool was designed, the researcher herself carried out the first experiments of the material with elementary students. Subsequently, once the prototype was completed, the researcher tested the complete teaching approach and the lessons' scenarios with students corresponding to the target population. Finally, the tool was validated with three Korean elementary music teachers. A more detailed description of the procedures used to carry out the testing and adjustment steps is presented in chapter 5. The final version of the educational tool is annexed to the thesis.

## **CHAPTER II – MARKET ANALYSIS AND PROJECT SPECIFICATIONS**

As Van der Maren (2003) suggested, before embarking on the development of a new educational tool, it is important to perform a demand analysis—that is, to identify the needs of the population, the target, the content of the object, and the context in which it will be used, as well as the means used to achieve it. This approach makes it possible to define the project specifications.

This educational tool is for Korean elementary music teachers<sup>16</sup> who teach students from first to sixth grade. According to the Korean national curriculum, these teachers must integrate multicultural music education in their practice. In order to adequately develop a tool that takes into account the needs, constraints, and priorities of this community, it is necessary to analyze the current state of Korean music education.

Thus, this chapter focuses on the state of music education at the elementary level in Korea. In reviewing the literature related to (a) the Korean national music curricula (2009 and 2015 revisions), (b) the Korean elementary music textbooks and teachers' manuals, and (c) the multicultural music teaching and learning approaches proposed by music education researchers, we were able to identify the specific needs that the tool under development should meet and consequently to outline the major elements of the project specifications.

### **2.1 Review of the literature on multicultural music education in Korea**

This section summarizes the analysis of the Korean national music curricula (2009 and 2015 revisions), Korean elementary music textbooks and teachers' manuals, and the multicultural music teaching and learning approaches proposed by eight multicultural music education

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<sup>16</sup> There are two kinds of music teachers in elementary school in South Korea: the music teacher who majored in music at a music college studying vocals, instruments, composition, or Korean traditional music, or a general teacher who majored in music education in a teacher's college. Both are music specialists trained for teaching music in elementary school; however, neither receives much training about multicultural music education. The aim of this research is therefore to provide an educational tool for all elementary-school music teachers in South Korea.

researchers, with the goal of taking into account their observations and recommendations in regard to the content of a guidebook for multicultural music lessons at the elementary level.

### **2.1.1 Music curricula, textbooks, teachers' manuals**

In Korea, the national-level curriculum offers four major items that is a framework for all school education. First, it specifies the nature of each subject, including its necessity and the role and desirable human qualities to be achieved through education. Second, it presents overall and detailed goals of each subject for each grade. Third, it sets the category of the required learning content areas for each grade and lists the general knowledge and skills to be acquired in each category. This “content system” is presented along with “achievement standards,” which detail what students need to learn through the subject and what they should be able to do after the class. Lastly, it provides guidelines of teaching and learning methods and evaluation.

Textbooks<sup>17</sup> and teachers' manuals, officially authorized by the government, are developed within the framework of the national curriculum and play a role in realizing the national curriculum in the actual classroom.<sup>18</sup> For this reason, textbooks are not merely supplementary materials for teaching and learning, but are primary sources that must be thoroughly taught (Park, 2015). Therefore, analyzing textbooks is very important for identifying how the objectives and content related to multicultural music are applied and realized in the field (Park, 2015). According to “i-Scream”—the online in-service teacher training institute in Korea—seven music textbooks and the teacher's manuals, authorized by the Minister of Education and published by private publishers, are used in the current music curriculum.<sup>19</sup>

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<sup>17</sup> There are usually four-to-six units in a single music textbook depending on the publishing company. Each unit is organized by different musical themes and includes several lessons, and each lesson is also categorized under the content system areas.

<sup>18</sup> “The textbooks compiled within the framework of the curricula are classified into three types: (a) textbooks for which copyrights are held by the Ministry of Education; (b) textbooks that are authorized by the Minister of Education and published by private publishers; and (c) textbooks that are recognized by the Minister of Education as relevant and useful.” Retrieved from <http://english.moe.go.kr/sub/info.do?m=020101&s=english>

<sup>19</sup> Retrieved from <http://www.i-scream.co.kr>  
According to KERIS (the Korean Education and Research Information Service; <https://www.keris.or.kr/eng/main.do>), this website is used in 98% of elementary schools (5,700 total)

Music education reflecting multiculturalism began in the 2007 revised national curriculum, and since then the specific justifications for its value have continued to appear in the 2009 and 2015 curricula.<sup>20</sup> Our research examines the progress of the two national curricula for two reasons. First, in order to review the current curriculum, examining the previous one is important to reveal the differences between them in content and scope. Second, the implementation period of the two curricula overlapped. The 2009 revision was implemented in 2012, and the 2015 revision was implemented to all grades in elementary school only in 2018. Sometimes older curricula continued to be in use even after a new revision had been approved. During the period of our research, the elementary music teachers were using the 2009 and 2015 revised national curricula.

### **2.1.1.1 2009 Revision**

The 2009 revised national music curriculum justifies actively accepting the multicultural era (Park, 2015). Compared with the 2007 curriculum,<sup>21</sup> the overall goals of multicultural music education have changed significantly. The emphasis of the previous revision was on accepting music from various ages and cultures in order to enhance understanding of diverse cultures. However, the 2009 revision more specifically justified the roles and the functions of music education that contribute to the development of cultural literacy as a world citizen:

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across the country. In that website, all seven music textbooks' contents and lesson plans are listed so that teachers can easily refer to them. Teachers can also show digital lesson content (photos, videos, and pictures for each grade and level of progress) through the internet connected to a television in the classroom.

<sup>20</sup> Reform of the Korean national curriculum has occurred several times since 1954, from the 1st curriculum (1954-1963) to the 2nd (1963-1973), the 3rd (1973-1981), the 4th (1981-1987), the 5th (1987-1992), the 6th (1992-1997), and the 7th curriculum (1997-2006). Since 2007, the system of revision has changed from a complete overhaul to constant revision, so an 8th curriculum does not exist and instead the 2007 revision (2007-2009), the 2009 revision (2009-2015), and the 2015 revision (2015-current) are used as official titles (National Curriculum Information Center, n.d.). Retrieved from <http://ncic.re.kr/english.index.do>

<sup>21</sup> In the 2007 curriculum, the overall goals of music education in elementary school are stated as follows: "Students experience the beauty of music through various songs and activities, cultivate the basic ability of music and the ability to express and appreciate it creatively, and have a rich musical emotion and attitude to use it in their lives" (Ministry of Education, Science and Technology, 2008, p. 139). The purpose of music education in elementary school in 2007 revision focused on "diverse musical experiences" and "acceptance of music from various ages and culture," with the goal of enhancing "comprehension of music culture" (p. 126).

The music curriculum aims to develop musical emotion and expression, and to nurture creative talented individuals who respect and consider others by recognizing the plural values of culture. Through this, music contributes to the development of our culture and to becoming a holistic human being with cultural literacy as a global citizen. (Ministry of Education, Science and Technology, 2011, p. 2)

The curriculum content is categorized under the three areas of “Expression,” “Appreciation,” and “Habituation.”<sup>22</sup> However, the multicultural content is introduced only in the areas of expression and appreciation, so achievement standards are also specified only in these two areas, which aim to express and understand the characteristics of music from various cultures. The main content related to multicultural music in the area of expression is (a) listening to children’s songs or folk songs from various countries and singing along, and (b) singing children’s songs or folk songs from various countries by looking at the score. The achievement standard related to this is to express characteristics of music.<sup>23</sup> In regard to regions of song selections, Oceanian songs were added to existing Asian, European, African, and American songs.<sup>24</sup> The content of multicultural units<sup>25</sup> in Korean elementary music textbooks based on the 2009 national curriculum is presented in Appendix A.

In particular, compared with the previous curriculum, which focused on the singing activities of various cultures, the 2009 revision added listening to musical pieces from various cultural regions. The main example of content related to multicultural music in the area of

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<sup>22</sup> The area of habituation is related to content elements making music a part of life. In this learning area, students are guided to apply music in their lives and to have an attitude to enjoy it by understanding the meaning that music gives their lives.

<sup>23</sup> The other two achievement standards related to the areas of expression are to sing with a proper singing posture, and to express music creatively (Ministry of Education, Science and Technology, 2011).

<sup>24</sup> According to the results of Park’s (2015) analysis, among the multicultural songs contained in the six types of music textbooks based on the 2009 curriculum by regions, there are an average of 2.3 Asian songs (29.17%), 3.1 European songs (41%), 0.83 African songs (9.08%), 1.67 American songs (13.17%), and 0.17 Oceanian songs (2.08%).

<sup>25</sup> In Korean elementary music textbooks, three major types of content—Western European classical music, Korean traditional music, and multicultural music—are organized as each unit. The Korean music education system was influenced significantly by Western Christian missionaries in the late nineteenth century, much as in other Asian countries such as China and Japan (Song, 1976). Since then, modern Korean music education has developed based on a predominantly European and American repertoire and transmission style. The number of Korean traditional music selections increased up to 30% in official music textbooks only after the 6th national music curriculum was amended in the year 1992 (Byun, 2005). In Korea, “multicultural music” or “world music” refers to music other than Korean traditional music or Western classical music (Ju & Cho, 2004; Kim, 2011; Kim & Kim, 2017; Oh & Cho, 2019).

appreciation is to discuss musical characteristics of various cultures after listening to traditional Chinese opera, the classical Japanese dance-drama *Kabuki*, Western opera, stage musicals, religious music, and festival music. The achievement standard related to this is (a) to understand elements and concepts of music, and (b) to appreciate music through understanding its characteristics. The pedagogical guidelines for each area of expression and appreciation related to multicultural music content in the teachers' manual are as follows (Yun et al., 2015):

1. Encourage students to express their feelings and thoughts creatively using voice, musical instruments, bodies, and drawings.
2. When they sing songs, guide students to express their feelings according to music with a proper singing posture and vocalization while exploring the relationship between lyrics and rhythm.
3. When they listen to music, guide students to understand and internalize the function and value of music in terms of its elements, genre, history, and social and cultural context.
4. Provide students with sufficient musical experience to understand musical terms and concepts through actual songs.
5. Use various teaching and learning methods to give students aesthetic experiences with music through listening to music. Pictures and videos are good materials in understanding the characteristics of music.
6. Teach the history of music with an emphasis on cultural backgrounds so that students can gain a broader understanding of and perspective on music pieces.

Overall, understanding music through musical activities was emphasized more in the 2009 revised music curriculum than in the previous version. A theory-centered learning activity was eliminated from the content structure (Park, 2015). However, most learning objectives and multicultural content are centered around singing activities.<sup>26</sup> Music education researchers raised a need to utilize a wider range of learning activities for learning world folk songs. According to Hahn's (2014) analysis of foreign folk songs of third to fourth grade

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<sup>26</sup> The primary objectives are related to singing, for instance "to be able to listen and sing along with other countries' children's songs," "to sing the repertoire both in Korean and in the original language and to appreciate its meanings," "to sing while playing," "to sing accurately," "to sing with diverse bodily expressions," or "to sing along with games and with body movements" (See Appendix A).

music textbooks based on the 2009 revision,<sup>27</sup> among the 69 total songs that were analysed, 62 were presented through singing only, 18 through playing instruments or creative activities, and 3 through singing and creative activities. The majority of the songs were also sung in unison.

Ham (2015) compared the content of five music textbooks<sup>28</sup> according to three types of activities: (a) music-oriented activities (singing, body expression, and playing instruments), (b) traditional culture-oriented activities (activities focusing on learning the cultural context), and (c) other activities (comparing songs by theme and comparing feelings after singing songs in the original language or with translated lyrics). The most frequent activities were music-oriented activities and consist mainly of singing in the original language without paying particular attention to cultural elements. Only three textbooks presented music with culture-oriented and other activities such as comparing commonalities and differences between cultures, and folk dancing. Ham (2015) concluded that the *MiraeN* textbook has the most suitable system for presenting the goals and learning activities for the characteristics of multicultural content. Additionally, she suggested alternatives in order to achieve the goals of the national curriculum as a means of educating global citizens: (a) more emphasis should be placed on constructing a system of multicultural units, (b) concrete learning materials and various music selections should be expanded, (c) diverse content systems should be studied more, and (d) cooperation between teachers and experts is required to construct professional teaching and learning beyond the formal learning system.

Park (2015) analyzed six music textbooks of third to fourth grades, based on the 2009 revision.<sup>29</sup> He examined the content and characteristics of learning activities according to three categories: music activity elements, context elements, and habituation elements. The results revealed that most music activities are limited to singing, which is also taught without relation to cultural elements. Park commented that although singing is one of the primary activities for music comprehension, more active and concrete activities should be presented to learn various characteristics of the music of each country in the world—activities such as

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<sup>27</sup> Six textbooks for the third and fourth grades were selected as the target literature: *Doosan Dong-a*, *MiraeN*, *Visang Education*, *Music and Life*, *Jihaksa*, and *Chunjae Education*.

<sup>28</sup> Published by *Jihaksa*, *Doosan Dong-a*, *Visang Education*, *Chunjae Education*, and *MiraeN*, the music textbooks are for both third and fourth graders, and fifth and sixth graders.

<sup>29</sup> Park (2015) selected six textbooks published by *Doosan*, *Music and Life*, *Chunjae Education*, *MiraeN*, *Jihaksa*, and *Visang education*.



playing instruments, listening to music, or integrating music with other subjects. Park noted that few lessons provided any detailed historic, social, or cultural content related to music activities. The textbooks contained pictures, photos related to costumes, musical instruments, and the national flags of each country, but most were merely explained without developing any learning activities. He advocated that it is important not only to show national flags or folk costumes and to sing in the original language but also to offer specific activities about understanding and respecting the country's historical, social, and cultural characteristics. Park concluded that the six textbooks satisfied a certain degree of contributing to the formation of appropriate multicultural values, which is a learning goal in the field of multicultural music education. However, he found that activities fostering active participation of the students were somewhat insufficient.

Overall, the 2009 revision actively reflected multiculturalism in the music curriculum by emphasizing the role and function of music in cultivating “cultural literacy as a global citizen,” expanding song and listening repertoires, and providing instructional strategies (Ministry of Education, Science and Technology, 2011, p. 2). As music education scholars have analyzed, however, there was still a need to develop actual teaching methods corresponding to what the revised curriculum aimed to achieve. An approach to multicultural music education that combines music and culture should be presented, and more variety of musical activities needs to be promoted.

#### **2.1.1.2 2015 Revision**

The main objectives of the 2015 revised national music curriculum<sup>30</sup> are similar to those of the 2009 revision. However, the 2015 revision highlights the ability to “communicate with others through recognizing pluralistic values”:

Music aims to cultivate self-expression ability and to form self-identity through improving musical emotion and expression and nurturing talented individuals who have capability to respect, consider, and communicate with others through recognizing pluralistic values. Through this, music contributes to the development of our culture and to becoming a holistic human being with cultural literacy as a global citizen. (Ministry of Education, 2015, p. 4)

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<sup>30</sup> The 2015 revised curriculum began to be applied to the third and fourth grades of elementary school in 2018.

Furthermore, “cultural community competency” is one of the six core competencies emphasized for the first time in the 2015 national curriculum.<sup>31</sup> The key competencies in the music subject are (1) musical sensibility, (2) musical creativity and a convergent thinking, (3) musical communication, (4) cultural community, (5) music information processing, and (6) self-management. Among them “musical communication” and “cultural community” competencies are emphasized in multicultural units. “Cultural community competency” is the ability to accept diverse values and cultures as required of members of local, national, and global communities through music and to fulfil roles and responsibilities for solving and developing community problems (Kim, 2019). As such, the 2015 revision stresses the understanding of culture as a core competency for talented individuals who will lead future society. In particular, the 2015 revision uses the notion of “cultural diversity education” instead of “multicultural education,” which highlights that the need to explore the significance and practical methods of multicultural music education has more weight in this revision than previously (Chung & Jung, 2019).

As in the 2009 revision, the content of the 2015 revision is organized in three areas—Expression, Appreciation, and Habituation—but the multicultural music component and its achievement standards are found only in the area of appreciation. The content of multicultural units in Korean elementary music textbooks based on the 2015 national curriculum is presented in Appendix B. Teaching materials formally include only the fifth and sixth grades. There are some third and fourth grader music textbooks that include world

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<sup>31</sup> The national curricula in Korea have specified the desirable human qualities to be achieved through education, such as being a creative, independent, or considerate person. However, starting from the 2015 revision, the six key competencies replaced them. These aim for students to develop practical skills in their real lives through learning each subject and experiencing creative activities in school. This change shows that the perspective on education is not to deliver knowledge but to acquire competencies through the learning process (Lee, 2020). "In 2015, the national curriculum focuses learning on key competencies that creative and integrative learners should acquire, such as self-management competency, knowledge-information processing skills, creative thinking skills, aesthetic-emotional competency, communication skills, and civic competency." Retrieved from <http://english.moe.go.kr/sub/info.do?m=040101&s=english>

songs and music pieces, but the content is limited (Kim, 2018).<sup>32</sup> The pedagogical guidelines in the teachers' manual<sup>33</sup> are as follows:

1. Guide musical features of world folk songs focusing on three elements, such as timbre, tempo, and mood through listening.
2. Encourage students to explore the characteristics and timbre of musical instruments used in various countries of the world.
3. Motivate students to investigate cultural features and characteristics of music in various countries and to present them to their classmates.
4. Instruct students to sing and play instruments while understanding the characteristics of music
5. Guide music elements and concepts by visual, auditory, and physical activities. Guide students to perform bodily expressions related to musical pieces.
6. Use various materials such as sound sources, pictures, and videos in order to grasp and distinguish characteristics of the music.
7. Broaden understanding of the diverse cultural backgrounds of music through connection with other subjects.
8. Utilize various teaching and learning methods so that students enjoy aesthetic experiences through appreciation of music.

Oh and Cho (2019) analyzed multicultural units in five elementary music textbooks for the third, fourth, fifth, and sixth grades (a total of twenty textbooks).<sup>34</sup> The goals of this analysis were to identify the following: (a) the types of music and their regional distributions, (b) the major musical activities, and (c) the primary content in multicultural music units.

The results fall into three categories. First, each elementary music textbook includes from 22 to 29 songs, which cover folk songs, children songs, and musical pieces for the

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<sup>32</sup> As a result of classifying multicultural music by region in the 2015 revision, it was found that Asian songs had an average of 2.25 songs (22.25%), American songs 2.5 songs (21.6%), African songs 2.13 songs (21.6%), Oceania songs 1.38 songs (13.5%), and two European songs (18.53%) (Kim, 2015).

<sup>33</sup> This content is from the teachers' manual published by *MiraeN* and *Dong-A* publishing companies, and was selected in the elementary schools where the researcher visited and experimented (MiraeN, 2018, pp. 296-297).

<sup>34</sup> The music textbooks were published by the *Geumsung*, *Dong-a*, *MiraeN*, *Visang education*, and *YBM* publishing companies.

appreciation activity.<sup>35</sup> The names of each country or continent are not presented consistently, and the lyrics and pronunciations are also marked differently depending on the textbook. Oh and Cho suggested that more precise and correct presentations are necessary since that is a starting point of multicultural learning and of respecting other musical traditions. Second, although there were activities other than singing—such as playing folk games, performing folk dance, playing instruments, and listening—the major musical activities are still singing-centered. Third, the multicultural units consist of two major presentation styles: musical experience (singing a song in the original language, singing while performing body movement), and cultural research (comparing musical instruments, investigating cultural features). In terms of contextual learning, Oh and Cho observed that a piece of music that has often been introduced to the textbooks is typically presented with rich historical and cultural content in connection with musical activities. However, with music from an unfamiliar culture the learning activity was limited to listening to the music or talking about feelings or moods of the music at a somewhat superficial level. Oh and Cho concluded that multicultural music education should allow students to experience and understand music as a culture, and it is not sufficient merely to “introduce” and “deliver” unfamiliar music in a multicultural music education setting (2019, p. 40).<sup>36</sup>

Kim (2019) analyzed songs in eight music textbooks for the fifth and sixth grades in the 2015 revision to examine how they reflect the “cultural community competency,” one of the important capabilities that need to be cultivated through multicultural units.<sup>37</sup> She divided multicultural content into four categories: (1) elements of music (regions of music, subjects of music, and ways to present lyrics); (2) musical concepts and functions of music in the

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<sup>35</sup> There are ten Asian songs (Nepal, Mongolia, Vietnam, Israel, Indonesia, Japan, China, Thailand, Turkey, Philippines), nine European songs (Netherlands, Germany, Russia, Switzerland, Scotland, England, Austria, Italy, France). In particular, the USA (12), Germany (7), and France (7) have many songs, while each country generally has only 1–3.

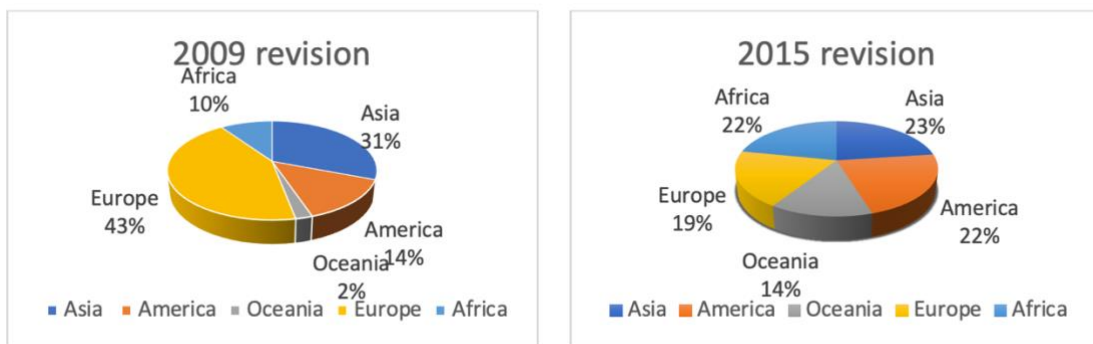
<sup>36</sup> When looking closely at the textbooks and the teachers’ manuals in the 2015 revision, this researcher easily found examples of what Oh and Cho (2019) identify. In a sixth-grade multicultural unit in the music textbook and the teachers’ manual published by *MiraeN* company, six songs are included to cover within one to two sessions. Setting aside the limited time, each song is presented with only eight-measure of the song. In the case of *Mo Li Hua*, for example, there is no musical activity other than listening and singing. Although explanations of the pentatonic scale are included in the teachers’ manual, this is not connected to the learning activity. There seem to be no opportunities or interactions with the sound and expression of music so that students can actively participate in the learning process through experiment or discovery.

<sup>37</sup> The eight music textbooks are published by the *Geumseong*, *Dong-a*, *MiraeN*, *Visang education*, *YBM*, *Jihaksa*, and *Chun-jae education* publishing companies. Kim (2019) analyzed each music textbook for the fifth and sixth grades, so a total sixteen textbooks are used in this study.

areas of expression, appreciation, and habituation; (3) socio-cultural contexts; and (4) integrated elements (social, cultural, geographical contexts, and interdisciplinary activities). The results of this study are as follows.

First, considering the total number of units (an average of 61.8), except for one publishing company the proportion of multicultural music units is somewhat low, less than 5%. Textbook development and research are thus required to increase the number of multicultural music units quantitatively to introduce more multicultural music from diverse regions and to understand cultural diversity and values. Second, classifying multicultural songs by region reveals that the regional distributions of music are evenly presented compared with the 2009 revision. The regional distribution of music in the 2015 revision is as follows: Asian songs averaged 2.25 songs (22.25%), American songs 2.5 (21.6%), African songs 2.13 (21.6%), Oceania's music 1.38 (13.5%), and European music 2 (18.53%). According to the regional distributions of music in the 2009 revision analyzed by Park (2015), Asian songs averaged 2.3 songs (29.17%), American songs 1.67 (13.17%), African songs 0.83 (9.08%), Oceania's music 0.17 (2.08%), and European music 3.1 (41%). As such, in the 2009 revision songs were concentrated in Europe and Asia, and songs from Africa, America, and Oceania were rare. However, in the 2015 revision songs were distributed evenly by continent (See Figure 3).

Figure 3: Regional Distributions of Songs in 2009 and 2015



Third, in many textbooks, the musical elements were not equally distributed across three areas of expression, appreciation, and habituation. For example, in textbook A,<sup>38</sup> learning activities are concentrated on singing songs in the area of expression but activities for appreciation and habituation were rarely utilized. In textbook G, learning activities are presented only in relation to the appreciation area without content for the expression and habituation areas. Although it is possible to present certain learning activities centered on a specific area in order for students to understand and experience the music, it is nonetheless also necessary to present learning activities utilizing all three areas. Through a full breadth of activities, students can understand comprehensively and recognize the diversity and pluralistic values of cultures. Fourth, the necessity of presenting the socio-cultural background of the music and various types of visual materials was raised. For example, in textbook D, illustrations related to region, explanations of cultural background, activities to learn the greetings of each country, and the construction of cultural crafts are included. Textbook E includes maps of each region, illustrations of traditional clothing, representative cultural arts and crafts, and traditional musical instruments in addition to explanations of musical plays. However, there were textbooks that did not provide visual materials (national flags, maps, traditional instruments, etc.), which are the basis for understanding multicultural music and the region. Fifth, Kim found that interdisciplinary activities in the eight textbooks she analysed are generally social studies, Korean language, physical education, and the arts. Examples include activities like finding a country on a map or globe that you want to visit and presenting on it, investigating cultural features, researching diverse world festivals, expressing the characteristics of music and feelings and introducing other music and culture in writing, singing with body expression, singing with a hand game, making the traditional crafts of each country, and drawing a line or a colour that expresses the feeling or mood of the musical piece. Kim suggested including more interdisciplinary activities in multicultural music lessons in order for students to broadly understand each music's cultural context and to cultivate their multicultural sensitivity.

Overall, the 2015 national music curriculum revision reflected perspectives of multiculturalism more actively than before. It provided folk songs of each continent in a balanced manner and specified interdisciplinary approaches as learning activities. However,

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<sup>38</sup> Kim (2019) did not specify the name of each textbook. Instead, she used initials when discussing the results.

the learning activities are not actually integrated as depicted in the curriculum, and singing and passive listening-oriented activities still serve as a means of “introducing” and “delivering” unfamiliar music from other cultures. The necessity for a more comprehensive and integrated approach is thus still evident, in order to allow students to experience and understand music as culture.

### **2.1.1.3 Discussion of review results**

While the 2009 curriculum revision increased multicultural content after the government explicitly required multicultural music education in elementary school, the 2015 revision showed an attempt to actively practice the essential meaning of multicultural education. Nonetheless, several challenges remain to implementing the goals stated in the music curriculum in an actual music class.

Although both the 2009 and 2015 revisions of the national curriculum note the importance of learning through various musical activities, singing and passive listening dominate the content of the textbooks (Hahn, 2014; Ham, 2015; Kim, 2019; Kim & Jang, 2009; Park, 2015). Researchers have raised the necessity of more varied musical activities in which students open their minds to cultural diversity. These researchers have argued that in order for multicultural music education to be effective, it is necessary that students experience music from many countries around the world through high-quality teaching and learning methods that foster comprehensive learning. The teaching should not remain at the level of introducing music from other countries through singing only but should include various activities that allow students to experience and express music of various cultures through active participation (Hahn, 2014; Ham, 2015; Kim, 2015; Min, 2013; Oh & Cho, 2019; Park, 2015).

Although the necessity of presenting the socio-cultural background knowledge of the music and various types of visual materials is raised in both the 2009 and 2015 revisions, research indicates that teaching resources for historical, social, or cultural contexts related to musical activities are still lacking: (a) most contextual explanations are not related to music and therefore are not practically helpful for students learning of folk songs (Y. H. Kim, 2014; Park, 2015), (b) most frequent activities in the music textbooks are singing in the original language

without any particular activities related to cultural elements (Ham, 2015), and (c) traditional folk music is often taught in the same learning activities as teaching Western music without considering its cultural context (H. J. Kim, 2014). It is thus still necessary to develop knowledge about cultural context in order for students to discover the unique value, history, and social and cultural sensitivity of each culture and to meaningfully connect background knowledge with music learning.

Researchers have also suggested including more interdisciplinary activities in multicultural music lessons in order for students to broadly understand each music's cultural context and to cultivate their multicultural sensitivity (H. J. Kim, 2014; Kim, 2019). Interdisciplinary learning aims to teach students to understand music and culture's relationship with arts, drama, poetry, and social studies (Bang & Kim, 2007; Kim, 2019; Kim & Lee, 2017; Lee & Hong, 2009; Park, 2015). Interdisciplinary activities are found in the 2015 revision as important learning activities, which are generally social studies, Korean language, physical education, and the arts (Kim, 2019). It is evident that there is a growing awareness of the significance of integrated teaching methods that contribute to understanding and experiencing music at the cultural level (Kim, 2011; Kim & Lee, 2017; Kim & Kim, 2017; Min, 2013; Oh & Cho, 2019; Park, 2015; Seung et al., 2019).

Music education researchers have agreed that greater efforts are needed to develop teaching and learning methods to improve the quality of multicultural music education (Jang, 2016; H. J. Kim, 2014; Oh & Cho, 2019). Based on a survey of 278 music teachers, Jang (2016) found that an overwhelming majority have positive attitudes toward multiculturalism and recognize the need for multicultural music education in classrooms. However, most felt unprepared or uncomfortable, or lacked sufficient music education in multiculturalism. A majority expressed interest in attending teacher training for multicultural music education. Similarly, a survey by Kim (2014) found that teachers feel the necessity of multicultural music education and note the absence of teaching and learning materials that can be applied in the field. In her interviews, a majority of teachers described that they were teaching mostly using singing and listening activities in multicultural music class, and it was not different from other general music classes. As the most important improvement point for multicultural music lessons, many teachers cited expansion of educational materials such as records, videos, musical instruments, training opportunities related to multiculturalism, and education.



Oh and Cho (2019) advocated that effective educational materials and teaching and learning methods must be devised in order to improve the quality of multicultural music learning.<sup>39</sup>

## 2.1.2 Teaching approaches

This section reviews the work of eight music education researchers who have proposed a variety of teaching methods that can be applied in the Korean educational setting in regard to multicultural music education.<sup>40</sup> acknowledge the need to develop effective teaching methods that overcome the problems raised above, notably the lack of varied musical activities and the separation between contextual cultural knowledge and music learning.

### 2.1.2.1 Kung-hoon Min (2004)

Min (2004) analyzed multicultural content for third to sixth graders in the elementary music textbook of the 7th national curriculum. He noticed that the goal of the textbook was simply to present music, song, and dance without any relevant guidance on the cultural context—the curriculum focused more on understanding the musical components than the cultural aspects. He argued that songs or dance forms in the textbook were treated as “objects” that we sing and move to instead of being regarded as historical, social “subjects” associated with the cultural context through direct musical experiences such as singing, playing, listening, and feeling through dance. For example, he noted that for teaching the German *minuet* in 3/4 meter to third graders, the textbook’s goal is indicated as having the students simply listen and dance to the music, without introducing any relative guide to the cultural context of the dance. Min suggested that students could compare the German minuet with

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<sup>39</sup> Other suggestions are as follows. The units of multicultural music education should be treated with great importance based on a substantial system, not as a superficial formality (Ham, 2015). There is a lack of diversity in music types and genres, and it is necessary to include a variety of repertoires to give equal importance to each country. Real music materials, sheet music, and musical instruments of each culture should be used or multimedia materials, and classes should be organized so that learners can practically and actively experience music from other cultures (Byeon & Cho, 2009; Ham, 2003). Further, providing teacher training for multicultural music education is necessary (Jang, 2016; Oh & Cho, 2019.)

<sup>40</sup> *Music and Korea* (Min, 2004), *The Korean Journal of Arts Education* (Min, 2009), *The Journal of Curriculum & Evaluation* (Bang & Kim, 2007), *The Journal of Education Research* (Kim & Jang, 2009), *Journal of Curriculum Integration* (Oh, 2011), *The Korean Journal of Arts Education* (Y. H. Kim, 2014), *Journal of Learner-Centered Curriculum and Instruction* (H. J. Kim, 2014), *Korean Arts Therapy Education Association* (Park, 2015), *The Society of Study for Korean Music Education* (Ann, 2014).

the Polish *mazurka*, and learn other 3/4 meter dance forms from different countries so that they can recognize the nuances of each kind of 3/4 music.

Based on the perspective of intercultural music education,<sup>41</sup> Min devised a teaching approach composed of three stages: (1) presentation of musical activities (singing, playing an instrument, creating, appreciating music, drawing, and bodily expression), (2) discussion of the characteristics of the musical components (rhythm, melody, harmony, dynamics, tempo, timbre, and form), and (3) investigation of music's external factors (historical, geographic, cultural, social, and linguistic elements). Presented in this order during the lesson, Min advised that these three phases should also be balanced in music lessons.

#### **2.1.2.2 Keum-ju Bang and Yong-hee Kim (2007)**

Bang and Kim (2007) developed teaching and learning methods for elementary multicultural music education through African music, focusing on Senegal in West Africa and Kenya in East Africa. Following the suggestions of Reagan (1991) and Parr (2006), their teaching methods are built around three approaches: (1) an external approach to music based on social and cultural learning, (2) a musical approach based on various activities that include singing, playing instruments, appreciating music, and creating it, and (3) a cultural understanding approach based on multicultural values, such as empathy, openness, human rights, freedom, and equality.

During a lesson, these three approaches are sequentially divided into three stages, each of which uses one of the following four learning methods: (1) interdisciplinary learning, (2) contextual learning, (3) inquiry learning, and (4) affective learning.<sup>42</sup> The interdisciplinary

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<sup>41</sup> Min (2009) suggested that "interculturalism," based on mutual coexistence through acknowledging and respecting the characteristics of other cultures, is an appropriate term for defining Korean multicultural music education.

<sup>42</sup> Bang and Kim (2007) noted that these four learning methods were selected based on *contemporary educational cognitive psychology*, especially constructivism. (1) Interdisciplinary learning uses two or more subjects to investigate a topic or issue. This method has been actively supported in American education since it was first advocated by John Dewey in the 1890s. (2) Contextual learning is one in which a learner understands a learning object by directly participating in the context of the learning object. (3) Investigative learning allows learners to experience the process of investigating the world on their own, creating questions and solving them. (4) Affective learning is a theory proposed by Hall & Rhomberg (1995) that emphasizes anti-bias education. Its goal is to gradually spread the idea of tolerance and unbiased thinking from class to society (Bang & Kim, 2007, pp. 282-283).

learning method is applied to the musical approach, the contextual and affective learning methods to the cultural understanding approach, and inquiry learning to either the external approach to music or to the cultural understanding approach.

The following is the one of Bang and Kim's Senegal lesson plans for first and second graders, developed according to these teaching methods. In the first stage, the teacher introduces geographic, social, and cultural characteristics of Senegal to students through a rap song, and the students join to sing it. Students then make a *kora*, the traditional musical instrument in Senegal, according to the teachers' guide. When they complete the instrument, students sing the rap again while playing the paper *kora* following the teacher's model. In the second stage, students listen to and sing *Fatuyo*. An interesting learning process for this session is that the teacher presents *Fatuyo* orally, phrase-by-phrase. Although the reason for this is not explained in this lesson plan, it certainly appears to be a culturally responsive approach because it follows the oral tradition of African music learning. After the singing is done, students learn a dance and try to create a movement according to the lyrics. However, students mostly imitate the teacher's movement. At the final stage, students review what they learned and read the lyrics of *Fatuyo* again, then discuss the meaning in connection with the life of African children. They also participate in a role-playing activity to reduce prejudices and stereotypes.

### **2.1.2.3 Hee-suk Kim and In-han Jang (2009)**

Following Elliott's (1995) perspective on praxial music education,<sup>43</sup> Kim and Jang (2009) asserted that both musical components and historical, contextual knowledge can be taught through musical activities. So, musical activities should be at the centre of multicultural music education. They raised the issue that although singing, playing an instrument, listening, and creating are presented in the multicultural music curriculum as learning activities, in reality what dominates is passive and narrow content accompanied by singing and appreciation activities alone. In order to address this gap, Kim and Jang (2009) reconstructed the 7th

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<sup>43</sup> Elliott (1995) stated that "praxial emphasizes that 'music' ought to be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts" (p. 14). Accordingly, Elliott advocates a practice-oriented music education under the premise that human consciousness is realized in specific situations and actions, and that humans always act and think at the same time. Therefore, musical action or musical activity is the content of music education, and this musical knowledge is integrated into action (activity) (Kim & Jang, 2009).

national curriculum based on integrative musical activities.<sup>44</sup> They explained: "Integrated musical activity is an activity in which actual music is expressed, and refers to an activity in which the concepts of music, cultural context, and musical activity are integrated.... And they can appear through specific activities such as physical activities, play, dialogue, singing, playing instrument, drawing, and role play" (p. 5). In particular, Kim and Jang (2009) referred to Dalcroze Eurhythmics as a teaching method for integrated musical activity that combines mental, emotional, and physical aspects of learning.

Kim and Jang devised a specific program based on the reconstructed curriculum and applied it to a fifth-grade music class so that teachers would have easier access to learning how to teach multicultural music lessons based on integrative musical activities. This program is composed of three steps: (1) experiencing music through responsive bodily movement as an initial stage, then (2) beginning to investigate the cultural context of the music, and finally (3) doing musical activities (singing, dancing, or playing instruments). The first stage is "to feel the music"—students listen to the music and watch the related culture's videos or photos while moving their body lightly. During this step, students talk about the mood of the music and the meaning of the lyrics, they imagine the context of the music, and express certain concepts of music through body movement. The second stage focuses on "knowing the culture"—the main activities are discussing the context of the music, expressing the cultural characteristics through a role-play, drawing, moving the body, and discussing similarities and differences between musical pieces by comparing one culture to another. The third and last stage is called "doing music," which consists of singing and instrument-playing activities.

For example, when introducing the Mongolian *Song of Night* and Thai *Harvest Song* alongside the Korean *Rice Cake Song*, the first lesson has students respond to the music through bodily movement and speak about the different moods of each song. Initially, the teacher suggests that students move spontaneously as they feel the music. After interpreting each song's lyrics and developing a contextual knowledge of the mood, students learn each country's representative dance by watching video clips, with instructions such as "Follow the hand motions in Thai dance" or "Pay attention to characteristics of shoulder and arm movements in Korean traditional dance." For the Mongolian dance, students are first asked

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<sup>44</sup> They reconstructed the 7<sup>th</sup> national curriculum based on integrative musical activities. As it is difficult to find studies related to curriculum reconstruction in music education research until 2006, this study is worth discussing here.

to imagine what kind of movement would fit the mood of the Mongolian song, then they learn the Mongolian circle dance. Although the purposes of body movement were not clearly presented, Kim and Jang (2009) consider the role of bodily response in learning unfamiliar music as an initial step.

Kim and Jang (2009) applied the program they developed in five classes of fifth-grade students, and interviewed the students in order to examine their experiences. The results show that "multicultural music education based on integrative musical activities increased the students' interest level, induced more active participation from them, and was effective in helping them accept and understand multicultural music more easily. In addition, it was useful in encouraging them to see connections between culture and music and recognize different and common features among many cultures" (p. 29).

#### **2.1.2.4 Se-gyu Oh (2011)**

Oh (2011) examined whether there are connections between the textbook *Merry Life*, used in Korean elementary school for first and second graders, and the Orff Media elements—speech, dance, movement, and Orff instruments. Further, he examined whether the Orff method could contribute to multicultural teaching and learning activities in the textbook *Merry Life*. The primary purpose of *Merry Life* is to cultivate healthy children and develop their creativity. To achieve this goal, the textbook proposes various activities: discovery (exploring instruments), expression (singing, improvising body motions, painting, decorating, and acting), speech (story-telling, story listening, and narration of fairy tales), and play (activities with props and games). Oh found that elements of Orff Media appeared in *Merry Life*, but some elements did not fully integrate with each other. For example, the instructions for body movements are frequently offered only through pictures, but there is a lack of explanation regarding to what extent and in which direction students should move. Similarly, lyrics (words) and rhythms in the songs are taught without involving with body movements.

A variety of active experiences are introduced to first and second graders related to their lives (their living environments through four seasons and cultural events, mostly Korean traditional games and activities). However, the textbook does not reflect the diversity of world cultures that children might experience in everyday life. There are no foreign children's

songs and musical-instrument activities are noticeably limited. There is a section to introduce a folk dance, but specific guidance is not presented. Thus, Oh (2011) suggested that it is necessary to impart multicultural awareness to students by expanding diverse repertoires and by developing more creative activities such as introducing diverse folk dances and exploring different timbres of instruments and playing them with others.

Although Oh (2011) did not discuss curriculum content based on the Orff method in detail, his study is meaningful for looking at the possibility of multicultural teaching and learning for first and second graders with the Orff method. Despite the fact that researchers (Bang & Kim, 2007; Jung, 2014; Park, 2013) and leading music education scholars (Anderson & Campbell, 2010; Boyce-Tillman, 1996; Campbell, 1996; Palmer, 2002) have advocated for the value of early exposure to a variety of sounds to help students become receptive to various types of musical expression and culture, in both the 2009 and 2015 curriculum revisions the multicultural content is presented only from the third grade up. Early childhood and the lower grades of elementary school are not exposed to multicultural content.

#### **2.1.2.5 Yong-hee Kim (2014)**

Following multicultural music education scholars who hold the view that cultural context is an important element through which music is created and practiced (Anderson & Campbell, 1996; April & Schroeder-Yu, 2005; Nolte, 2004; Parr, 2006; Reagan, 1991), Y. H. Kim (2014) developed British folk music lessons for fifth-grade students in elementary school, which is related to the 2009 revised music curriculum goal of “listening to music from various cultures” for grades 5 and 6.<sup>45</sup> In her study, Y. H. Kim (2014) selected four folk songs that reflect the music of the Anglo-Saxon and Celtic peoples, the representative peoples of the UK: *Aiken Drum* (Celtic), *Lord Bateman* (Anglo-Saxon), *Londonderry Air* (Celtic), and *Elizabeth Kelly's Delight* (Celtic). She designed her music lessons by applying four instructional approaches proposed by Anderson and Campbell (2010)<sup>46</sup>: (1) learning important musical concepts, (2) experiencing a variety of performances such as singing, playing instruments, and moving to music, (3) listening perceptively to various musics of the world, and (4) exploring integrated

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<sup>45</sup> Four lessons were conducted with a class of fifth-graders.

<sup>46</sup> Anderson and Campbell (2010) proposed approaches to organizing a multicultural music curriculum in *Multicultural Perspectives in Music Education*.

learning combined with dance, literature, crafts, and drama. The specific teaching/learning processes are not detailed in Kim's journal, so it is difficult to picture the overall flow of the class. However, in Kim's approach, the cultural context is integrated with the teaching of each song. In addition to a pre-test and post-test on British culture, she collected data using the following: video recordings of the classes, students' workbooks, personal diaries, and participation-observation (she attended the classes as the teacher).<sup>47</sup>

After analysing the data collected, Y. H. Kim (2014) concluded that a lesson including storytelling, folk-dance, games, role play, drawing, moving, and watching video clips is effective in provoking students' interest, and as a result, students' knowledge of the social, cultural, and historical background of each song increased significantly.

#### **2.1.2.6 Hyang-jeong Kim (2014)**

H. J. Kim (2014) developed "Teaching-Learning Contents" for the Japanese traditional music lessons of first-year middle school students (seventh grade) in order to present a practical "Koreanized multi-cultural music education." Although Kim's study targeted middle-school students, her approach is cited in many multicultural music education journals as a practical teaching and learning approach, so it is worth discussing here. Kim first suggested the practical implications of Koreanized multicultural music education through a consideration of previous studies done on teachers' awareness regarding multicultural music education.

The major results of Kim's (2014) study are as follows. First, in light of 2013 educational statistics showing that the majority of multicultural students' parents come from Japan, China, the Philippines, and Vietnam (in order of population), Kim proposed that it is necessary to prioritize these countries as representative nations for multicultural music education in Korea. Second, Kim emphasized that the goal of multicultural music education should be not only to learn concepts of music through singing and listening activities, but also to teach more

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<sup>47</sup> The students who participated in this program recorded the knowledge that they had gained through four lessons in their own workbooks so that these results could be analyzed. Y. H. Kim (2014) described, "The collected data were analyzed by phenomenological methods that did not predetermine the criteria for analysis. It relies on interpretations, classifications, and explanations that emerge from the researcher's experience, taking the position that there is no research that is completely objective and free from the researcher's interpretation" (pp. 53-54).

about each musical group's cultural elements and external factors such as ethnicity, religion, lifestyle, society, and culture. Students can consequently learn to recognize equality, respect each other, and pursue each other's values. Based on these implications for Koreanized multicultural music education, Kim proposed a three-step multicultural teaching approach: (1) a "social, cultural approach" that teaches the social and culture context of music such as history, ethnicity, and values, (2) a "common contents approach" that focuses on similarities and differences (comparison between the culture you are learning about and one's own culture based on musical knowledge and concepts,<sup>48</sup> and (3) a "comprehensive teaching approach"<sup>49</sup> that integrates learning activities such as bodily expression, reading, singing, playing musical instruments, creative activities, and understanding. Dalcroze, Kodály, Orff, and CMLS (Comprehensive Music Learning Sequence)<sup>50</sup> are the representative examples of this approach. Kim asserted that the comprehensive teaching approach not only integrates various musical activities into a lesson but also combines the area of understanding with the area of activity, and that a "common contents approach" can be accomplished only through a comprehensive teaching approach.

Kim applied this three-step teaching approach to the Japanese folk song *Kokiriko Bushi*.<sup>51</sup> In this lesson, the "cultural context approach" is devoted to providing contextual information about Japan's geographical location, social system, cultural information such as the *Kokiriko* festival, representative Japanese costumes, Sumo (a traditional Japanese sport), and Japan's relationship with Korea in terms of economy and culture. Through the "common contents approach," Kim compares the structure and nuances of the Japanese pentatonic scale used in *Kokiriko Bushi* with the Korean and Western scales. In the "comprehensive teaching approach," students experience the music through listening, singing, playing instruments, body movement, and creation (improvisation) activities. For example, they listen to and sing the lyrics in Japanese and then tap the rhythm of the song with rhythm

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<sup>48</sup> In this case, students learn music from other cultures in direct comparison with Korean music.

<sup>49</sup> These approaches are based on the works of Campbell (1996), Nolte (2004), and Parr (2006).

<sup>50</sup> CMLS was developed by James Froseth based on Edwin Gordon's music learning theory. It provides a comprehensive music experience integrating bodily expression, reading, singing, instrumental activities, and creative activities. In CMLS, learning takes place through the stages of active feeling, internalization, externalization, symbolic association, and synthesis (Kwon et al., 2017).

<sup>51</sup> Kim applied her approach using computer-based materials and a storytelling technique, two explorers (male and female characters) proceeding through the lesson as if they are friends traveling together. Kim stated that all the activities in the "comprehensive teaching approach" are adjustable and can be modularized according to teaching content or methods.



sticks while reading the lyrics rhythmically, they create a two-measure melody based on the pentatonic scale, and they dance while looking at a video clip of *Kokiriko Bushi*.

Kim proposes that the active participation of the students is important, and therefore it is necessary to use the teaching material in an appropriate way and to maintain a balance among the lesson activities. Kim's three-step teaching approach involves computer-based content, which presents video clips, audio files, and sheet music scene-by-scene.

#### **2.1.2.7 Ji-young Park (2014)**

Park (2014) views "multicultural sensitivity" as essential for efficient communication in a multicultural society, and devised a music education program to cultivate multicultural sensitivity among elementary school students.<sup>52</sup> She created nine different lesson plans using a variety of activities, which are divided into a total of 24 sessions according to each goal, subject, content, and teaching material. She arranged the five components of multicultural sensitivity proposed by Chen and Starosta (2000)<sup>53</sup> in each of the program sessions.

In the program, the content system is divided into "understanding" and "practice." The former consists of learning about multicultural sensitivity and opening the mind to countries around the world, and the latter of creating, singing, moving, playing instruments, and listening to music. Following Anderson and Campbell (2010), Park suggests that multicultural music education should promote interdisciplinary studies of diverse cultural groups through art, dance, drama, literature, poetry, and social studies, as well as music, and that folk dance makes a multicultural classroom more vibrant. Importantly, she supports the idea that multicultural sensitivity should be cultivated through various experiences and activities in a school field. Park also encourages the comparison of cultures, noting similarities or

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<sup>52</sup> The multicultural sensitivity that Park (2014) discussed in her paper originates from the "intercultural sensitivity" devised by Chen and Starosta (1997, 2000). Intercultural sensitivity can be defined as "an individual's ability to develop emotion towards understanding and appreciating cultural differences that promotes appropriate and effective behavior in intercultural communication" (Chen & Starosta, 1997, p. 5).

<sup>53</sup> The five multicultural sensitivity components proposed by Chen and Starosta (2000) are as follows: interaction engagement: IE, respect for cultural difference: RCD, interaction confidence: IC, interaction enjoyment: IEM, interaction attentiveness: IA.

differences among them. For example, Korean elastic string play is compared with the bamboo dance (*Tinikling*) of the Philippines, as both use a variety of footsteps while dancing. The Korean “turn the towel game” is similarly linked with Chinese and Cambodian games while learning similar songs. In a folk-dance lesson, Park introduces various world folk dances to compare the musical features and meanings of each movement.

#### 2.1.2.8 Hyun-jung Ann (2014)

Ann (2014) developed three lesson plans for teaching the similarities and differences between Korean and Vietnamese music to fourth to sixth grade students.<sup>54</sup> This research focused on teaching melodic instruments (Korean *yanggeum* and Vietnamese *đàn tam thập lục*), percussion instruments (Korean *janggu*<sup>55</sup> and Vietnamese *cái bồng*), and folk songs (Korean *Jindo Arirang* and Vietnamese *Cây Trúc Xanh*). Ann aimed to teach the commonalities and differences between the two countries’ music through expressing the feelings of the music using body movement, hand gestures, and drawings so that students are able to overcome differences between the two nations. She also expected that they could identify with and learn the value of music in each country.

Dalcroze, Kodály, and Gordon’s methods were applied to learning folk songs. Looking at the Dalcroze segment, for teaching *Jindo Arirang* (which is composed on four different pitches—mi, la, do, si), the function and unique character of each tone are taught with hand gestures. Ann encouraged students to learn two different *janggu jangdan* patterns<sup>56</sup> accompanied by *guum*<sup>57</sup> while moving their bodies. This activity is also a way of memorizing the *janggu jangdan*. For example, when a *janggu* is played on both sides of the instrument together, it sounds like "deong" and has the greatest resonance; students respond to this sound by

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<sup>54</sup>Ann (2014) noted that although there are multicultural families from many countries, this study was limited to Vietnam, which has many things in common with the appearance, materials, and sounds of Korean musical instruments.

<sup>55</sup> A *janggu* is a traditional Korean hourglass-shaped drum.

<sup>56</sup> *Jangdan* is “the generic name for rhythm patterns, the beat and rhythm formed over a set unit of time.” Retrieved from <https://folkency.nfm.go.kr/en/topic/detail/6533>  
Each *jangdan* has a unique rhythmic pattern that is played throughout the whole song like an ostinato.

<sup>57</sup> *Guum* is an oral sound that represents the *janggu*, and it is also used as rhythmic syllables. “The use of mnemonics as an aid to memorization appears to be a significant learning device in many cultures” (Campbell, 1991, p. 110).

jumping on two feet. When only the left side of a *jangu* is played, it makes a “kung” sound; students respond to this sound by lifting their left foot while jumping.

Ann’s (2014) study was evaluated by elementary school teachers<sup>58</sup> who noted the following: (a) Activities where students learn Korean *jangu* through body expressions inspired by Dalcroze method provide opportunities for students to access unfamiliar music from other countries; (b) Teaching folk songs and musical instruments can be difficult. However, when Dalcroze, Kodály, and Gordon’s teaching methods are used, because of the variety of expressive activities they bring into play, children’s interest is enhanced; and (c) Considering the level of students, the actual lesson time should be expanded (the lesson was only 5-10 minutes, very short compared with the written contents of the lesson), and it would be better if the lesson was more student-centered and activity-centered than explanation-based. Ann agreed with this feedback and concluded that if students learn music through musical interactions by expressing their feelings through movement and playing an instrument, they feel satisfied and experience a sense of social acceptance. She concludes that contemporary music approaches such as those of Dalcroze, Kodály, and Gordon enhance students’ musical creativity and allow them to learn a variety of ways to express music.

#### **2.1.2.9 Concluding remarks**

Overall, these researchers have noted that actual, direct, and comprehensive musical experiences (singing, playing an instrument, appreciating music, feeling music through dance and creative bodily expression) are essential to understanding music and its cultural characteristics. Noticeably, in these studies, musical activities involving body movement are emphasized as an important part of the learning experience; body movement is seen as a means of cultural and musical expression. However, despite body movement being used in various contexts, it consists mainly of clapping and tapping rhythms of music score, without any feeling of rhythmic sensations. Statements about physical activities do not clearly illustrate why students should perform a certain movement and how it reflects a larger purpose. For instance, in H. J. Kim’s (2014) study, students are introduced to pentatonic scales but there is no specific body experience for discovering, discriminating among, and actually feeling the scales. In Kim and Jang’s (2009) study, the purpose and distinctive

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<sup>58</sup> Half of the teachers majored in music, and the other half did not.

qualities of Mongolian and Thai dances were not presented specifically. Additionally, in most of the teaching approaches, students are guided to learn body movement by imitating the teacher's gestures or by watching video clips with instructions. Body movement is rarely used creatively through students' spontaneous participation and interaction with each other.

In summary, this comprehensive review of the 2009 and 2015 national music curricula, music textbooks, teachers' manuals, and music education scholars' analyses suggest that we need a teaching approach to allow students to experience all dimensions of musical practices related to cultural context. Although the importance of learning through various musical activities is mentioned in both revisions, this literature review revealed that singing and passive listening still dominate the content of the textbooks (Hahn, 2014; Ham, 2015; Kim, 2019; Kim & Jang, 2009; Park, 2015). In order for students to open their minds to cultural diversity, to experience and express music of various cultures through active participation, and to understand music and its cultural characteristics, it is very necessary to develop actual, direct, and comprehensive musical experiences (Ann, 2014; Hahn, 2014; Ham, 2015; H. J. Kim, 2014; Y. H. Kim, 2014; Kim, 2015; Kim & Bang, 2007; Kim & Jang, 2009; Min, 2004, 2013; Oh, 2011; Oh & Cho, 2019; Park, 2014; Park, 2015). Notably, in these studies, musical activities involving body movement are emphasized as an important part of the learning experience; body movement is considered essential in the process of learning cultural and musical expression.

In fact, body movement is an inherent part of the musical experience in many cultures, as music instinctively moves us emotionally and physically, inspiring bodily movement (Jaques-Dalcroze, 1930). Further, musical understanding is rooted in the body's action (Jaques-Dalcroze, 1920, 1930). Through various world music repertoires, students can participate in and discover not only unique musical concepts but also characteristic body movements that reflect each song's cultural style. This research finds an essential value for body movement in understanding music and cultural context, and underscores the powerful connection that Jaques-Dalcroze found between human beings and music in the spontaneous nature of rhythm and its relationship with body movement. It proposes a holistic teaching approach that combines cultural context and musical elements through direct, actual, and comprehensive musical activities based on Dalcroze Eurhythmics. Although studies have advocated embodied learning and suggested Dalcroze Eurhythmics as an appropriate

approach to multicultural music education, no study has specifically implemented Dalcroze pedagogical principles in the context of elementary multicultural music education in Korea. Therefore, the aim of this research is to develop a pedagogical guide grounded in Dalcroze Eurhythmics for teachers incorporating multicultural education in their music lessons, particularly at elementary-school levels in Korea.

## **2.2. Project specifications**

This analysis of the Korean national music curricula (2009 and 2015 revisions), Korean elementary music textbooks and teachers' manuals, and the multicultural music teaching and learning approaches proposed by eight multicultural music education researchers lays the groundwork for the tool under development and offers a clear idea of the specifications to which the tool should respond. "The specifications are the backbone of the demand analysis, it is the goal" (Van der Maren, 2003, p. 111), clarifying the functions of the learning tool under development and the conditions and context of its future use.

1. The tool should propose and describe various comprehensive musical activities that promote the experience and understanding of music as culture.
2. The tool should present strategies for teachers to fully integrate the musical elements into the cultural context.
3. The tool should provide theoretical explanations that allow an understanding of the underlying philosophical and pedagogical principles of multicultural music education.
4. The tool should include instructional strategies for cultivating students' spontaneous and active participation, and their interaction with each other.
5. The tool should include detailed guidelines for applying Dalcroze pedagogical principles and using body movement in the teaching and learning process.
6. The tool should include lesson plans for all elementary-school levels (including first and second grades).
7. The tool should provide resources (world music repertoire, audio files, video clips, etc.) to facilitate the teachers' efforts.

## CHAPTER III – DESIGN OF THE PRODUCT: CONCEPTUALIZATION AND MODELLING

The aim of this chapter is to build a conceptual framework that contributes to designing a pedagogical model for multicultural music lessons. The conceptualization of the material corresponds to Van der Maren's (2014) notes that "when we know what the problem is and the constraints on possible solutions, we must *analyze* the available knowledge in the field so that we can *synthesize* it and develop a *general model* of the educational material—that is, determine its essential elements (the content) and the broad outline (presentation or design)" (p. 113).

This chapter first examines the significance and purpose of multicultural music education and its educational values. Second, a broad paradigm of music in terms of its connection with culture and its pedagogical considerations is investigated. Third, representative pedagogical approaches generally accepted in multicultural music curricula are investigated. Fourth, the characteristics of embodied teaching and learning approaches suggested by music-education researchers are addressed. Fifth, the significance of Dalcroze Eurhythmics in multicultural music education and its pedagogical principles are discussed. Sixth, a general model of the guidebook under development is presented.

### 3.1 Multiculturalism and music education

Multiculturalism refers to the phenomenon of a society in which people from different cultural backgrounds coexist—from a family, school, business, or community to cities and nations. Multiculturalism is often discussed in terms of philosophical ideas or governmental and educational policies regarding a diverse population—for example, embracing cultural diversity and acknowledging people's various cultural contributions. Such positions or situations vary widely from one community to another, and from country to country (Harper et al., 2011). Since the concept of multiculturalism is understood differently according to each social structure and characteristic, its applications are also varied.

Taylor (1994) emphasizes that multiculturalism is fundamentally related to human needs going beyond its social motto. He explains the central concept of multiculturalism with two core words: identity and recognition.

Our identity is partly shaped by recognition or its absence, often by the misrecognition of others, and so a person or group of people can suffer real damage, real distortion, if the people or society around them mirror back to them a confining or demeaning or contemptible picture of themselves.... Due recognition is not just a courtesy we owe people. It is a vital human need. (Taylor, 1994, pp. 25-26)

Taylor (1994) argues that we are required to acknowledge the distinctive identity of an individual or group, which is different from assimilation to a dominant or majority identity. Taylor's perspective of multiculturalism is based on mutual coexistence in terms of appropriate recognition of other human beings. He proposes that multicultural education is ultimately necessary for all human beings regardless of ethnicity.

Multicultural education<sup>59</sup> is based on the premise that cultural diversity enriches societies by providing them with more opportunities to learn about other cultures. Like Taylor, Banks (1994) considers that the important benefit students receive from learning diverse cultures is to become more fully realized human beings. He asserts that we should learn to accept cultural groups objectively with a reflective manner in order to go beyond negative ideologies that are institutionalized within a society and beliefs about the superiority of a certain cultural group (Banks, 2008). He adds that "multicultural education assumes that with acquaintance and understanding, respect might follow" (Banks, 2001, p. 46). Thus, one of the main purposes of multicultural education is helping "individuals gain greater self-understanding by viewing themselves from the perspectives of other cultures" (Banks, 2008, p. 2). That is, "individuals who know, participate in, and see the world from only their unique cultural and ethnic perspectives are denied important parts of the human experience and are culturally and ethnically encapsulated" (Banks, 2001, p. 44).

Observing how recognition forges identity, Taylor (1994) further discusses that human life is deeply rooted in a "*dialogical* character" (p. 32): our own identity is shaped through interaction—negotiating or exchanging—with others. Our identity is not monological but

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<sup>59</sup> The scope of multicultural education is broad and varied, embracing ethnicity, class, race, gender, (dis)ability, and religion. In the context of this study, "multicultural music" will be used to designate music that conveys ethno-cultural identities.

“dialogical” (pp. 32-34). Taylor states: “We become full human agents, capable of understanding ourselves, and hence of defining our identity, through our acquisition of rich human languages of expression.... But we learn these modes of expression through exchange with others” (p. 32). In this context, Taylor uses “language” in a broad sense that includes all types of expression—language of art, of gesture, of love, and the like.

Music is one of the rich human languages of expression through which people explore personal and social identities. “Music plays a crucial role in the creation, maintenance, and negotiation of identity—both individually and collectively” (Bowman, 2004, p. 47). Music education scholars agree that one of the fundamental benefits students receive from multicultural music education is to realize their own selves and open themselves to others through diverse musical experiences (Anderson & Campbell, 2010; Elliott, 1990; Floyd, 1996; Palmer, 2002; Volk, 2002;). “The power of music is in its palpable capacity to build bridges between people, to build social connections, to grow a genuine curiosity for “the Other,” and to advance a veritable respect for the people whose music it is—both the music-makers and all those who identify with it” (Campbell, 2018, pp. 110-111). Elliott (1990) argues that a genuinely multicultural music curriculum connects each person with the humanity of other musicians and audiences in different times and places. He explains that “by learning how the people in another culture express themselves musically, students not only gain insights into others but also learn about themselves” (Elliott, 1990, p. 164). Volk (2002) likewise emphasizes that “by viewing music in and as culture, students can begin to understand how others view themselves—how others think in sound” (p. 22). Palmer (2002) underlines that by studying how to respond to music from other cultures through their point of view, we recognize another dimension of being human: “Achieving this difficult goal gives us a deeper and broader understanding of what it means to be human” (p. 39). Floyd (1996) describes the implication of knowing music from other cultures in two points: first, this knowledge deepens, widens, and transfers our own cultural “makeup”; and second, it allows us to communicate knowledge and awareness of diverse music cultures. Therefore, “understanding the music of a people is a step towards understanding the heart of community and the core of its culture; it gives insight into the things societies think are important” (p. 32).

This broad understanding of human beings is actualized through musical experiences by cultivating new musicianship. Anderson and Campbell (2010) argue that one of the important learning outcomes of multicultural music education is becoming aware that many



regions of the world have music as rich and valuable as our own. As students come to recognize music from other cultures as well as their own, they have an opportunity to expand “their palette of musical experiences” and to develop musical flexibility (p. 3). Studying other music cultures lead students to a deeper understanding of their own music. A variety of musical vocabularies also stimulate students’ creativity, helping them to broaden compositional and improvisational devices (Drummond, 2005; Fung, 2002; Schippers, 2010; Seeger, 2002; Volk, 2002). Further, as ethnomusicologist Hood (1960) stresses, world music studies give learners an opportunity to promote “bi-musicality” by joining in a musical practice from other cultures and by learning the new way of teaching and learning, which extends musical capabilities rooted in our own culture (p. 55). Other researchers similarly add that by studying a variety of world music, students learn how to perform effectively for two or more musical cultures, and so develop “multimusicality” or “polymusicality” (Anderson & Campbell, 2010, p. 4; Volk, 1998, p. 6).

The classroom is a significant place where people shape their musical identities. Green (2011) argues that musical identities are created from a combination of both personal and social musical experiences, which embrace “musical tastes, values, practices (including reception activities such as listening or dancing), skills, and knowledge” (p. 2). She observes that teaching and learning music, in any situation, influences one’s musical identity. As to the role of music education, Green (1988) asserts that “anyone of any nationality or race is a perfectly suitable listener to the inherent meanings of any music, so long as they have learnt how to listen, so long as they are familiar with the style: schools are supposedly there to generate such learning” (p. 67). Musicologist Lomax (1985) notices that an educational system plays a critical role in preserving diverse world musical traditions, which risk destruction under standardized and mass-produced systems.

Then, how can students achieve the ultimate objective—expanding their self-identities to recognize a wider humanity through cultivating new musicianship in multicultural music education? How can this be achieved in the music classroom? To answer this question, the following section examines a broader paradigm of music in connection with culture and considers its pedagogical implications.

## 3.2 Multiculturalism, music, and culture

### 3.2.1 Music as culture

Considering what music really means is the first step in building a pedagogical approach to multicultural music education. Music is often described as a series of sounds and an object of contemplations. It is also widely known as a universal language that all human beings can understand and appreciate. However, this viewpoint doesn't sufficiently reflect the various perspectives in world music cultures—how the people in another culture think, express, and respond in terms of music. Researchers have reminded us to recognize music as a universal, global phenomenon in which widely diverse musical meanings are practiced from culture to culture: "There are a number of highly sophisticated musical traditions based on different but equally logical principles" (Anderson & Campbell, 2010, p. 2).

Ethnomusicologists and anthropologists have informed us that music is more than a sonic event bound up with the social and cultural web through which people interact in various situations. Merriam (1964) explains that while we generally define music as sound, it is actually a combination of concept, behavior, and sound—three parts equally essential to ethnomusicological study. For Merriam, *concept* relates to people's ideas and belief systems, which leads them to create certain music, while *behavior* signifies a human being's manner in the process of expressing, appreciating, communicating, learning, and transmitting the music of a society. "Therefore, sound, which we usually call the music 'itself,' is in this context no more the primary focus of attention than the other parts of the tripartite model" (pp. 32-33). These three constituents are interconnected with each other and equally deserving of attention: "the music product is inseparable from the behavior that produces it; the behavior in turn can only in theory be distinguished from the concepts that underlie it; and all are tied together through the learning feedback from product to concept" (p. 35). Nettl (2005) particularly pays attention to "concept" as the principal category in terms of how people define what they do, which in turn establishes "the nature of the sonic product" (pp. 24-25). Consequently, Nettl (1983) proposes that "music and musical works" are powerful ways of identifying and describing the characteristics of a culture (p. 159). Blacking (1973) is chiefly concerned with musical structure—how musical sound is organized and what principles are grounded on it. According to him, musical structure is an expression of cultural patterns. So, analyzing musical structure is "the first step toward understanding musical processes and hence assessing musicality" in relation to its social and cultural context (p.

26). As such music is formed following certain practical and theoretical principles, and as a result the musical sound is very specific according to the cultural frameworks involved. It reflects the value systems, ideas, or feelings of the culture from which it is created.

Take this example: *Ubuntu* is a concept that exists at the center of the African philosophy of existence, which pervades all facets of life. Here, the existence is based on “what is attributed (attached) to an individual according to his or her role in the community” (Anderson & Campbell, 2010, p. 8). This viewpoint is represented in African music style, called polyrhythm. In practice, when a musician performs a rhythm pattern, he or she should hold his/her own parts as well as mingling with others. Each one must hear other parts that bring meaning to the part being played, because without them there is no existence (significance) or value in what is played. So, music making in Africa is compared to building a tent—the stakes in the ground hold ropes (each other’s different rhythms) that depend upon tension between them to hold up the structure (a musical structure) (Alain Barker, cited in Stone, 2005). Through the observation of polyrhythm phenomena in Venda,<sup>60</sup> Blacking discovered “they express concepts of individuality in community, and of social, temporal, and spatial balance, which are found in other features of Venda culture and other types of Venda music.... Functional analyses of musical structure cannot be detached from structural analyses of its social function” (p. 30).

Music education researchers pay attention to music as a multiplicity of languages, and suggest that teachers commit themselves to study the culture from which music is derived in order to truly comprehend it. Instead of removing music from the contextual matters that surround it, understanding music’s character and meaning within a culture can lead to enriching students’ knowledge of the musical sound (Campbell, 2004). An appropriate understanding of a social context of music and its position in a community helps students to have a positive experience, rather than merely paying attention to “unfamiliar and mysterious forms of music itself” (Floyd, 1996, p. 38). “Music that is encountered through a combination of contextual and actual musical experiences helps students relate the music to real people in real parts of the world” (Volk, 2002, p. 22). In this regard, Fung (2002) proposes calling music instead *musics* or “world musics”, a plural form, because the term is more appropriate for acknowledging and describing the multiplicity of foundations and procedures upon which

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<sup>60</sup> John Blacking produced an enormous amount of publications on the nature of musicianship and musical development in the Venda children of northern Transvaal, South Africa (Campbell, 2000).

musical sound is based. Campbell (2004) also suggests using Music with a capital “M” in order to imply that it has “global and cross-cultural manifestations” (p. xvi).

### 3.2.2 Music as human experience

Music can be acknowledged not only as the global phenomenon but also as the human phenomenon, since it is involved with all the dimensions of human practices. Merriam (1964) argues that music is a human phenomenon created by humans for other humans within a social, cultural context: “Music does not and cannot exist by, of, and for itself; there must always be human beings doing something to produce it” (p. 27). He mentions that several kinds of behavior are involved in making music such as physical, verbal, social, and learning behaviors; the two former actions are involved in producing sound while the latter two ones are associated with characteristic cultural systems that influence the music making and learning (Merriam, 1964).<sup>61</sup> Blacking (1973) regards all music as “folk music” for music cannot be passed on or have meaning without associations between people; “music is humanly organized sound, there ought to be a relationship between patterns of human organization and the patterns of sound produced as a result of human interaction” (p. 26). Musical sound is the consequence of human behavioral processes that are formed by the standards, attitudes, and principles of the people who comprise a certain culture (Blacking, 1973). Considering people as a central factor of music-making, Wade (2009) contends that “music is not only a thing—a category of organized sound, or composition—but also a process. Every known group of people in the world exercises their creative imaginations to organize sound in *some way* that is different from the way they organize sound for speech” (p. 6). And people give music a meaning or use it for particular purposes—regardless of whether the meaning is intended to reach an individual or a community. Thus, the significance of music is among the people not in the musical material itself. Wade (2009) describes how and why music is differently expressed, performed, written, and structured in various world cultures from the position of the human being who makes and experiences music, and gives a meaning to it. Seen from these perspectives, musical understanding can

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<sup>61</sup> Physical behavior is concerned with bodily characteristics—attitudes, postures, positions, tensions and so on— that operate in making sound exercising voice and instruments; verbal behavior is related to verbalizing important standards of evaluation of music; social behavior is associated with conventions of the cultural system that influence both musicians and listeners; learning behavior is connected with the process in which learning is generated in a society (Merriam, 1964).

be expanded by knowing the process of music—who performs it, why, where, when, and how, for whom and in what ways it is made and has value in relation to social, environmental, mental, and physical contexts. Further, “as [people] proceed to piece together a mosaic of relevant ideas about the music—who make it, when, where, why, and how it is made—people grow a meta-view of music’s reach into their lives” (Campbell, 2018, p. 111).

For example, in world music selections, some musics have a specific function in a society.<sup>62</sup> In Africa, music is closely connected with communal life, so music making is generally planned as a community event. Public performances show up on social occasions—members of a group or a community come together on event “for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity” (Nketia, 1974, p. 21). In this context, music is not just a sound object of contemplation but takes a role as a mode of expression regarded as a spirited part of a communal experience.

Another example is that music reflects how people respond to their living arrangements. Among the three factors are “environmental, communal, and psychophysiological imperatives” (Palmer, 2002, p. 32). For instance, Mongolians’ music reflects their natural environments. The most characteristic song form *Urtyn duu*, known as a “long song,” is evocative of vast, wide spaces, so it has a meditative feel. It is closely linked to the Mongolian landscape—the massive mountain and limitless space of the steppes (Desjaques, 1991). In musical style, it represents its features through rich vocal ornamentations and a long, continuously flowing melody with an extremely wide vocal range, and a beat based on the respiration cycle.

Finally, the learning process in many cultures is also an important way of understanding music related to human experience. Merriam (1964) considers learning behavior to be a significant aspect of making music because how music is learned and transmitted is a “part of the enculturative process” in a society (p. 146). Schippers (2010) argues that understanding how music is learned, transmitted, retained, and developed helps us to appreciate musical value at its most deeply human level. Campbell (1995) values its

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<sup>62</sup> Merriam (1964) proceeded to list some possible functions of music in a society, for example, aesthetic enjoyment, communication, particularly of emotion, symbolic representation, physical response, enforcement of conformity to social norms, validation of social organizations, contribution to the continuity and stability of culture, and contribution to the integration of society.

educational benefits: “Product-oriented instruction without attention to process is only half the musical and cultural experience. The emphasis on *how* music and music learning evolves is central to valid experiences for children in the various musical styles the world can offer them” (p. 319). Knowing how musicians interact with each other and with musical components in the process of learning and practicing together is important in characterizing both the music and the musical culture. Thus, learning the mode of culture’s transmission is essential to presenting music with cultural accuracy (Cain, 2005; Campbell, 1991), it leads students to experience music from an insider’s perspective (Palmer, 2002), and promotes “cross-cultural sensitivities” (Fung, 2003, p. 71).

For example, the most characteristic feature of the diverse types of African-American music is that people experience it through participating. This principle is well presented in the learning and performing process. Singers, instrumentalists, and the audience share in the music through physical expressions—moving rhythmically, and playing body percussion (Anderson & Marvelene, 1998). Call and response is a vernacular performance style of African-American music and is performed both vocally and instrumentally in sophisticated ways (Stewart, 1998). Oral transmission is the basis of this learning mode: a song—melody and lyrics— is taught using the rote method.

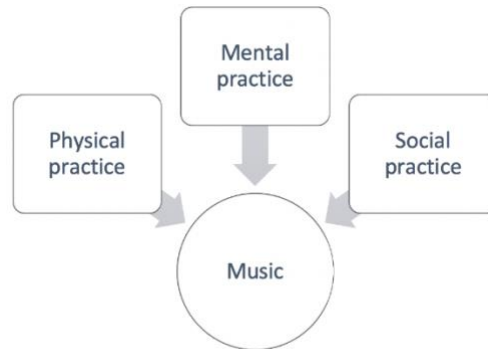
As such, “music is reflective and representative of deeper processes than the surface elements in a musical structure” (Palmer, 2002, p. 39). It is not isolated, asocial consumption of aesthetic objects: “To develop full musical understanding and appreciation, we need to re-mind ourselves and others that MUSIC is a diverse artistic-social-cultural practice” (Elliott, 1995, p. 198). Fung (2002) reminds us to see how world music cultures provide distinctive elements:

For some musics, improvisation may be the essence; for others, notation may be essential. For some musics, the perfection of sound may be the essence, while some others may have certain social behaviors as the essence. Some may be cooperative, while others may be individualistic. Some may involve quiet contemplation, while others may involve body movement. The list continues indefinitely. (p. 201)

Blacking (1973) considers that “what turns one [human being] off may turn another [human being] on, not because of any absolute quality in the music itself but because of what the music has come to mean to [human being] as a member of a particular culture or social group” (p. 33). Indeed, music is generated through the process of the people who create it,

develop it, transmit it, give it meanings, and use it in association with their lives through dynamic interaction with each other (Wade, 2009). Therefore, music is more than a kind of sound object, music employs human's mental, physical, and social practices as whole (See Figure 4).

Figure 4: Three Practices Involving Music



Senders and Davidson (2000) gives advice to teachers to consider that “in a very real sense, the most important content of ‘multi-cultural’ music education is not that there are many different ways to make music—it is that there are many different ways to be human” (p. 26).

In the same vein, George (1987) writes:

As citizens of the world, the music is, in a very real sense, our own. We are not telling our students “this is how it’s done in Africa,” but rather, “here is how these people see themselves in their music.” Since African music shows us how Africans express and view themselves, they show us an important part of their humanity. And music is, after all, an expressive way of being human. (p. 65)

Through participating in the different musical experiences offered by diverse cultures, students can meet the real people, who lie behind the music; as a result, our self-identity can expand to include a wider humanity. This process leads students to realize “another truth, another dimension, of human existence” (Palmer, 2002, p. 39). In this regard, it is very suggestive that the word “music” as a noun has been redefined as verbal forms “musicing” (Elliott, 1995) and “to music” (Small, 1998), emphasizing the participatory nature of music-making.

Observing that culture is something people *do* rather than something they *have*, Elliott (1990) asserts: “Culture is generated by the *interplay* between a group’s beliefs about their physical, social, and metaphysical circumstances and the linked bodies of skills and knowledge they develop, standardize, preserve, and modify to meet the intrinsic and extrinsic needs of the group” (p. 149). Therefore, the spirit of a culture doesn’t exist exclusively in the product itself, nor in the contextual information about this product; instead, it is discovered through interaction among the people. He adds: “If the nature of music lies in its multidimensionality ‘as culture,’ then encouraging insight into the meaning and use of one’s own or another person’s ‘music culture’ requires us to engage students in the interplay of concepts, actions, and outcomes that comprise the essence of a given music culture” (pp. 157-158). In this context, learning a verbal concept or theory merely as formal knowledge is not enough; it must be converted into “procedural knowing-in-action” to achieve its potential (Elliott, 1995, p. 61). In this regard, Elliott (1995) has developed the notion of music as praxis and emphasizes that participatory music-making and performance-centered music education—what he calls *musicing*<sup>63</sup>—is the most essential, vital way of learning music.

While Elliott understands music as praxis and emphasizes the importance of participatory music-making in respect to culturally specific music, Small (1998) takes a step forward to place the significance of music in students, as the subject of learning, and highlights the creative musicianship. Much like Elliott, he refuses to conceive of music as a noun, and emphasizes instead recognizing it as the verbal form, *to music* (also *musicking*). Small perceives musicking as “a social experience of making music with meaning rooted in participants’ sense of ideal relationships explored, celebrated, and affirmed in musical performance” (p. 185). In this sense, music is not understood as only a culturally determined system of references—it has an extended field of meanings open to possibilities. Small maintains that true musical understanding emerges from the students’ relationships to sound, to other pupils, and to the place of life. Small’s perspective of musicking gives students an active opportunity that they can improvise or even re-create music from other cultures as a part of the processes of learning.

To sum up, ethnomusicologists and music education scholars have offered a variety of perspectives about what music really means in terms of its connection with culture and how human beings participate in the process of music-making. Among these different ideas, the

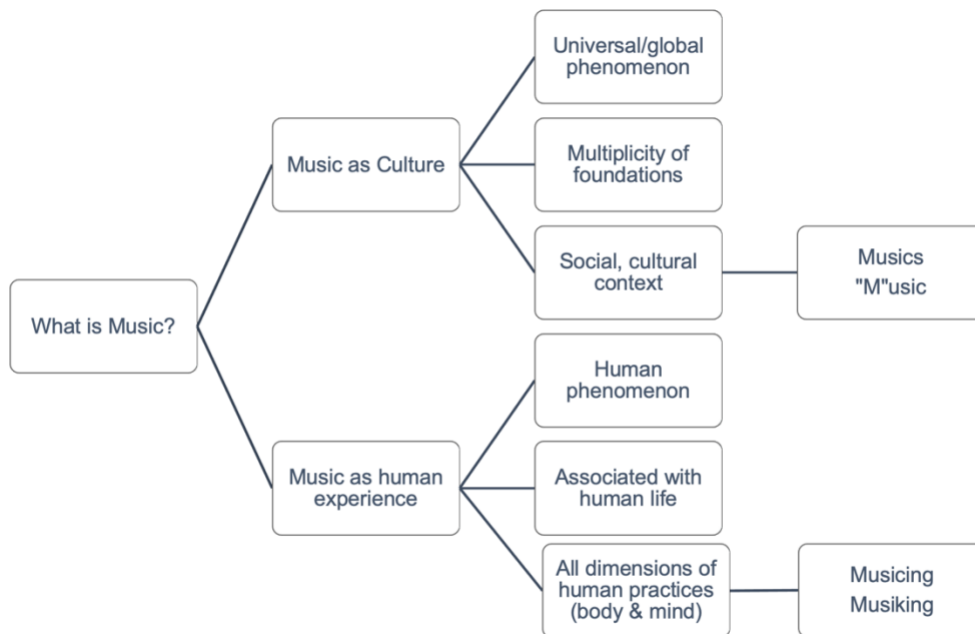
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<sup>63</sup> Elliott (1995) has redefined music as verbal form “musicing.”



shared point of view is that music is more than a sound object bound up with the social and cultural web through which people interact in various situations. As a global phenomenon, widely diverse musical meanings are practiced from culture to culture reflecting the value systems, ideas, or feelings of the culture from which it is created. Music is also a human phenomenon involving various dimensions of human experiences and practices. Reflecting those perspectives, new notions of music are suggested such as the plural form, “musics” or “world musics” (Fung, 2002), and Music with a capital “M” (Campbell, 2004), recognizing diverse foundations and practices upon which music is created. The word “music” as a noun has also been redefined as the verbal forms “musicing” (Elliott, 1995) and “to music” (Small, 1998) reflecting the spirit of people’s participatory, creative music-making. Figure 5 presents a synthesis of the attributes of music as discussed above.

Figure 5: Attributes of Music



### **3.3 Approaches to multicultural music education**

In the previous section, broad perspectives on music in connection with culture and the resultant pedagogical implications were reviewed. This section investigates representative pedagogical approaches that are generally accepted in multicultural music curricula to examine respective characteristics, terminologies, and ways of integrating cultural meanings into musical experience.

#### **3.3.1 Tokenism approach** <sup>64</sup>

This style of learning is close to the “discipline-based approach” that Stuhr (1994) categorized in one of her multicultural art education models.<sup>65</sup> This approach puts the dominant culture’s knowledge and practices at the center of curriculum, such that it is not explicitly related to multicultural value. An example employing this kind of methodology in the area of music education is called a “Cook’s Tour,” a music program that consists of listening to musical selections from different cultures accompanied by sociological and geographical information. There is no attempt to discuss or discover new concepts or practices from the perspectives of the cultures being studied. Students soon go back to their own cultural subjects “with a sense of relief, feeling that the 'foreign' culture is strange, exotic and little able to be grasped” (Boyce-Tillman, 1996, p. 20).

#### **3.3.2 Additive program**

This type of teaching is generally used in the initial stage of implementing multicultural education in a school setting (Banks, 2008). This approach makes an effort to introduce a

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<sup>64</sup> Tokenism refers to “the practice of doing something (such as hiring a person who belongs to a minority group) only to prevent criticism and give the appearance that people are being treated fairly” (Merriam-Webster, n.d.) <https://www.merriam-webster.com/dictionary/tokenism>

<sup>65</sup> Stuhr (1994) analyzed multicultural art education based on Sleeter and Grant’s (1985) five approaches to multicultural education in general education: (1) teaching the culturally different, (2) the human relations approach, (3) single group studies, (4) multicultural education, and (5) education that is multicultural and social reconstructionist. Stuhr’s discipline-based approach is associated with Sleeter and Grant’s teaching the culturally different approach. In this model, the curriculum program is constructed and implemented based on dominant artistic tradition; it doesn’t quite reflect other sociocultural art worlds.

particular cultural or ethnic group's contributions and distinctive features as an addition to the current educational program. This is called an "ethnic additive," "added-on," "tagged-on," or "human relation" approach (Banks, 2001; Volk, 1998). Such an approach is based on the belief that presenting the music of another culture in association with its holidays or celebrations is a positive way to help students understand cultural diversity. For example, students explore Chinese songs, dances, artifacts, foods, and costumes related to Chinese New Year's Day. "The implication of this approach is that humans all enhance and celebrate social events with distinct visual imagery and artifacts, special foods, and particular music" (Stuhr, 1994, p. 173). Since the emphasis of this approach is more on the international qualities of all people through cultural events in terms of cultural similarities, unique differences in knowledge might not be deeply investigated or go unnoticed (Stuhr, 1994). Consequently, students are not necessarily able to appreciate the cultural groups "as complete and dynamic wholes" (Banks, 2001, p. 61).

### **3.3.3 Cultural bearer**

This approach is between insular and modified multiculturalism,<sup>66</sup> concentrating on individual cultures based on the local community (Elliott, 1989; Pratte, 1979). Music is generally taught through the teaching method for that culture (Volk, 1998). Teachers using this approach take advantage of community culture-bearers—ideally people from a particular culture who are working as musicians in that culture—by bringing them into the classroom as performers and guides; they could be involved in either short or long periods of school curriculum. Volk (2002) suggests that when teachers are in doubt whether certain repertoires are well representative or taught in an authentic manner, or they want to use songs, dances, and instrumental pieces in a culturally responsive way, inviting cultural bearers is recommended. Campbell (2004) states that in this approach "the expertise of guest artists and culture-bearers is certain to give spark to a teaching unit, as they may be willing to perform, lead students in participatory experiences, tell traditional tales, contextualize the music, and offer an understanding of music as personally meaningful" (p. 15). The shortcoming of this approach is that an insufficient cultural bearer might not present

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<sup>66</sup> Elliott has attempted to classify various notions and approaches in multicultural music education based on Richard Pratte's cultural diversity model. Elliott's classification includes five models: (1) assimilation, (2) amalgamation, (3) insular cultural pluralism, (4) modified multicultural education, and (5) dynamic multicultural music education (Elliott, 1989; Volk, 1998).

the music of her or his culture appropriately, or a cultural bearer who has no experience working with children might not be helpful in guiding them into their music (Schippers, 2010).

### **3.3.4 Context-oriented approach**

This approach chooses music selections on the basis of geographic provenance or national boundaries of culture, ethnic background, or function such as Chinese, Filipino, or Vietnamese. Campbell and Scott-Kassner (1995a) categorizes this model as multiethnic music education, which is grounded in the principle that music cannot be conceived apart from its cultural context; teaching music related to people's lives is the major purpose of this approach. The emphasis is on understanding "how the music reflects people's lifestyles and ways of thinking across cultural boundaries" (Campbell & Scott-Kassner, 1995a, p. 312). Researchers argue that if multicultural music is taught without any cultural content, then its aural experience will be meaningless because students will not be able to connect to the foreign and unfamiliar musical sounds; thus, the music will seem inhuman to them (Cain, 2005; Campbell, 2004; Fung, 2002; Palmer, 2002). The context-oriented approach guides students to learn about a specific ethnic group through in-depth study. This is why it is also called a "single group study," a "cultural-specific study," or an "intensive study of ethnic group" approach (Banks & Banks, 2010, pp. 65-66; Stuhr, 1994, p. 174).

Under this curriculum, compared and contrasted processes are generally used as a teaching mode. Bank (2001) considers that "a comparative study of ethnic cultures can result in useful concepts, generalizations, and theories" (p. 41). The perception of similarities is important in helping students understand the fundamental processes found in musics around the world, and the perception of contrasts helps demonstrate the many different ways of organizing musical sounds. Applying this approach to multicultural music education, Anderson and Campbell (1989) write: "Focusing on similarities and contrasts often provides students with an understanding of the musical phenomena in their own surroundings that they have previously taken for granted" (p. 5). Banks (2001) considers context-oriented approach (called multiethnic study) as the first phase in the development of multicultural education since it maintains positive attitudes, sympathy and concern for other groups among the students. Similarly, Abril (2003) values this approach because it makes an effort to reduce prejudice and construct knowledge beyond merely introducing or adding multicultural content. Cain (2005) likewise mentions that introducing music related to culture-specific

units helps students to become immersed in the music and its cultural meanings and functions. Campbell (2004) notes that “we must commit ourselves to the study of music's functions and settings within the culture from which it is derived if we are to truly understand it” (pp. 30-31).

A multiethnic-flavored music curriculum is being served in both elementary and middle school in Korea. At the middle-school level, instruments are often compared in terms of shapes, timbres, cultural contexts, and performance styles. The Japanese *Sakura* and Chinese *Jasmine Flower* song repertoires are frequently compared since they are based on pentatonic scales and have a flower theme in the lyrics. In elementary school (from third to sixth grades), multicultural music selections are organized according to geographic origin—the four continents Asia, Europe, America, and Africa—and three or four songs from each are introduced to children independently. Some examples of this multiethnic approach appear in the third and fourth grades. For instance, different Asian countries' greeting body gestures and verbal rhythms are compared, or the English folksong *London Bridge is falling down* is played and compared with the Korean traditional *Gatekeeper Dance*.

However, in Korea, according to the general overview of the multicultural unit for elementary schools, the aim is at “understanding each country's distinguishing cultural characteristics, paying attention to the nation's culture, living environment, and the relationship with Korea through diverse children's songs” (Ministry of Education, Science and Technology, 2010, p. 93). In this context, culture is defined only as sociological, geographical knowledge—geographical location, social and natural environments, social systems, costumes, and historical context. So, main activities are devoted to identifying which country the musical selection comes from, indicating geographical location or living environments, and explaining social and political systems. Although they are instructive in enlarging music's contextual meaning, they might fail into partial and peripheral information if they are not related with actual musical sounds. On the other hand, the primary goal of music is to learn each song's melody and lyrics (meaning) with a sol-fa system and notations, which are the same procedures of general music classes. The distinguishing characteristics of the music linked with its culture therefore cannot be fully realized; students learn only music repertoires without awareness of multicultural music perspectives. Volk (1998) mentions that “if there is no growth in the understanding of music then time spent in multicultural music education activities, chosen merely to provide a touch of this and a taste of that, is not time well spent” (p. 194). Boyce-Tillman (1996) considers that learning music merely sociologically and

geographically does not improve students' perspectives on unfamiliar music. It is thus necessary to consider how to understand the true nature of music associated with culture, going beyond acquiring cultural knowledge as simply objective information without integrating it into music.

### **3.3.5 Concept-oriented approach**

This approach organizes the curriculum according to musical components by paying more attention to what is actually in the music rather than to the cultural context. Because this teaching framework is conveyed principally by musical concept—such as melody, rhythm, texture, timbre, dynamics, and form—this type of teaching is called a “concept-based” approach (Abril, 2003; Campbell & Scott-Kassner, 1995a) or a “musical concept” approach (Boyce-Tillman, 1996). Campbell and Scott-Kassner (1995a) suggested that cross-cultural comparisons of various musical styles in the world are the primary teaching strategy in this type of learning, which they call ‘world music education.’ This approach emphasizes understanding how each culture organizes musical elements in a distinctive way and builds its unique expressions. The underlying assumption in this methodology is related to Banks’s content integration dimension<sup>67</sup>: “Teachers use examples, data, and information from a variety of cultures and groups to illustrate the key concepts, principles, generalizations, and theories in their subject area or discipline” (Banks, 2008, p. 31). The content integration approach often faces a challenge in elaborating on the different viewpoints of other cultures; if this is not done, students gain only a partial knowledge of a given certain culture.

Music education researchers agree that interpreting music selections from the perspective of the group being studied is critical in developing this type of approach. As Campbell and McCullough-Brabson (1995b) note, “An exclusive way of teaching music is not fully representative of what music is, and it only allows us to know one part” (p. 76). Clearly, each society has its unique conception of music and a terminology to reflect this (Nettl, 2005). Musical knowledge, values, procedures, performances, and insights from one tradition are not always transferable to another (Boyce-Tillman, 1996; Fung, 2003). Thus, teachers

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<sup>67</sup> Banks (2008) conceptualized the dimensions of multicultural education in five categories: “The dimensions of multicultural education are (1) content integration, (2) the knowledge construction process, (3) prejudice reduction, (4) an equity pedagogy, and (5) an empowering school culture and social structure” (p. 31).

should be cautious about making assumptions (Floyd, 1996) by providing more global-oriented terminology (Anderson & Campbell, 2010),<sup>68</sup> embracing new musical concepts from other cultures (Volk, 1998), or generating new standards (Elliott, 1989)<sup>69</sup> in addition to expanding their curriculum with various musical selections.

For example, in Korea, the majority of diverse folk melodies in multicultural units are adjusted based on Western musical elements, concepts, terms, and notational systems. Vocalization and a sol-fa system are common teaching elements throughout the multicultural music program. This is potentially a problem when these practices are applied to songs from Africa or other Asian countries that have different vocal qualities and oral/aural traditions in transmission. On the other hand, the Korean traditional folk songs *Doraji* and *Arirang* are often introduced in music textbooks in America such as *Silver Burdett Making Music* as in the category of 3/4-meter song (Silver Burdett Making Music, Grade 4 Teacher's Edition, 2002). This looks suitable on the surface, but in Korean traditional music, the concept of meter doesn't exist. Rather, music is organized into a group of rhythms called a *jangdan*. So, presenting this song with *jangdan* is a more culturally appropriate way to experience its unique characteristics. Adopting a new paradigm of knowledge, skills, practices, and insights from a variety of world music cultures is crucial to promoting cross-cultural sensitivities and developing comprehensive musicianship.

To sum up, it appears that if music is treated as merely a sound object separated from its cultural context, and on the contrary to this, if the cultural background is limited to peripheral information without relating a musical subject, the musical experience cannot fully support students in realizing that music is linked with culture; musical experiences might fall into superficial practices. Context-oriented and concept-oriented approaches tend to emphasize either the background setting or formal properties of music. Knowledge is therefore concentrated in objective information such as music's geographical origins, roles in society, original language, textual meaning, and notions of various musical concepts. Consequently, verbal explanation and sound analysis become the center of musical learning. Music education researchers have advocated that verbal-centered and analytical approaches are

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<sup>68</sup> Anderson and Campbell (2010) advocate providing more global-oriented terminology, which is needed for children to discover many different but equally valid ways of music from the global perspective. There are a variety of ways to see the shape of music, so we need a new language.

<sup>69</sup> Elliott's dynamic multicultural music education model gives objectivity to music learning without adhering to an exclusively Western approach, and facilitates interaction between various music cultures and their subjects.

not sufficient to recognize the dynamic relationship between those constituents. How can we then experience musics from different cultures without objectifying them as separate from human lives? Our approach should help students in recognizing that there are diverse ways to be human through participatory music activities beyond simply acquiring or transmitting knowledge about cultural and musical features. As we will see in what follows, this study proposes a holistic approach integrating music and culture, and the physical, social, and cognitive processes of music-making.

### **3.4 The necessity of a holistic approach**

Music education researchers have suggested various ways to teach the dynamic and intrinsic relation between music and culture. They advocate a holistic approach arising from bodily/embodied learning that leads students to discover all dimensions of human musical practices. In their view, such an approach to multicultural music education should encompass the following characteristics.

#### **3.4.1 Sensitive and conscious listening**

Campbell (2004) raises the necessity for sensitive and conscious listening through a deeper involvement that results from stimulating the mind and the body together. She regards listening as the direct route through which teachers and children could best recognize unfamiliar music in a multicultural music education setting (Campbell, 1995). She also considers that “it is the key ingredient to developing students’ musical insight, full comprehension, and ultimate expression” (Campbell, 2018). Multicultural understanding can evolve from “the musical sound and its power to involve its listener ... while the ideas that surround or spin out from the music serve to add meaning and thus to deepen one’s musical understanding” (Campbell, 2004, p. xvii). Campbell (2005) proposes three key listening phases in a multicultural/world music lesson: “attentive,” “engaged,” and “enactive” listening (pp. 31-32). Each phase has a specific goal and is introduced to students in a sequence. Attentive listening is designed by the teacher and promoted in the initial stage of a lesson. The teacher prepares core questions that stimulate students’ interest to the music selection, such as characteristic musical elements, instrumental sounds, moods, forms, or cultural contexts. Engaged listening, the second phase requires a student’s active involvement such as “singing a tune, playing a percussion part, or moving eurhythmically or in an actual dance



pattern to recorded or lived music” (pp. 31-32). She adds: “Engaged listening invites listeners to enter into the groove or the flow of the music, pick a part to contribute, and consequently feel more involved in the music” (Campbell, 2005, p. 33). For instance, enactive listening (the final phase) occurs as students become real singers or instrumentalists to present the musical selection. In this stage, students listen to the music selection intently and purposefully in order to reach out with their performances in a faithful way. Campbell (2005) regards enactive listening as the highest stage that students can fulfill in multicultural musicianship.

### **3.4.2 Embodied learning through active music making**

Palmer (2002) highlights that holistic learning integrates all aspects of human existence and allows us to learn various human characteristics. Comparing the difference between learning *through* and learning *about* in music education, he proposes that learning *through* is “the sure way to engage in the widest range of possible experiences that leads to knowing from within” the culture being studied (p. 44). If the focus is on only learning certain objective information—such as what the instruments look like, terms and definitions relevant to a musical piece, the name of a dance, or the function of music in society—then students approach only the periphery of music. Campbell (2004) likewise considers that “novice learners, both children and adults, benefit from personal encounters with music. Rather than teach only about the music (which is nonetheless a useful technique for expanding music’s contextual meaning), teaching musically calls for interactive experiences with the music itself” (p. xvii). Palmer (2002) particularly advocates experiencing music as closely as possible to how that culture’s own members learn it and suggests three key elements that can promote it: moving to the music of other cultures, using authentic recordings, and embracing that culture’s method of transmission. In regard to body movement, he states:

Moving to music of other cultures is one of the doors through which we must pass to get at the essence of a music. This process cannot be done superficially, however. By having students (and ourselves) take time to move to music frequently, our bodies will discover subtleties that our minds, through an intellectual and analytical approach, will miss. (p. 41)

Schippers (2010), who investigated the process of how music is learned, transmitted, preserved, and developed in many cultures, found that a kinesthetic or tactile teaching and

learning process accompanied by aural/oral transmission and spontaneous rhythmic movement is widely practiced. Similarly, Campbell (1991) notices that certain teaching techniques and learning strategies are commonly used in diverse musical traditions: “aural learning (including imitation), improvisation (as a manifestation of creative thinking in music) and the presence, partial use of, or complete absence of notation, and rehearsal strategies such as vocalization, solmization, and mnemonics” (p. 102). She concludes that these practices suggest valid, applicable, and human ways of music learning. Researchers have particularly noticed that in many cultures, music transmission is based on aural/oral procedures, which emphasizes music as an aural art (Blacking, 1973; Cain, 2005; Campbell, 2004; Goetze, 2000; Schippers, 2010). Music in oral cultures is frequently learned by rote and from memory, with the help of mnemonic devices in the learning process. “Verbal syllables that imitate drum strokes are characteristically used for practice and learning” (Cain, 2005, p. 107). Campbell (1991) concludes that mnemonics is a technique of teaching and learning commonly found in a number of cultures, and is therefore “relevant to contemporary classrooms and studios” (p. 102). For students who are accustomed to learning music with written scores, these embodied learning processes in world music cultures will expand their scope of musical experience. Campbell (1995) adds that “notational literacy is an important goal of music instruction, but for achieving the goals of cultural literacy and understanding, the oral/aural process by which music is taught and learned may temporarily override the more traditional curricular objectives” (p. 319).

### **3.4.3 Full involvement of the students’ faculties**

One of the essential pedagogical ideas for experiencing world music cultures comprehensively is to lead the class by facilitating students’ whole capabilities of hearing, seeing, moving, and thinking within a cultural context. Fung (2002) proposes a full musical experience, which requires using one’s body and mind together with sensual capabilities within a cultural context.

Although sound plays a primary role in musical experiences, Fung (2002) viewed that sound is not the only sensation in music delivery: “Certainly, the listeners may form a unique perception, or mental process, about the musical sound, but this perception or mental process can be either abstract or concrete and is highly symbolic and individualistic” (p. 191). Instead, he proposed five key musical parameters—sight, sound, bodily involvements, mental action, and context—as key references for students to learn world music cultures.

He suggests that when these elements are experienced simultaneously in the most ideal learning setting, it enables students to fully experience music. Teachers should therefore strive to balance these five major parameters rather than rely on a single type of musical experience, and to provide them as fully as possible in the multicultural music curriculum. For example, visual stimuli (pictures, musical instruments, or artifacts) should be presented along with related sounds and activities through which students can actually experience them. Music notation should be introduced by stimulating students' inner hearing of the sound. And when using multimedia, teachers should choose high-quality sources that make it possible for students to experience all five main parameters as much as possible. All of these are essential pedagogical ideas for experiencing musics as a whole.

### **3.4.4 Encouraging creative participation**

Multicultural music curricula include a variety of musical resources from various cultures, such as novel rhythmic structures, singing systems, vocal qualities, modes, scales, and manners of accompaniment. Considering that these are rich resources that inspire and expand students' creative capabilities, researchers have encouraged the use of creative musical activities in the learning process (Campbell, 1991, 2004; Fung, 2002; Schippers, 2010; Volk, 1998). They remind teachers that music is more than a static product of a given culture, but has vibrant power. "Music is dynamic within its culture, growing and changing with its society" (Volk, 2002, p. 22). "In light of the constant musical change occurring around the world, music teachers have the responsibility to educate the younger generation to deal with musical change by instilling the habit of creative thinking" (Fung, 2002).

Schippers (2010) proposes several ways to reflect authenticity in diverse music cultures; one of them is to discover the "power of expression" in certain music. If it can be realized through "creating a vibrant musical experience," this kind of learning process is recommended (p. 52). Campbell (2004) likewise maintains that creating and re-creating music from other cultures, especially for educational purposes, is a positive strategy for broadening students' understanding of music, music performers, and culture. However, it is important to ensure that this attempt is based on a sincere understanding of and respect for diverse musical traditions (Fung, 2002), on a faithful effort to capture the natures and properties of musical selections and their meaning and value within the culture (Campbell, 2004), and on a genuine understanding of expression, implication, and the core of a musical style (Schippers, 2010). Campbell (2004) describes the effect of creation and re-creation of

world musics: “When music is treated respectfully, with ample time given to its study, it is often a source of pride for people from a culture to hear their traditions—or new expressions reminiscent of their traditions—performed by those who have given their time and energy to it” (p. 193). This process also leads students to experience music as their own. Whether it is a re-creation or a totally new piece of music, music becomes real to them as listeners and performers. Thus, a single song or musical piece can be explored in many possible ways through a student’s own interpretation, expansion, and expression (Campbell, 2004). Students can create a certain rhythm form from other cultures using their familiar instruments and then compare their newly minted expressions with the original musical source. This is for students to pay honor to “the inspirations and origins of their musical creations” (Campbell, 2004, p. 193).

### **3.4.5 Integration of learning with other subjects**

Music intermingles with movement and other related art forms in cultural contexts, so it provides multiple opportunities to use it as an integral and natural part of a multicultural music curriculum (Cain, 2005). Drago (1996) has proposed that “an important way to engage in multicultural teaching is to participate in a culture. Learn about it by doing! Go beyond the spoken word. One very good way to do this is to become engaged through the various arts, song, movement, story, the visual arts” (p. 6). In particular, Drago advises using the arts in relation to a multicultural music curriculum as a way to remember aspects of the culture—for example, introducing origami (paper folding) with Japanese music. Cain (2005) emphasizes that integrated learning with an art form as the visual representation of what students hear in the music is significant in a multicultural music curriculum. Students can paint or draw as a representation of what they hear in the music, or write a poem that raises images of the music and the culture from which it springs, or take photographs (their own, or clipped from magazines) (Cain, 2005; Drago, 1996). And “storytelling” is an effective way to teach about African music and culture (Joseph, 2005, p. 156). Campbell (2004) proposes that drawing, painting, dancing, storytelling, and acting are tools that can be incorporated into improvisation activities when expressing characteristics of musical sounds: “It may well be the power of the musical sound—its timbral quality, or haunting melody, hypnotic rhythm, or its entire sonic envelope—that draws them to their need to respond outside the realm of the purely musical” (p. 210). Further, upper-elementary students can think in abstract, critical, and analytical ways, so providing them with literary and visual arts, cuisine, and various

customs of different cultural groups along with musical studies gives them full opportunities to discover deeper musical meanings (Anderson & Campbell, 2010). Another possibility for integrated learning is to enlarge musical meanings with history, geography, social studies, languages, poetry, or folktales, which also lead students to understand that music is not isolated from cultural concerns.

### **3.4.6 Making culturally sensitive, truthful sounds**

Music education researchers have considered cultural context as not just something that follows music but a part of it, and suggested making culturally sensitive, truthful sounds as much as possible. Just as music detached from context doesn't reflect human values and the life of the culture, cultural context without adequate musical content is not music learning (Palmer, 2002). The examples that researchers suggest include listening to authentic recordings (Cain, 2005; Palmer, 2002), singing in the original language with good translations of texts for literal meanings (Anderson & Campbell, 2010; Barrett et al., 1997; Fung, 2002) accompanying music selections in an appropriate manner (for instance, harmonic accompaniment cannot be applied to music created by a different music system) (Anderson & Campbell, 1989; Fung, 2002; Palmer, 2002), and playing with representative musical instruments of the culture being studied or making instruments or creating similar sound effects that simulate the appearance and sound of authentic instruments (Anderson & Campbell, 2010; Fung, 2002; Schippers, 2010). Fung (2002) notes that this objective begins with teacher who has "a basic understanding of the essence of the musics involved so that musical experiences that are re-created in the classroom are faithful to their natures" (p. 201). He adds that if lyrics are involved then accurate verbal expression should be used. If notation is involved, likewise, the proper system of notation should be introduced (Fung, 2002).

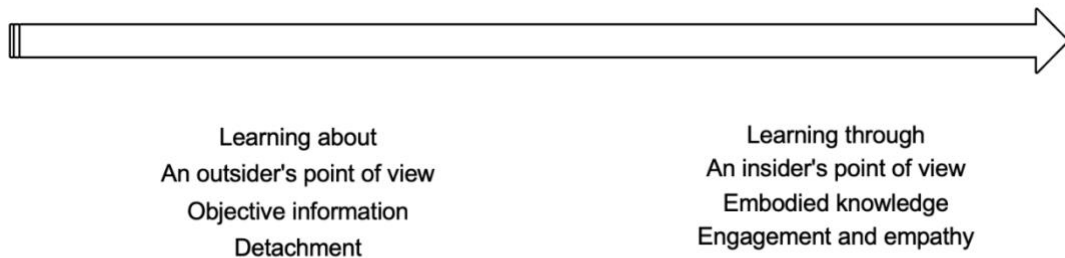
### **3.4.7 Cultivating empathy**

Empathy generally refers to the ability to emotionally understand what other people feel, see things from their point of view, and imagine yourself in their place. Empathy in the context of multicultural music education means viewing the world through new perspectives. Notably, music educators have counted on empathy as an integral element in learning multicultural

values (Cain, 2005; Campbell, 1991; Drago, 1996; Loza, 1996; Palmer, 2002; Volk, 2002). They emphasize it as an affective level of change that should be cultivated in the learning process of multicultural music education. Drago (1996) advises teachers to seek to develop within themselves and their students an empathy for a wide variety of ethnic values: "This goes beyond intellectual understanding since it involves the totality of human feeling, thought, and response to life. To empathize with a culture and its members is to experience the world through new eyes, acquiring new sensitivities" (p. 110). Cain (2005) concludes that "one of the most important and long lasting benefits of exploring the arts of a variety of cultural groups is the resulting increase in intercultural understanding and empathy, and the reduction of prejudice" (p. 104). As such, to cultivate empathy, students' full engagement is important. Palmer (2002) suggests that active music making—performing, composing, improvising, moving, listening, and investigating the cultural context and psychological meaning, and then reapplying these understandings to the act of music making—provides the basis for empathy.

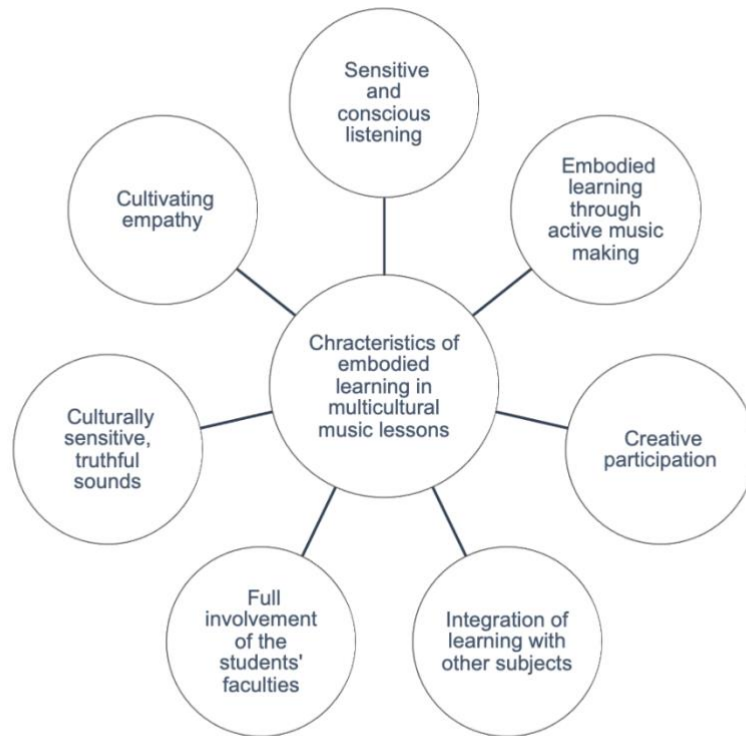
To sum up, multicultural music researchers have dwelled on significant matters for developing an approach that connects music and culture as whole. They have noticed that music is in fact the embodiment of culture, resonating with people's ideas, values, feelings, and various experiences in a society. Therefore, teaching and learning approaches arising from embodied learning enables students to discover all these dimensions of musical practices related to cultural context. Pulling away from "learning about" music and culture, from an outsider's point of view, and from learning objective information with detachment, they invite students and teachers to adopt a comprehensive and holistic approach that emphasizes learning music through an insider's perspective and through embodied knowledge and creative participation that fosters full engagement and empathy (See Figure 6).

Figure 6: Multicultural Music Education: Moving Towards a Holistic Approach



Furthermore, researchers consider that such a holistic approach should encompass the seven characteristics of embodied learning in multicultural music lessons: (a) promoting sensitive and conscious listening; (b) encouraging creative participation; (c) integration of learning with other subjects; (d) full involvement of students' faculties; (e) making culturally sensitive, truthful sounds; (f) implementing embodied learning process through active music making; and (g) cultivating of empathy in the learning process (See Figure 7).

Figure 7: Characteristics of Embodied Learning in Multicultural Music Lessons



### 3.5 Embodied learning in multicultural music education

As discussed in the previous chapter, music is more than a sound object bound up with the social and cultural web through which people interact in various contexts; music is formed by certain practical and theoretical principles reflecting the value systems, ideas, feelings and environments of the culture from which it is generated. Music is therefore a human phenomenon created by people and intrinsically linked with their lives. Under this premise, concentrating only in objective information, verbal-centered explanation, and sound-centered analytical approaches is not sufficient enough to recognize the dynamic relationship between music and human beings. Researchers propose a holistic approach arising from bodily involvement, allowing them to discover all the dimensions of human practices. And as a result, they can recognize a wider humanity. This section examines the significance of bodily/embodied learning in multicultural music education.



### 3.5.1 Learning through body movement: A fundamental way of knowing

Phenomenologist Merleau-Ponty (1962) notices that humans come to know the world by “being-in-the-world” through the body (p. 351). Observing the various bodily sensations a human being can experience, he concludes that the human body can never be considered simply an object because one can never detach oneself from it; human beings have a phenomenal body initiated from their inner desire to make contact with the world surrounding it. In other words, our actions, in a normal state, are not practiced without involving our motivation to move; they are not “a result of the situation, of the sequence of events themselves” (p. 105). Furthermore, through the illustration of phantom limb syndrome,<sup>70</sup> Merleau-Ponty reminds us that in reality our body image exists not as the fragments that normally constitute a human body but as an intuitive bodily sense of ourselves—where we feel discomfort or where our actions are initiated and executed (Carmen, 2008).

Merleau-Ponty (1968) clarifies his view through the reversibility thesis, that is, the human body is a “two-dimensional being”—it is “at once phenomenal body and objective body,” the body as sensible and the body as sentient (p. 136). The phenomenal body and objective body are like “two segments of one sole circular course which goes above from left to right and below from right to left, but which is but one sole movement in its two phases” (p. 138). This means that sensing and being sensed are intertwined, two sides of the same coin. Merleau-Ponty explains that when I observe external objects through my body I operate them, test them, and move around them, “but my body itself is a thing which I do not observe: in order to be able to do so, I should need the use of a second body which itself would be unobservable” (p. 91).

Merleau-Ponty’s perspective on the human body is in accord with Polanyi’s (1966) “tacit knowledge,” the implication that we know more than we can tell (p. 4). Polanyi states, “Our own body is the only thing in the world that we normally never experience as an object, but experience always in terms of the world to which we are attending from our body” (1969, p. 16). For both Merleau-Ponty and Polanyi, bodily experience is not a particular knowledge but a fundamental way to access the world. It is through our bodies that we understand the world; we are embodied subjects, involved in our being.

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<sup>70</sup> A phantom limb is the sensation that a missing limb (which once existed but has been removed) is felt as if it is still attached to the body.

Merleau-Ponty's concept of the phenomenal body challenges the classical dilemma represented by Descartes's famous maxim, *Cogito ergo sum*: "I think, therefore I am." Descartes places his faith in the distinctness of ideas rather than in bodily experience; for him, the body is simply one kind of physical system, such as a machine, among many others (Kasulis, Ames, & Dissanayake, 1993). Citing Husserl's term, Merleau-Ponty clarifies that consciousness is in the first place not a matter of "I think that" but of "I can"; our consciousness is initiated only when our bodily movements have been incorporated into the outside world (1962, p. 137).

He further emphasizes that the mind doesn't determine movement as Descartes supposed, but that the body moves itself: "My movement is not a decision made by the mind," but rather "my body moves itself, my movement deploys itself" (1964, p. 162). Thus, our lived experience refuses the separateness of subject from object, of mind from body. He considers that "for knowledge to be acquired, interaction must occur between the body and the world, resulting in one 'expressive space' becoming incorporated into another" (as cited in Langer, 1989, p. 47). He writes, "To understand is to experience the harmony between what we aim at and what is given, between the intention and the performance—and the body is our anchorage in a world" (p. 144).

While Merleau-Ponty takes notice of bodily experience as a fundamental way of knowing the world, Sheets-Johnstone (1999) emphasizes the essence of movement: "What is already there is movement... which is to say movement in and through which we make sense of both the world and ourselves" (p. 119). In Maxine Sheets-Johnstone's (1999) view "Movement is the *sine qua non* of perception" (p. 245). She points out that when human beings come into the world as babies, they are already moving (kicking, smiling, turning, and so on). As such, our first cognitive stages are derived by way of our own movement: "The body is not merely a thing of which we make sense as a functioning unit. Our bodies, *through* movement... are the very source of our being in the world and the very condition of our constituting the world" (Sheets-Johnstone, 2011, p. 123). Therefore, movement is not subordinate to perception but is incorporated *into* perception. It cannot be regarded as simply a means or assistant for learning. Sheets-Johnstone (1999) refuses all kinds of thoughts that objectify movement by reducing it to merely a functional part, a reaction to stimulus, objects in motion, or tools that only take a role to serve knowledge without seeing its cognizing power.

In considering the central role played by the mindful body in the perception and understanding of the world, we broaden our horizon in regard to music as a human phenomenon: human beings are at the center of creating, developing, and transmitting music by doing, discovering, and exploring with a creative spirit through their bodily interactions with the world. Music can never exist as an isolated sound form separated from human beings; rather, it resonates with their ideas, feelings and behaviors, as a whole, and this bodily expressive space should be continuously expanded in the learning process.

Finding applicability in Merleau-Ponty's ideas, Blacking (1977) examines from the perspective of social anthropology how the human body interacts with social and cultural context. He argues that the cultural procedures and products are externalizations and expansions of the human body in varying settings of the social interface:

Human [behavior] and action are extensions of capabilities that are already in the body, and the forms and content of these extensions are generated by patterns of interaction between bodies in the context of different social and physical environments. (Blacking, 1977, p. 11)

The essence of the social interaction is communal resonance between individuals that can be perceived by body sensations and feelings: "Feelings, and particularly fellow-feeling, expressed as movements of bodies in space and time and often without verbal connotations" are fundamental for the development of human cognitive processes (p. 21). Discussing how musicality is generated in a social or cultural context, Blacking (1973) argues that human beings choose their musical styles from nature; however, this nature is not external to them. Humans' own nature is also included to it: "[their] psychophysical capacities and the ways in which these have been structured by [their] experiences of interaction with people and things, which are part of the adaptive process of maturation in culture" (p. 25). He maintains that "music is a synthesis of cognitive processes, which are present in culture and in the human body: the forms it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments" (1973, p. 89). That is, music is "an intricate part of the development of mind, body, and harmonious social relationships" (Blacking, 1973, pp. xi-xii). Music is the outcome of human beings' mental, corporeal and communal processes. Musical sound is the consequence of human behavioral processes that are formed by the standards, attitudes and principles of the people who comprise a certain culture (Blacking, 1973). As such, Blacking emphasizes that music is an embodied

phenomenon; it resonates with human beings' ideas, feelings, behaviors and social context as a whole.

Under this view, Blacking (1973) suggests that merely analyzing patterns of sound, as things in themselves, does not reveal "anything useful about the expressive purposes and power of music, or about the intellectual organization involved in its creation" (p. x). Instead, he advocates the possibility of cross-cultural understanding through bodily knowing:

I do not say that we can experience exactly the same thoughts associated with bodily experience; but to feel with the body is probably as close as anyone can ever get to resonating with another person... If music begins, as I have suggested, as a stirring of the body, we can recall the state in which it was conceived by getting into the body movement of the music and so feeling it very nearly as the composer felt it. (Blacking, 1973, p. 111)

Commenting on Blacking's thought, Bowman and Powell (2007) note, "In arguing for a body-based account of music's nature and value, Blacking maintains that the musicking body has the potential to engender cross-cultural understanding" (p. 1098). They also consider that "conceiving of music as embodied is not a mere matter of acknowledging that the body relates in important ways to musical experience. It is, rather, to recognize music(s)—all musics—as corporeally constituted phenomena" (p. 1101).<sup>71</sup>

Teaching often takes place on the abstract level and is thus non-experiential. As such, teaching seems to value conceptual thinking over the modes of knowing that bodily experiences can enhance (Keil & Feld, 1994). Bowman (2004) argues that "mind is inextricably biological and embodied; and what it can know is always grounded in the material and experiential world" (p. 30). Considering that all human knowledge is based on bodily-rooted experience, he writes, "Foremost among the reasons music truly matters educationally is its participatory, enactive, embodied character—and its consequent capacity of highlight the co-origination of body, mind, and culture" (Bowman 2004, p. 30). This mindful body broadens our horizon of perception and understanding of music and culture and has a pedagogical significance in promoting embodied education.

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<sup>71</sup> Bowman (2004) holds a similar view: "Musical behavior is almost universally recognizable in terms of the way its musical sounds and gestures articulate with the body; yet culturally specific in many syntactical, formal, timbral, or technical respects" (p. 42).

### **3.6 Dalcroze Eurhythmics and multicultural music education**

The significance of embodied education discussed in the previous chapter is well-reflected in Jaques-Dalcroze's views on teaching and learning, which regard the human body and its sensations as a fundamental constituent of music understanding regardless of culture. This section examines what Jaques-Dalcroze's teaching and learning ideas are, and how they can contribute to actualizing embodied learning in multicultural music lessons.

#### **3.6.1 Jaques-Dalcroze's point of view on rhythm and movement**

Émile Jaques-Dalcroze (1865–1950) was a pioneer who sought to evoke the significance of body movement in learning music in the context of Western music education. He observed people's instinctive, personal responses to music—such as tapping a foot, nodding a head, swaying the body, or gesturing with a hand or fingers—and realized that music is naturally capable of inspiring bodily movement (Mead, 1996; Schnebly-Black & Moore, 1997). He found in rhythm the intrinsic link between music and human beings. “Rhythm has its origin in natural body movements and thus is physical in nature” (Jaques-Dalcroze, 1920, p. 38–40). Jaques-Dalcroze argues that rhythm and sound are the two primitive elements of music. However, rhythm is the foundation, since it has its origin and model in us: “Rhythm is not only the outcome of some intellectual process, but also a vital instinct” (1930/1985, p. 108–109). For him, “movement is instinctive in human beings and therefore primary” (1920, p. 14); this is why he conceived of human movement as a fundamental constituent of music.

Jaques-Dalcroze (1930/1985) takes note of the fact that while “rhythm and movement are essential factors of every form of art, and are indispensable to every thoroughly cultured human being,” rhythm is all the more fundamental to the music learner because without it music loses its vitality (p. 103). Jaques-Dalcroze maintains that music is the most powerful means of education and can strengthen the communication between the senses, muscles (body) and the mind, for the rhythmic nature of musical sensations call for the muscular and nervous response of the whole organism (Jaques-Dalcroze, 1921/1988, p. vi). He notices that, in music education of his time, rhythm was regarded as a less significant component of music, to be learned peripherally through singing. And he saw lifeless theoretical understanding and mechanical performances of his own conservatory students (Farber & Parker, 1987). He argues, “Children are not taught to feel rhythm, but are merely told the

signs that indicate it, the result being that the child becomes familiar with the effects of movement rather than with movement itself.... The whole body should come under the educational influence of rhythm” (Jaques-Dalcroze, 1930/1985, p. 109). This finding led him to conceive a bodily-grounded learning approach and to devise his pedagogy system called *Dalcroze Eurhythmics*,<sup>72</sup> which aims to awake one’s natural rhythmical power along with reflective body awareness, and as a result, to restore one’s natural state of harmony, called *Eurhythm*<sup>73</sup>—a good, automatic, free, easy, and vital form of expression.

What Jaques-Dalcroze considers about rhythm encompasses all living forms of music connected to human life. For him, teaching of rhythmic movement is not only groundwork for musical studies but also “a system of general culture” (Jaques-Dalcroze, 1930/1985, p. 102). The succession of vital elements and their combination are related to the integrity of essential principles of life (Jaques-Dalcroze, 1945). Rhythm is the basis of all animated, scientific and artistic phenomena: “It produces alike the element of order and measure in movement and the idiosyncrasies of execution” (Jaques-Dalcroze, 1972, p. 171). Just as we see, all things in life has rhythm—a series of day and night, of seasons, of breathing (inhale and exhale), of speech accent, word phrases, and so on. In this respect, Jaques-Dalcroze (1930/1985) asserts that rhythmic study has a beneficial influence on forming personality. He places the purpose of Eurhythmics on “developing mind and feeling in everything connected with art and life” (p. 102). Commenting on Dalcroze Eurhythmics, Le Collège de l’institut Jaques-Dalcroze (2011) writes, “Musical rhythm as a direct expression of the human soul, gesture and thought provides the best possible means of conveying and underpinning the various aspects of an education of the whole person” (p. 5).

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<sup>72</sup> Jaques-Dalcroze published his *Méthode Jaques-Dalcroze* in 1906. It was called initially as “gymnastique rythmique” and “plastique rythmique,” or simply “rythmique.” Afterwards, John Harvey from the University of Birmingham started to name it *eurhythmics*, which is still used as representative Jaques-Dalcroze approach (Ingham, 1920; Juntunen, 2016). Nowadays, his pedagogy is called Dalcroze Eurhythmics; in this document, the author uses this appellation to refer to Jaques-Dalcroze’s pedagogy.

<sup>73</sup> This term has “Greek roots *eu* and *rythmos* that mean good/flow or good movement” (Mead, 1986, p. 44).

### 3.6.2 Rhythm and movement in regard to social, cultural environment

Jaques-Dalcroze brought his awareness of human's rhythmic expressions to other nations in Europe. He writes: "My experience as a teacher has been shaped by the comparisons I have been able to make between the temperament and character of children of all countries by a thousand performances of my Children's Songs throughout Europe" (Jaques-Dalcroze, 1942, p. 39).<sup>74</sup> In hearing children perform across Europe, he recognized that rhythm, movement, and the social environment are interrelated, thereby producing a unique physical form (Jaques-Dalcroze, 1921/1972). Comparing rhythmic characteristics between Mediterranean and Teutonic countries, Jaques-Dalcroze (1921/1972) writes:

The children of Southern climes have a natural aptitude for the accomplishment of supple and graceful movement... while children of Northern countries possess the faculty of effectively punctuating rhythms by means of gesture.... Rhythmic character of the music of a country will conform to the physical aptitudes of its inhabitants. (p. 91)

He raises the necessity of pedagogy for both children to explore each other's rhythmic characters, which leads them to find a rhythmic balance (Jaques-Dalcroze, 1972). Examining distinctive rhythmic styles in folk song and in movement from different European countries and North America, Jaques-Dalcroze (1930/1985) notes that, "each country has its own particular motor rhythms, expressed in everyday life by certain ways of carrying out the various tasks required by climate, environment, and social conditions" (p. 223). He explains that temperament, personality, and gestures are modes of expression conveyed by voice or body movements, which characterize the various dialects and intonations of language. And these ways of expression are "idealized and 'lyricised' in the prosodic and musical rhythms of the folk-song—the direct emanation, the spontaneous and instinctive

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<sup>74</sup> In French : "Mon expérience pédagogique a été formée par les comparaisons que j'ai pu faire entre le tempérament et le caractère des enfants de tous pays, au cours d'un millier d'auditions de mes Enfants dans l'Europe entière." Translated from the French by Marie-Laure Bachmann (1991, p. 282)

expression of the nervous and muscular, emotional and intellectual condition of the human being" (Jaques-Dalcroze, 1930/1985, p. 224).

Accordingly, linguistic accent, speed, tempo, phrases and nuances of folk song are closely related with the speed, tempo, direction and rhythm of our temperamental gestures. He mentions that "in the folk song, the rhythm responds spontaneously to the emotion that has inspired it, and it is not fettered by any metrical rules.... rhythm is a non-reasoning principle, originating in elementary vital emotions" (Jaques-Dalcroze, 1921/1988, p. 314). For him, "music and words formed one indissoluble whole" (Jaques-Dalcroze, 1930/1985, p. 230). In this regard, he is concerned about how to adapt one's own country's words to fit melodies and rhythms of foreign origin, because "these adaptations might produce an impression of being somewhat natural, but they do not reveal the true genius of the language; accents are out of place, and the linking together of phrases is arbitrary" (Jaques-Dalcroze, 1930/1985, p. 230). Jaques-Dalcroze's main concern is how to discover, appreciate and convey the genuine rhythmic expression of folk song—whether it comes from other countries or his own land—because folk song is dynamic combinations of natural rhythmic accent, language, gestures, innermost feelings and soul of the country where it is created.

### **3.6.3 Jaques-Dalcroze and non-Western music culture**

Most of all, in Algeria,<sup>75</sup> Jaques-Dalcroze encountered music as a cultural power that is deep-rooted in people's lives, and so forms individual and national character (Bauer, 2013). In contact with Arabic music, he became fascinated with vibrant rhythmic base and recognized the peculiarities of different musical structure. "My curiosity in the rhythmic expressions was born during one season that I spent in Algeria as conductor. I found there many occasions to interact with Arab musicians and to study the dissociations of their percussion instruments" (Jaques-Dalcroze, 1942, p. 30).<sup>76</sup>

Although differing in emphasis from one to another, researchers mention that irregular, instinctive rhythmic sensitivity in Algeria<sup>77</sup> had a considerable impact on the development of

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<sup>75</sup> Jaques-Dalcroze worked as an assistant conductor at the theatre orchestra—Théâtre des Nouveautés—in Algeria in the fall and winter of 1886-1887 (Odom, 1998). This was his first contact with Arabic folk music (Choksy et al., 2001).

<sup>76</sup> In French : "Ma curiosité des manifestations rythmiques est née au cours d'une saison que j'ai passée en Algérie, comme chef d'orchestre. J'y trouvai maintes occasions de me lier avec des musiciens arabes et d'étudier les dissociations de leurs instruments de percussion."

<sup>77</sup> For example, "five- and seven-beat time," "irregular changes in meter," and "remarkable sense of accelerando and ritardando" (Bauer, 2013, p. 7).



Jaques-Dalcroze's pedagogical ideas (Bachmann, 1991; Bauer, 2013; Choksy et al., 2001; Greenhead & Mathieu, 2015; Ingham, 1920; Juntunen, 2004; Odom, 1998; Revkin, 1984; Schnebly-Black & Moore, 1997). North African music inspired his concern for the relations between human movement and rhythm and gave him a moment to think of different rhythmic relationship in music, bringing him to reason that there are a number of worlds of rhythmic expression, each of which requiring a unique music literacy system and performance style (Bachmann, 1991; Choksy et al., 2001; Odom, 1998).

More deeply, Schnebly-Black and Moore (1997) consider that "philosophically, [Jaques-Dalcroze] conceived of the Algerians' performance of rhythm as representative of a deeper human impulse to express the irrational nature of emotion and feeling" (p. 6). Bauer (2013) contends that the beginning of Jaques-Dalcroze's Eurhythmics idea, which challenged some of Western culture's central assumption and conventional music education of his time, traces back to Algeria. Seeing the richness of experiences Jaques-Dalcroze had, Bauer (2013) considers that his exposure to North African culture had a transformative influence on him in more ways than one. "By [Jaques-Dalcroze's] own account, it was his interest in rhythmic *expression* that was awakened, not merely in rhythm, per se" (p. 10); it was "not merely "rhythmic curiosity" that was born in [Jaques-Dalcroze], but rather a profound wonder at his newly awakened expressive language and creative powers" (p. 12). He adds: "[Jaques-Dalcroze] paid the highest compliment to the non-Western cultures he encountered in Algeria by integrating into his methods such features of their music as embodiment, entrainment, and the transferable intentionality that improvisation makes possible" (Bauer, 2013, p. 15).

Jaques-Dalcroze actually believed that integrating multifaceted rhythmic components of Arab music into his teaching would enrich Western students' understanding of their innate musical potential (Juntunen, 2004; Schnebly-Black & Moore, 1997). "Observing the flexible, contrapuntal movements of the dancers, he came to feel that Westerners had lost something essential that seemed natural to these people" (De Zoete, 1963 cited in Greenhead & Mathieu, 2015, p. 3). He also thought "these rhythmic sensitivities could become natural to musicians in Western Europe if they were cultivated in students at an early age" (Schnebly-Black & Moore, 1997, p. 6).

What Jaques-Dalcroze has reflected through Algerian music culture exemplifies a multicultural musicianship. He carefully observed and explored new musical practices (not

only the rhythmic relationships and expression but also the musical structure, the performance style, and the learning system) in other culture<sup>78</sup> and then returned to his own culture with new perspectives and sense of musicianship and incorporated them into accustomed musical principles and practices in European music transitions. In this sense, Bauer's argument is compelling:

Understanding the role non-Western music played in Jaques-Dalcroze's creation of rhythmic education also helps us to appreciate why his approach has a wider application, beyond the training of professional classical musicians—why it can serve as a tool for helping all people bring their innate musical gifts to fruition. (Bauer, 2013, p. 16)

### **3.6.4 Dalcroze Eurhythmics related to non-Western music education**

In his pedagogical approach, Jaques-Dalcroze highlights inner hearing, rhythmic movement and improvisatory activities based on embodied learning process. Interestingly, Jaques-Dalcroze's embodied learning process exists in other cultures as core musical practices. Phuthego (2005) found Jaques-Dalcroze's pedagogical ideas in African music teaching and learning style. He observes representative Botswana's folk music and dance forms to examine how they maintain tempo and timing, proceed rhythmic relationships (with clapping sound and silence), represent musical form, and teach musical concepts in relation to the cultural context from the perspective of Dalcroze method. His research result showed that these approaches aim at developing the same musical abilities, such as auditory, visual and kinaesthetic skills, notably through musical games. Above all, he notices that they stress the fundamental role of body movement: "The primary medium of movement, which is central to the Dalcroze approach, is equally central to African music" (Phuthego, 2005, p. 247).

Blacking (1973) similarly realizes through the observation of Venda children's music that rhythm is the key activating principle that led Venda people to relate to the sound. "It is rhythm that distinguishes song (u imba) from speech (u amba), so that patterns of words that are recited to a regular meter are called "songs"" (p. 27). And Blacking observes that the metrical rhythms demonstrated through movement while singing and playing instruments

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<sup>78</sup> After Algeria, Jaques-Dalcroze's interest continued to open up to other possibilities of music-making styles in different countries, such as Hungary and Burma (Jaques-Dalcroze, 1930/1985; Bauer, 2013).

are the extension of rhythmic movement as well. He discovered that Venda music is deeply involved with body movement: “Venda music is founded not on melody, but on a rhythmical stirring of the whole body of which singing is but one extension” (p. 27). On Blacking’s analysis, Campbell (2000) comments: “Just as Blacking ascertained...the critical importance of the mind-body relationship in musical performance (and ultimately musical understanding), the practice of [Jaques-Dalcroze’s] eurhythmics provides teachers with the means for the development of student musicianship by integrating the ear, the brain, and the body” (p. 353).

Both Phuthego’s and Blacking’s analysis of African music offer us an insight into the diverse rhythmic possibilities of world music cultures, and help us to discover the value of embodied music-making and learning practices within them. In fact, although the details vary, aural learning and improvisation involving kinaesthetic ability are among the common principles found in a variety of world traditions as transmission strategies (Campbell, 1991; Schippers, 2010). For example, when beginners in Korea join the traditional percussion ensemble called *Samul nori*, as an initial stage, they learn how to step to the Korean beat called *jangdan*.<sup>79</sup> This is a significant stage of feeling the groove of *jangdan* along with arm’s gesture moving torso. As Volk (1998) explains, Chinese drum (as well as Korea and Japan) is commonly taught aurally with help of a syllabic (iconographic) notation and onomatopoeic chant, which musicians play repeatedly (as an internalizing process) before becoming consciously aware of what they are playing.

Overall, the powerful connection that Jaques-Dalcroze found between rhythm and human movement has shown that human has inherent rhythmic capabilities and music is full of potential that can be realized through physical activities. It also motivates us to appreciate and explore diverse rhythmic possibilities (expressions) in the world music cultures.

### **3.7 Jaques-Dalcroze’s pedagogical principles**

This section explores Jaques-Dalcroze’s six core pedagogical principles, which integrate physical, emotional, social, and intellectual aspects of the person in the learning process. It

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<sup>79</sup> *Jangdan* (literally “long and short”) is one of the most important elements that determine the characteristics of Korean traditional music.

also examines how these pedagogical ideas can be a strategic framework for holistic learning in multicultural music lessons when they are applied to cultural contexts.

### **3.7.1 Learning grows from personal experience**

What Jaques-Dalcroze most emphasizes in his music teaching is giving students a musical experience through discovering their own abilities: “One can create nothing of lasting value without self-knowledge. The only living art is that which grows out of one’s own experiences” (Jaques-Dalcroze, 1920, p. 30). This pedagogical perspective is well reflected in the goal of Dalcroze Eurhythmics:

The aim of eurhythmics is to enable pupils at the end of their course to say, not “I know,” but “I have experienced,” and so create in them the desire to express themselves; for the deep impression of an emotion inspires a longing to communicate it, to the extent of one’s powers, to others. (Jaques-Dalcroze, 1921/1988, p.119)

Jaques-Dalcroze considers personal experience to be an integral part of education. For him, “education starts from desire and felt experience” (Juntunen & Westerlund, 2011, p. 51). Learning is not simply the acquisition of information distinct from the learners themselves; rather, the whole person contributes to the process of learning, and as a result that person can realize his or her full capabilities. Understanding is then derived from the view that “I know and I think because I feel and I experience” (Jaques-Dalcroze, 1924a, p. 7).

When students experience music as their own, it becomes real to them as listeners and performers (Jaques-Dalcroze, 1920). In Dalcroze Eurhythmics, students are given many chances to express and create music in their own styles by moving, singing, or playing instruments (Juntunen, 2004). Any musical idea can be demonstrated in its simplest, most primitive form or in its most highly developed artistic form (Choksy et al., 2001). These opportunities lead students to problem solving, to practice, to play out skills and concepts they have begun to acquire, and to personalize their understanding of musical structures through applications that are meaningful to them.

By placing personal experience at the core of the learning process, the Dalcrozian approach is considered “student-centered” and akin to “constructivism” (Mathieu, 2013, pp. 2-4). Campbell (1991) mentions that “the philosophy of progressive education inspired by John

Dewey triggered the new child-centered school of teaching in which [Dalcroze Eurhythmics] was considered an important component in the development of the whole child” (p. 14). Jaques-Dalcroze (1920) advocates that “the teacher should regularly encourage students to explore different interpretations and should be supportive of such personal expressivity” (pp. 97-98). Because learning essentially draws out of the students’ own experiences, in Dalcroze Eurhythmics, the teacher plays a role in facilitating this by allowing time for “discovering, observation, experimentation, and play” (Greenhead, 2006, p. 79). The teacher guides and supports the independence of students in order for them to discover and solve a problem (Alperson, 1995; Le Collège, 2011; Juntunen, 2004).

Habron, Greenhead, and Mathieu (2016) describe this constructive learning process:

These explorations take place in carefully constructed activities, in which the parameters of the task are clear, but open enough for students to use their freedom to explore options and propose solutions. Teaching and learning... is not only dialogical but also dialectical as the relationship between structure and exploration is continually reframed. These are lived experiences of experimentation, play and gradual sense-making. (pp. 219-220)

Discussing the Dalcrozian approach, Juntunen (2016) likewise notes its kinship with constructivism: “Viewing the teacher as guiding the learning process rather than transmitting knowledge is foundational to the constructivist conception of learning” (p. 14).<sup>80</sup>

Another key concept of learning in a constructivist vision is that learning builds upon what students already know. Discussing implications of constructivism in music learning, Wiggins (2000) states, “What is to be learned and how it should be learned are directly related to the learner’s prior experience with the activity and prior knowledge of the subject matter” (p. 20). So, “when carrying out lesson plans, it is important to be sensitive to the ways in which students express what they know (p. 30). Connecting the constructivist perspective with body movement in music learning, Kerchner (2014) agrees that from a constructivist perspective, students’ responses give insight to teachers about their capabilities in relation to music learning: “Having students create their own movement sequences and performing them can assist teachers in understanding their individual students’ perceptual and affective

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<sup>80</sup> Juntunen (2004) views that this constructive learning process is well represented in improvisation practices and *Plastique Animée*. This is discussed in detail in the following section.

responses” (p. 54).<sup>81</sup> This echoes the Dalcroze learning process, which “starts with the student’s present abilities, then proceeds progressively according to their subsequent response” (Juntunen, 2011, p. 212). Bachmann (1991) states that the genuine educational value of Dalcroze Eurhythmics lies in how it starts with “the possibilities of spontaneous expression” (p. 248). In Dalcroze Eurhythmics, teaching activities work from students’ earlier understanding and perspective and gradually build on their ongoing feedback and progress (Moore, 2000).

Students’ own personal expressions receive the same emphasis in multicultural music education. Campbell (2004) advises that for elementary teachers, the possibilities for fostering and motivating students’ artistic responses and creations are generally wide open for development: “Music teachers... can launch from a single song or selection any number of possibilities for children to interpret, expand, and express in their own personal ways the power and meaning of the music” (p. 211). There are a wide variety of world music resources—such as unfamiliar modes, styles of music, and scales—that nurture students’ creative capabilities and expand their musical understanding. Students’ inner selves can be led to other selves through exploration of diverse musical experiences in multicultural music education. In this respect, Jaques-Dalcroze’s (1930/1985) conclusion is compelling: “He who is able to express himself succeeds all the sooner in expressing the feelings of others” (p. 140). “Only in proportion as one develops oneself is one able to help others to develop” (Jaques-Dalcroze, 1920, p. 30).<sup>82</sup> Advising Dalcroze teachers, Mead (1994) writes, “Our lessons must include opportunities for each student to enjoy music through listening, enhanced with perception and understanding; express ideas and feelings in singing, in moving and in playing instruments; and become familiar with examples of music from various times, places and people” (p. 20).

Constructivism has also received attention as a holistic learning process, which is widely practiced in many cultures. Schippers (2010) notes how “the concept that a learner constructs knowledge rather than merely receiving it (which corresponds to a modernist,

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<sup>81</sup> Kerchner’s (2014) notion of *student-generated movement sequences* while listening as a constructive activity is similar to Jaques-Dalcroze’s idea of active listening: students’ natural, intuitive movement response to music is first encouraged and only later do they concentrate on refining them (Juntunen & Westerlund, 2011). This is discussed in detail in the following section.

<sup>82</sup> According to Juntunen’s 2004 research, the master Dalcroze teachers agree that “by constantly requiring personal responses and awareness of oneself, Dalcroze teaching develops student’s self-knowledge and sense of self, and also helps the student to communicate with other ‘selves’ better” (p. 54).

positivist, cognitivist view) potentially elevates holistic learning and teaching from the status of 'underdeveloped' to appropriate to education in a postmodern environment" (p. 87).

### 3.7.2 Learning grows out of social interaction

Social interaction is one of the vital ingredients of the learning process in Dalcroze Eurhythmics. Learning grows not only from students' personal experiences but also in a communal, collective, and cooperative manner: "Dalcroze Eurhythmics incorporates both subjective (individual) and the sociocultural (shared) aspects of learning" (Juntunen, 2004, p. 57). Through the learning process, the individual self expands to social selves. Bachmann (1991) describes how "[Dalcroze] Eurhythmics uses exercises requiring group collaboration no less than individual exercises; and even in the latter—given that most of them take place in space, and that space belongs to everyone (!)—there are few occasions on which the presence of others does not have to be taken more or less into account" (p. 33).

Greenhead, Habron, and Mathieu (2016) provide details about this cooperative learning process:

In responding to the music, in movement, the students are asked for a personal response to what they hear *as they experience it*. This 'tuning in' to the music, responding and expressing one's own feeling provides the occasion for many different, possible responses and the students can see what other class-members do and try it out for themselves, or look for new solutions of their own. (p. 215)

Students are encouraged to learn from each other by working with a partner or in small or large groups by observing, interacting, and reflecting each other.<sup>83</sup> This cooperation with peers is "a valid way to learn" (Alperson, 1995, p. 194). In doing so, they become aware of others and their understanding expands; consequently, "a strong social and communicative and performance aspects" are aroused in the learning process (Greenhead, 2006, p. 79). Students feel more connected and socially integrated through this communal learning process (Merwe & Habron, 2015). Alperson (1995) pays special attention to the fact that the

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<sup>83</sup> Greenhead and Mathieu (2015) illustrate examples of group activity such as, "to match or do the same, to do the contrary, to complement each other, lead and follow, to mirror, to react to the action of another." They also explain time-space relationships between one person and another, or a group of persons and another, such as "facing each other, back to back, side by side, to meet, to depart; to work in unison, in canon, to alternate" (p. 8).

“supportive and non-competitive” learning environment in Dalcroze Eurhythmics develops a sense of “a group identity” (p. 194).

These group dynamics produce varied learning outcomes. As students pay attention to and become aware of each other’s movements, they collaborate and solve problems together (Juntunen, 2016). These shared solutions by the group become a source of a greater idea for both the teacher and the learners themselves (Choksy et al., 2001). Schnebly-Black and Moore (1997) note that this collaborative learning is associated with games: “[Jaques-Dalcroze] believed in the power of Eurhythmics to direct us toward social integration. He designed games so that his students would develop a sense of mutual support. Students work to share both the responsibilities and the delights” (p. 92). Above all, in this cooperative learning environment, musical meaning is discussed reciprocally through the process of communication, and new perspectives of interpretation can be developed. Researchers agree that these social aspects of learning in Dalcroze Eurhythmics echo the basic tenet of the learning process in social constructivism—that is, learners construct and create the meaning of their experiences through interactions with other people (Creswell, 2013; Juntunen, 2016; Mathieu, 2013; Vaillancourt, 2013; Van der Merwe, 2014). Citing social constructivism founder Lev S. Vygotsky,<sup>84</sup> Juntunen (2016) comments, “The fact that a student is seen as an active agent, construing knowledge as a result of (inter)action, communication, and experience, reflects social constructivist views” (p. 14). Observing how Dalcroze teachers guide their students, Vaillancourt (2013) concludes that the teacher constructs bridges between the inner experience of the pupil and the external world, while encouraging mutual cooperation between persons, which can be found within Vygotsky’s social constructivist theory.

Le Collège de l’institut Jaques-Dalcroze (2011) clarifies the teacher’s role in Dalcroze Eurhythmics’ learning process:

By keying into previous experience, adding new experiences, creating bridges between the student’s inner and outer worlds, fostering cooperation between people... fostering an organic and holistic way of learning which appeals to physical, emotional, social and intellectual aspects of the person, the teacher cultivates,

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<sup>84</sup> Lev S. Vygotsky (1896-1934), a Russian psychologist, first laid the foundation of social constructivism in the 1930s. He believed that social interaction (between people) takes an essential role in developing human learning. In Vygotsky’s view, we construct knowledge of life experiences through communication with others (Wiggins, 2000). He held the view that students are not teachers’ “instructional objects, but active agents” (Vygotsky, 1978, p. 224).



nurtures and creates an environment in which students can take risks and develop both as individuals and as members of a group. (p. 6)

Because Dalcroze Eurhythmics class generates opportunities for group creativity, the sense of “relationality” is potentially stimulated for members of group,<sup>85</sup> which is one of central elements enabling a spiritual experience in music education (Merwe & Habron, 2015).<sup>86</sup> Through discovering, observing, exploring, playing, and creating in a communal learning environment, students gain a deeper understanding of world music cultures. In fact, this cooperative, communal, collective music-making is often found in world music cultures, where everybody in a community participates in it as a matter of course (Senders & Davidson, 2000).

### **3.7.3 Music learning is grounded in active listening and body movement**

Listening in Dalcroze Eurhythmics is a dynamic musical experience in which learners can actively relate with the music. The whole process of Dalcroze Eurhythmics is centred on the musical challenge to listen carefully and explore ways to express what is heard, felt, perceived, and known (Choksy et al., 2001). Jaques-Dalcroze initially devised eurhythmics with an aim toward developing hearing faculties. He held the view that “musical education should be entirely based on hearing, or, at any rate, on the perception of musical phenomena” (Jaques-Dalcroze, 1921/1988, p. 109). Thus, the most significant quality of listening abilities in Dalcroze Eurhythmics is how musical phenomena are perceived—through not only the ear but the whole body. Jaques-Dalcroze (1921/1988) stressed that becoming aware of musical sound depends not only on hearing but on aural sensations reinforced by muscular sensations: the body plays the role of “intermediary between sounds and thought, becoming in time the direct medium of our feelings” (p. 8).

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<sup>85</sup> According to Van Manen (1990), “relationality” refers to “the lived relation we maintain with others in the interpersonal space that we share with them” (p. 104).

<sup>86</sup> Merwe and Habron (2015) investigated phenomena of spiritual experiences in the music education context through researching literatures using Van Manen’s model of lifeworld existentials (corporeality, relationality, spatiality, and temporality). As a result, they “identified two core phenomena that tie the four lifeworld existentials together: music as a holistic experience and music as drawing on body, space, time, and relationships to offer an experience of the sacred” (p. 54). Additionally, they addressed that teaching and learning experiences in Dalcroze Eurhythmics encompass all four themes.

Accordingly, body movement in Dalcroze Eurhythmics is used to enhance musical listening. The body and ears have a cooperative relationship: “Listening inspires movement expression, while moving guides and informs listening” (Juntunen, 2016, pp. 7-8). Conscious bodily sensations are continuously inspired during the listening process, and the physical-motor system results in students listening attentively and responsively (Juntunen, 2002). In Dalcroze Eurhythmics, “movement is an intense ear-training designed to lead to active listening, forming a link between what is experienced through movement and what is understood about music.... Movement is the link between ear and brain leading students to an embodied and deeply internalized understanding of music” (Le Collège, 2011, pp. 12-13).

The body becomes “a conscious and explicit object of musical transformation,” not just “an instrument through which musical thinking takes place” (Juntunen & Westerlund, 2001, p. 204). Body movement is the principal channel through which students experience and express the full range of musical characteristics—the body can feel and express the inherent qualities within music, such as energy (tension and release), motives, timbral contrast, repetition, mood, pulse, speed, grouping of notes, length of phrases, textures, and subdivisions. This listening experience promotes discovery learning, and as a result there might be various movement outcomes among students expressing to the same music.

Juntunen (2016) illustrates listening strategies involving body movement:

In exercises, a teacher can ask students to express freely in movement what they hear in music or what their attention and listening are directed toward, for instance, a certain aspect of the music. There are no fixed movements for a specific piece of music or musical idea. On the contrary, it is a professional challenge for a teacher to find a style and a quality of movement that illustrates the musical idea and reinforces a student’s understanding of it. (p. 5)

When students identify what they hear with what they do, this is not just the physical reaction of the body; it is “the listening that comes from a ‘felt’ bodily understanding of what the music means” (Juntunen, 2016, p. 9). Through doing and active listening, the student cultivates “a fast and light system of communication between all the agents of movement and of thinking” (Jaques-Dalcroze, 1945, p. 231). According to Levin (1989), “listening, that is paying attention and being attuned through the body’s felt sense, can also develop our capacity to think; the capacity to think in a way that is not just more ‘reasoning’ and ‘reflecting’ but thinking which listens just as it can develop listening that is thoughtful” (p. 17).

This active listening can be an excellent teaching and learning strategy in responding to unfamiliar sounds from different cultures. In fact, music's power to cause inner physical responses is a shared human experience, and includes such phenomena as changes in the heartbeat's rhythm and in the tempo or intensity of breathing: "The psychophysiological responses to music, in particular its rhythmic capacities, guarantee that music listening is more than the cerebral activity of poetic reference" (Shehan, 1987, p. 25). Campbell (2004) highlights engaged listening through "moving eurhythmically" (p. 92) in multicultural music education.<sup>87</sup> She advises teachers to utilize aural strategy with a considerable amount of time to engage students in participatory experiences, "knowing that the greater the participation of the students, the more deeply their musical understanding may be" (Campbell, 2004, p. 11).

Jaques-Dalcroze reminds us that the body is a fundamental constituent of the music experience regardless of culture, enlivening musical expression and deepening musical understanding. The body is not regarded as merely a stimulus: It is the primary source of knowing.<sup>88</sup> Jaques-Dalcroze proposes that music educators incorporate children's spontaneous bodily movement into actual music experience by awakening students' natural rhythmic powers along with reflective body awareness. He believes that immediate bodily response—realizing the music as it is heard—is one of the essential activities of comprehending a musical idea (Jaques-Dalcroze, 1921/1988). This spontaneous and personal realization in movement of what students hear in music is the core of Dalcroze Eurhythmics (Mead, 1994).

Juntunen (2016) explains how body movement is combined with learning music in Dalcroze Eurhythmics:

In my view, Dalcroze teaching is based on a belief that what can be known through bodily experience, while often incapable of being expressed in words, is known at a deeper and often more functional level. Movement-based learning is considered prereflective knowing and can be understood as a process of musical understanding that moves from the concrete doings of music making toward the abstract and/or conceptual. (p. 18)

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<sup>87</sup> Campbell (2005) proposes three key listening phases in a multicultural/world music lesson: attentive, engaged, and enactive listening. All of these are illustrated in earlier chapters.

<sup>88</sup> Jaques-Dalcroze's emphasis on the central role of whole bodily sensation in the learning process echoes Sheets-Johnstone's (1999), Merleau-Ponty's (1962), and Polanyi's (1966) view that human understanding is embodied, as detailed in earlier chapters.

This pre-reflective mode of knowing is followed by reflective consideration.<sup>89</sup> In Dalcroze Eurhythmics, students move back and forth between acting and reflection; they are often asked to become conscious of and talk about their movements and experiences. By doing so, they learn to reflect on and to construct their thoughts about their own musical experience (Juntunen, 2004). Thus, learning involves a process of reflecting on one's own embodied experiences.

In regard to the learning process in Dalcroze Eurhythmics, Mathieu (2015) concludes, "In inviting the body to listen, to move and to express music and the mind to reflect, analyse and understand it, [Dalcroze Eurhythmics] emphasises the indissolubility of the body-mind as an entity. Through the integration of reflection and action... the moving-thinking person becomes the living image of the music" (Mathieu, 2015, p. 131).

Body movement enables students to personalize their understanding of music connected to their own experiences and feelings: "Bodily involvement with music develops imagination and creativity, and... it makes listening, learning, and musical experience in general more embodied and thus more personal" (Juntunen, 2004, p. 54). When utilizing body movement in studying music, learning takes on a "deeper, more personally affective meaning" (Moore, 2000, p. 88) because the movement gives students the opportunity to show not only what they discover in the music but also their emotional responses to it. In this regard, Jaques-Dalcroze (1930/1985) highlights the importance of subjective bodily movement by comparing exercise in athletics or drills with eurhythmics: while the former aims at "a purely material object" where "individuals do the same movement in the same way," the latter produces "a common outward expression of individual emotions" (p. 111). So, in practice, "there are great differences of interpretation of the same musical rhythms by different persons. This variety corresponds exactly to the personal characteristics of the various pupils" (p. 110). Jaques-Dalcroze (1930/1985) states, "A striking phenomenon in lessons is the extreme diversity of individual movements.... There are great differences of interpretation of the same musical rhythms by different persons" (p. 110). Consequently,

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<sup>89</sup> Both Merleau-Ponty (1962) and Sheets-Johnstone (1999) advocated that human beings' pre-reflective level of bodily experience is the basis for acquiring knowledge: "Understanding arises first at a bodily, pre-reflective level; any intellectual processing occurs afterwards" (Merleau-Ponty, 1962, pp. 203-204); "We think through the body before we think about the body" (Sheets-Johnstone, 1999, p. 148).

“musical ideas became for [learners] entities which connected with their lives” (Alperson, 1995, p. 255). As such, body movements awake a person’s whole self, arouse feelings, improve concentration, support good physical awareness, and promote communication in a way that verbal explanations cannot draw from. These qualities of body movement play a crucial role in learning and help students to experience music as life force (Aronoff, 1983; Juntunen & Hyvönen, 2004; Mead, 1994).

Juntunen (2004) describes the function of body movement in the learning process: “Through movement of the whole body, music is felt, experienced, and expressed; reciprocally, the movements express what the participants hear, feel, understand, and know. Movement is simultaneously a means of personal, social, and musical discovery and a tool for analysis” (p. 26).

Students’ natural, instinctive, and spontaneous bodily response to music should therefore be encouraged so that they can enthusiastically discover how musics of various cultures are created in multicultural music education. Through bodily involvement, music from other music traditions becomes an entity related to the learner’s life, and this is the significance of Jaques-Dalcroze’s approach that contributes to multicultural music education.

Applying the Dalcroze Eurhythmics approach to multicultural music education, Campbell and Scott-Kassner (1995a) conclude:

This approach explains the difference between mere exposure to the world’s music and an integral, intensive experience of it: “When an unfamiliar selection from a little-known tradition becomes the stimulus for movement, the challenge is then to respond correctly to a different, but greater, intimacy through natural body movements that express musical understanding. (p. 318)

Therefore, teachers should consistently promote embodied experiences in the learning process so that students can discover and understand musical and cultural values through “active learning.” Promoting embodied learning in multicultural music education beyond its surface level is therefore significant.

### **3.7.4 Music learning addresses the whole person**

Jaques-Dalcroze observed that music, arousing the sensory, emotional and cognitive dimensions of a human being, has the power to develop the whole person. He notes, “Music is the most powerful means of education, and can extend communication between the senses, physical powers, and understanding because the rhythmic nature of musical sensations call for the muscular and nervous response of the whole organism” (p. vi). His findings regarding the dynamic nature of music led Jaques-Dalcroze to the view that a person who knows how to express the phenomena of music with his or her whole personality—which comprises all dimensions of human being—will develop true musicianship.

Jaques-Dalcroze (1921/2000) concludes, “To be completely musical, a [person] should possess an ensemble of physical and spiritual resources and capacities, comprising, on the one hand, ear, voice, and consciousness of sound, and on the other, the whole body (bone, muscle, and nervous systems), and the consciousness of bodily rhythm” (p. 36).

As such, in Dalcroze Eurhythmics, musicianship is viewed from a broad perspective—the pedagogical effort is “to educate the whole person, not just to develop discrete skills” (Juntunen, 2004, p. 57). In this approach, body, mind, and emotion are inseparably united in expressing rhythm, and learning becomes an integrated experience (Farber & Parker, 1987; Findlay, 1971; Juntunen, 2004; Landis & Carter, 1972; Mathieu, 2015).

Jaques-Dalcroze (1921/1988) stresses that “for a musical education, [a student] must learn to feel music, to absorb it with his whole being. What he hears should be translated into muscular sensations. The [student] that has this experience will be awakened to music and will develop much faster and much further” (p. 98).

In practice, when students listen to music in Dalcroze Eurhythmics, their whole self is involved—aural sensitivity, feelings, muscular senses and intellect. Because whole bodily sensation takes a central role in the learning process, learning becomes a vital communication with music through the individual’s whole experience; expression, concentration, cognition, emotion, decision and memory are involved in a physical/kinesthetic experience (Juntunen, 2002).

This is what distinguishes the Dalcroze Eurhythmics experience from other approaches to teaching music. As Mead (1994) describes, “It is the total absorption of mind, body and emotions in the experience of actualizing the musical sound.... There is a sense of being awakened to the life of the music when experiencing eurhythmics” (pp. 5-6). “Through the interaction of sensing, moving, feeling, and thinking, students become alive both bodily and mentally; they experience things for themselves” (Juntunen & Westerlund, 2011, p. 51) Alperson (1995) confirms this in her doctoral research when she analyzes the responses of participants who have experienced Dalcroze Eurhythmics classes: the experience unites “one's faculties of thinking and feeling, resulting in heightened awareness of the self and a sense of one's creative power” (p. 14).

Juntunen (2016) also considers that, in Dalcroze Eurhythmics, the awareness of self conduces a “sense of wholeness”: “Dalcroze teaching includes the practice of self, by encouraging students to listen sensitively to their own reactions in the body, that is, sensing the psychophysiological self. Thus, the moving and sensing body, by resonating through sounds, contributes a sense of wholeness” (p. 10).

Jaques-Dalcroze argued early that music programs and teaching processes should be restructured, because they are “too fragmented and intellectually oriented, too disconnected from the students’ emotions and sensations” (Mathieu, 2010, p. 1). Equally, the unintegrated teaching approach prevents students from understanding relationships among the various features of music (Revkin, 1984). The full musical experience is also emphasized in multicultural music education. It engages “one’s body and mind simultaneously with sensual faculties within a cultural context” (Fung, 2002, p. 191).<sup>90</sup> This essential pedagogical idea allows students to experience music as a whole and to develop a comprehensive musical understanding about various world musics. The principle that music learning addresses the whole person therefore challenges teachers to be accountable and aware of students as whole beings by helping them to use all their faculties—emotion, senses, and understanding

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<sup>90</sup> One of the embodied approaches to multicultural music education that this study has investigated is “full involvement of the students’ faculties.” The seven characteristics of an embodied learning approach in multicultural music lessons are (1) sensitive and conscious listening, (2) an embodied learning process, (3) creative participation, (4) integration of learning with other subjects, (5) full involvement of the students’ faculties, (6) making culturally sensitive and truthful sounds, and (7) cultivating empathy. These are discussed in detail in earlier sections.

as well as physical and creative power—in learning music.

### 3.7.5 Theory should follow practice

Jaques-Dalcroze (1930/1985) emphasizes that the study of theory should be associated with experience and be a consequence of musical learning, “not an end in itself” (p. 121). He explains, “The whole method is based on the principle that theory should *follow* practice, that children should not be taught rules until they have had experience of the facts which have given rise to them, and that the first thing to be taught a child is the use of all his faculties” (Jaques-Dalcroze, 1921/1988, p. 118).

Comparing the difference between “instruction” and “education,” he writes, “Instruction is passive; it is a means of accumulating knowledge. Education is an active force working upon the will and tending to co-ordinate the various vital functions” (Jaques-Dalcroze, 1930/1985, p. 97). As such, Jaques-Dalcroze advocates that musical learning should take place through musical experience, because musical understanding necessitates practical experience rooted in the body.

As pointed out by Mathieu (2013), in the nineteenth century, Jaques-Dalcroze’s notion of learning through bodily experience was explicitly adopted from Pestalozzi’s music education principles, which are presented as follows:

1. To teach sounds before signs and the child how to sing, before he learns the names of the notes or the written notation.
2. To teach him principles and theory after practical experience.
3. To lead him to perceive similarities and differences between sounds, through listening and imitation instead of explanation—in a word, to offer him active, rather than passive learning. (p. 2)

Accordingly, one of the fundamental principles of Dalcroze Eurhythmics is that “before students can develop any understanding or concept about music, they must first experience it aurally and physically, explore it in different guises and then recognize it as something familiar” (Mead, 1994, p. 33).

Aronoff (1979) and Vanderspar (1984) consider that the learning process of Dalcroze



Eurhythmics is akin to Bruner's (1963) structure of knowledge.<sup>91</sup> Aronoff (1988) states that the enactive and iconic modes of cognition are central to the musical experience: "Knowing by movement and by perception of aural images is in fact the basis of musical expression" (p. 29). As for Vanderspar (1984), she notes that in Dalcroze Eurhythmics, students learn by doing through action and manipulation (enactive mode), they organize what they have experienced with help of aural, visual, tactile, and kinesthetic images<sup>92</sup> (iconic mode) and they transform these into symbolic representations such as words, music notations, or other symbols (symbolic mode). Overall, "the emphasis on these modes and the translation from one to the other form the principles of the [Dalcroze Eurhythmics] approach to music education" (Aronoff, 1979, p. 8).

To sum up, in Dalcroze Eurhythmics, 'theory follows practice', learning occurs through embodied experiences, which in turn enrich musical understanding. Ethnomusicologists highlight that music is indeed inseparable from human beings' experience, and as a result, there exist a variety of musical concepts, forms, modes, or systems related to it. In promoting multicultural music education, it is then crucial that students experience diverse musical phenomena through creative bodily involvements instead of merely receiving them by explanations through 'passive learning'. Therefore, teachers should constantly promote embodied experiences in the learning process so that students can discover and understand musical and cultural values through 'active learning'.

### **3.7.6 Playful games stimulate learning**

Play is the native style of learning for children, which can be observed in many cultures. Ethnomusicologists and contemporary folklorists have paid attention to children's natural learning styles, which come from playful experiences (Lew & Campbell, 2005; Marsh, 2008): "Children learn how things (and people) look, sound, feel, and taste through playful

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<sup>91</sup> Bruner (1963) describes the structure of knowledge in three ways: first, "enactive representation of knowledge," which is knowing by doing; second, "iconic representation" through imagination; third, through symbols (p. 529). He concludes, "The basic task is to orchestrate the three kinds of representations so that we can lead the child from doing, to imaging what he has done, and finally to symbolization" (p. 530).

<sup>92</sup> A number of images are stimulated during the Dalcroze Eurhythmics class, as "one distinguishing characteristic of [Dalcroze Eurhythmics] is that it evokes sensations which create mental images (Jaques-Dalcroze, 1930/1985, p. 108). Jaques-Dalcroze held the view that "music students should continually be cultivating a memory bank of aural, visual and kinesthetic images which could be recalled at any time for reading, writing, performing or creating music" (Mead, 1994, p. 5).

experiences, and the more that young children can sense and explore, the more they come to know” (Lew & Campbell, 2005, p. 58). In Dalcroze Eurhythmics, play is commonly used as a form of learning—students explore music in a playful manner. Jaques-Dalcroze (1930/1985) notes that “a child is enormously interested in any game which appeals to his instinct for analysis. It is important then to utilise this tendency, and to keep his curiosity constantly alert by supplying him with fresh subjects for analysis” (p. 99). As Mead (1994) highlights, students’ delightful curiosity is frequently activated and motivated in Dalcroze Eurhythmics:

It is the students who demonstrate the need for and the importance of Dalcroze [Eurhythmics] as a vital way of learning music.... [Dalcroze Eurhythmics] affords students opportunities to experience the discipline as well as the expressive qualities of music in a way that is indigenous to their style of learning—one of activity, curiosity, energy, and play. (p. 19)

In Dalcroze Eurhythmics, numerous games are created that attract students’ interest and stimulate them to become involved. These games are often designed around musical subjects or concepts—tempo, meter, rhythm or melodic patterns, phrasing, or form (Choksy et al., 1986; Juntunen, 2004; Mead, 1994). For example, according to the music, students explore various locomotor movements (walking, running, skipping, hopping, jumping, sliding, or galloping), and non-locomotor movements (clapping, tapping, swaying, bouncing, or simple circle games). Teachers arrange singing games or songs with various styles of dramatization, story creation, or movement activity. These games are a constant component of musical development. As students pay attention to what is happening in music while exploring challenges, they gain deeper understanding of music: “Singing games, dramatic play, and creative games of all kinds are invaluable in expanding and deepening [students’] experience in rhythm” (Findlay, 1971, p. 3). In participating in these activities, students improve listening and performing abilities as well. It is worth heeding Aronoff’s (1983) advice to teachers “to create an environment in which flexibility and spontaneity can flourish, and to focus the games toward valuable learning objectives” (p. 24).

Most importantly, as Aronoff (1983) notes, “Successful use of music-movement game strategies depends on total student involvement” (p. 25). The voluntarily motivated game is a vital factor in learning in that students can cultivate leadership and devise infinite variations of music and movement. Jaques-Dalcroze (1942) stresses, “It is [a child’s] nature to prefer

the games invented by himself to those imposed upon him” (p. 59). In this sense, Aronoff (1983) reminds teachers to utilize games as a channel of discovery: “Adopting a game strategy makes it possible to build on the child’s interests, encourage his suggestions, take him on his unconscious cues. Here the teacher can enter the child’s world of sound and motion to guide his discoveries and to help him form concepts” (p. 25).

For instance, a teacher can observe how students demonstrate a song with natural movements, and then inspire them to create rhythmic variations in a variety of different ways. As Findlay (1971) highlights: “Learning becomes joyous and meaningful when it evolves from human needs. The child who has danced his way to music will never turn a deaf ear to the greatest of all the arts” (p. 2).

Jaques-Dalcroze emphasizes “joy” in learning, regarding it as “the most powerful of all mental stimuli” (Jaques-Dalcroze, 1930/1985, p. 100); joy provides “the power of creating useful and lasting work” (Jaques-Dalcroze, 1920, p. 31). He explains that joy is different from pleasure:

[Joy] will be distinct from pleasure, in that it becomes a permanent condition of the being.... Joy arises in the child the moment his faculties are liberated from any restraint, and he becomes conscious of his control over them, and decides on the direction in which that control shall be exercised. This joy is the product of a joint sense of emancipation and responsibility, comprising a vision of our creative potentialities, a balance of natural forces, and a rhythmic harmony of desires and powers. (Jaques-Dalcroze, 1930/1985, p. 175)

Accordingly, as students expand their capabilities while challenging the games, learning becomes a joyful experience. Citing psychologist Mihályi Csíkszentmihályi,<sup>93</sup> Juntunen (2004) explains, “Play sustains interest and enjoyment because it orders consciousness through the knowledge created of one’s own power to control life” (p. 75). Thus, “The spirit of the game liberates the student from being self-conscious and brings joy and this state of joy in turn intensifies the students’ imaginative and artistic faculties” (Juntunen, 2016, p. 15).

In order to arouse students’ creative powers and joyful awareness of learning, Dalcroze exercises are often formed as games such as “Quick Reaction,” “Follow,” and “Canon” (or

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<sup>93</sup> According to Csíkszentmihályi (1990), the *flow* state occurs when a learner has good balance between capacity to act and the challenges perceived in the task, which in turn brings about deep enjoyment, creativity, and total involvement with life.

Echo). These games are devised “to necessitate rapid and direct communication between (analytical) thinking, feelings, listening, and action, and they are designed to encourage spontaneous interaction between a student and the music” (Juntunen, 2004, p. 57). They can be adopted in different singing, movement, or instrumental activities as principal strategies, and a variety of levels of complexity can be added.

In the Quick Reaction game, the “quality of surprise” is essential (Alperson, 1996, p. 22). While students are performing certain musical tasks, they are given a signal unpredictably that indicates a change in response (for instance, a change in direction). Because students cannot anticipate the signal (the stimulus),<sup>94</sup> usually improvised by the teacher, the students must remain alert; it is useful for “forcing attention, which leads to improved concentration skills” (Moore, 1992, p. 19). At the same time, it encourages “creative action by promoting activity in a challenging and constantly changing environment” (Abramson, 1983, p. 36). As Mathieu (2015) describes, “Quick reaction exercises are concerned with tuning in and tuning up the body in order to create a state of ready responsiveness, flexibility of mind and body and ease in adapting to changing demands presented in the music or in working with others in shared space” (pp. 8-9). As such, physical attentiveness, control, and memory are all involved (Juntunen, 2016).

The Follow game inspires students to explore various possibilities in music and to develop musical expression with flexibility. In this game, the teacher stimulates students by reproducing musical elements (tempo, dynamics, articulations, patterns, and so forth) through sound and movements, and the students respond by following what the teacher is doing. The teacher might change the speed or dynamics in a logical way to add variety to the music, and “such spontaneous manipulation of musical material during the game creates constant novelty” (Choksy et al., 2001, p. 135). Additionally, “as they move, the students feel the music travel and they feel in and through their movement the way it travels, they have a sense of the character of the music” (Alperson, 1996, p. 23).

Canon games involve memory. Students imitate what they have just heard and seen when the music is interrupted by rests.<sup>95</sup> In a Continuous Canon, the students echo the pattern the teacher has played, while at the same time the teacher plays a new pattern. This can be

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<sup>94</sup> The stimulus could be offered “aurally (in music or verbally), visually or tactile/kinaesthetically” (Mathieu, 2015, p. 9).

<sup>95</sup> This game is referred to as “Interrupted Canon.”

used when the teacher delivers specific subjects—rhythm pattern, pitch, and duration, for example. Canon games allow students to internalize rhythm, melody, and harmony. Like Follow, this game should employ dynamic variations, articulations, and phrasing.

Overall, these Dalcroze games—stimulating a person’s physical, intellectual, emotional and social abilities—evoke students’ attention, memory, flexibility, and creativity (Alperson, 1995; Aronoff, 1983; Findlay, 1971; Juntunen, 2016; Mathieu, 2015; Mead, 1994). The playful games make it possible for students to (a) closely engage in music through exploring musical challenges; (b) increase joyful awareness through improving creative capabilities; and (c) build learning as a holistic experience through integrating all their faculties.

### 3.7.7 Conclusion

In Jaques-Dalcroze’s pedagogical principles, the whole person contributes to the process of learning; consequently, learning becomes an integrated experience “that appeals simultaneously to physical, emotional, social and intellectual aspects of the person” (Le Collège, 2011, p. 6). The understanding of human being that underpinned this approach is holistic (Aronoff, 1983; Le Collège, 2011; Habron, et al., 2016; Juntunen & Westerlund, 2011; Mead, 1994). “The person senses, feels, reacts, relates, expresses, thinks, analyses, creates, [and] communicates” (Le Collège, 2011, p. 6). Just as the yin-yang symbol represents the mutual connection and creative relationship between all pairing terms,<sup>96</sup> in Dalcroze Eurhythmics all the disembodied entities are fully integrated into a holistic teaching and learning process. The correlative relationship between mind and body, action and reflection, theory and practice, self and others, individual and collective, physical and mental, is often represented with yin-yang like symbol in Dalcroze Eurhythmics<sup>97</sup> (See Figure 8 and Figure 9).

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<sup>96</sup> The yin-yang symbol represents an interdependent and complementary pairing of terms that stand in a relationship—not of mutual opposition or competition, but of creative tension and reciprocity. In the yin-yang’s correlative relationship, the human mind and body are regarded as a whole person.

<sup>97</sup> This yin-yang like symbol first appeared in Hellerau—the first institute of Jaques-Dalcroze (Revkin, 1984). Findlay (1971), a student of Jaques-Dalcroze, used this symbol in the title of her book *Rhythm and Movement*, mentioning that this was selected by Jaques-Dalcroze as an appropriate symbol for his method. This yin-yang like symbol does not have the white eye (yang) in the black fish (yin) and the black eye (yin) in the white fish (yang) as the original has.

Figure 8: Yin-Yang Like Symbol Appearing in Documents Related to Jaques-Dalcroze Method



Figure 9: Jaques-Dalcroze’s Holistic Approach Reflected in the Yin-Yang Like Symbol



Jaques-Dalcroze’s pedagogical principles epitomize a holistic, human way of teaching and learning music, echoing with what ethnomusicologists have addressed as a holistic approach—the construction of knowledge by learners, communal music-making, kinesthetic or tactile teaching and learning process accompanied by aural/oral transmission, and spontaneous rhythmic movement (Campbell, 2004; Lew & Campbell, 2005; Marsh, 2008; Phuthego, 2005; Senders & Davidson, 2000; Shippers, 2010). These pedagogical ideas represent a broadly valid basis for experiencing diverse music repertoires, “encourage the study of music from around the world and facilitate the teaching of many different styles of

rhythm” (Chosky et al., 2001, p. 53). They can be applied to a variety of social and cultural contexts; in fact, the Dalcrozian principles are “not culturally determined and are applicable to all musics” (Greenhead, 2006, p. 81), which make them a good frame of reference to examine to varying degrees the educational, musical, bodily, and cultural aspects associated with multicultural music education. Further, the instinctive, spiritual, social, and cosmological body movement and musical rhythm that Jaques-Dalcroze emphasized leads us to recognize the shared features of how human beings move in world music cultures.

### **3.8 Modelling of the product**

After having identified and analyzed the knowledge available on the subject under study, Van der Maren (2003) suggests developing a general model of the educational tool in a design that will serve to specify “the essential elements (content) and outline (presentation or design)” (p. 113). The aim of the following paragraphs is therefore to present the main components of the educational tool that were identified at this stage of the research, by referring both to the functions that were initially assigned in the specifications and to the information collected and analyzed earlier in this chapter.

#### **3.8.1 Content structure**

The design tool aims to develop a pedagogical guide grounded on Dalcroze Eurhythmics for teachers who incorporate multicultural education into their music lessons at elementary-school levels in Korea. To do this, the tool must include: (a) theoretical explanations of multicultural music education, and (b) various holistic musical activities that promote the experience and understanding of music as culture. A detailed description of these content elements is presented in section 4.2.1. In order to structure our approach, we use Jaques-Dalcroze pedagogical principles, which allow us to specify the roles of the teacher and the teaching and learning strategies required to promote the holistic learning in multicultural music lessons. We present the approach and its characteristics in chapter four, which follows.

### 3.8.2 Design

As suggested by multicultural music researchers in the literatures, the tool includes a variety of media (documents, photos, internet links, audio files, and video clips), which illustrate various multicultural music activities offered in the pedagogical guide. Figure 10 presents a model of the essential elements and outline of the guidebook under development; Figure 11 presents the first three phases of the development of our educational product based on Van der Maren's model (2003, p. 109) and situates the conceptualization and modelling phases that are addressed in this chapter.

Figure 10: Model of the Product: A Guidebook and Its Essential Elements

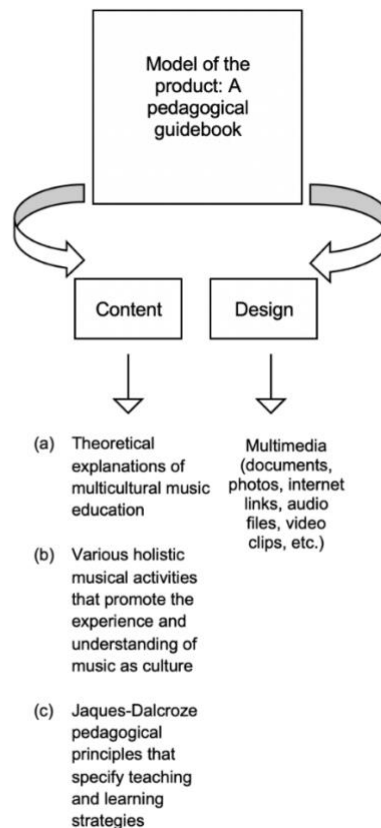
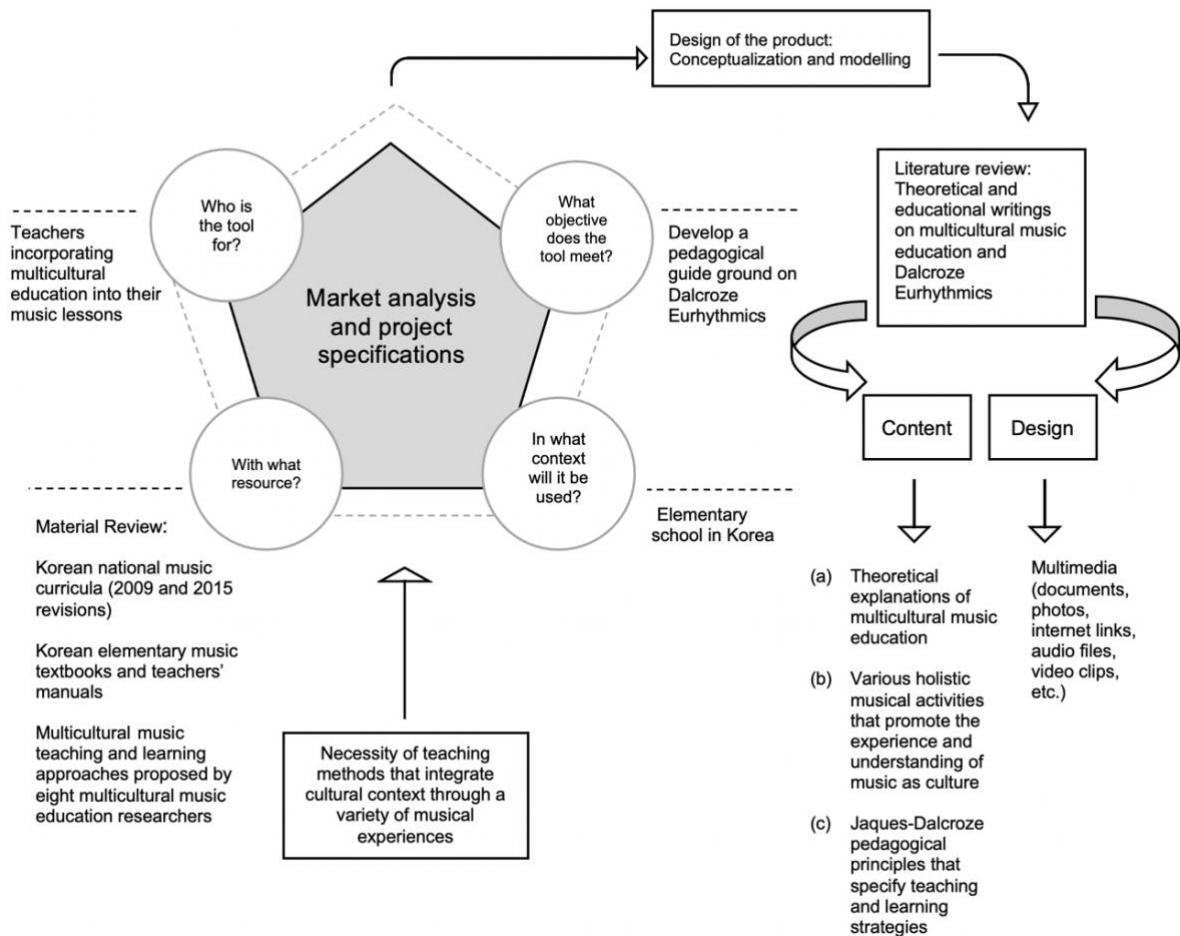




Figure 11: The First Three Phases of Tool Development: Market Analysis, Project Specifications, Conceptualization and Modelling



## **CHAPTER IV – TECHNICAL PREPARATION AND CONSTRUCTION OF THE PROTOTYPE**

Once the essential elements (content) and the broad outline (presentation or design) of the guidebook were completed, we proceeded to the technical preparation and construction phase of the prototype. According to Van der Maren (2003), during this stage “it is important to devote attention to the elaboration of different possible variants of the object in order to simulate them, evaluate them and choose the variant that will be constructed according to the optimal achievement of the specifications” (p. 115). This chapter therefore reports on the process of developing the different variants and explains the content and form of the prototype.

### **4.1 Variants of the prototype**

The first version of the guidebook consisted of two sections: (a) theoretical considerations of multicultural music education, and (b) a series of activities for teachers to apply in their classrooms. This included the definition of multicultural music education and its educational values, and a presentation of Jaques-Dalcroze’s pedagogical principles on which the activities were based. Through the description of the activities, the core elements of a multicultural music lesson—that is, music, movement, and culture—were drawn. However, specific content for each core element and the relationships among them was not explicitly developed at this stage. We also realized that we needed to address how to apply the Dalcrozian principles in a multicultural music lesson.

In the second version, detailed content of the core elements was tabulated, and methods for integrating these elements into a lesson were described. A section on designing a lesson was added that focused on how to conceive appropriate activities and construct a lesson, how to present the exercises and the material used while teaching, what repertoire to choose, and how to assess the lesson. This version included more integration of Dalcroze Eurhythmics into multicultural music education, and the form of each diagram was drawn

clearly. However, this version was still incomplete because actual examples of multicultural music lessons based on Dalcroze Eurhythmics had not been trialed yet in a real classroom.

In the third version, lesson scenarios were created, applied to samples of users, adjusted upon feedback, and finalized. This was the most challenging part of the tool-development process, and took one-and-a-half years. In the initial part of this stage, lesson scenarios were based on songs from Mongolia, Bulgaria, Puerto Rico, Jamaica, Korea, and Ghana, then tested with the target population in several public, private, alternative, and foreign elementary schools in Seoul and Gyeonggi Province in Korea. With experimentation, the choice of songs was gradually adjusted to reflect students' responses, level of understanding, and ability to achieve lesson goals. This process narrowed the content to four lesson scenarios based on songs from China, Jamaica, Hawaii, and Ghana. These lesson scenarios were trialed with the target population, students from elementary public schools in Gyeonggi Province who had never met the researcher.

During this stage, the researcher received vivid feedback from the students. In particular, she noticed that, because the students had no previous experience with Dalcroze Eurhythmics, they took longer than expected to perform each activity in the lesson scenario. Thus, the first phase of each lesson—which activates students' prior knowledge through body movement and connects them to the main learning objectives—has been reinforced in this version of the prototype.

Throughout the construction of the third version, video recordings were made of the trials with the students in school. These recordings allowed us to analyze the students' responses and the instructor's teaching and, consequently, to improve the following aspects of the guidebook: the course of the lesson scenario, the place and duration given to each activity, and the instructions given by the teacher. Furthermore, sixty-eight video clips (excerpts of these recordings) were produced and integrated into the third version. As mentioned, these clips were recorded with the target population—students from the first through sixth grades—in real teaching situations, which allows teacher-users to see that the application of the process proposed in the tool is feasible in their teaching context.

During the construction of the third version, we also wondered about the format that would be used for the prototype. Which format would be best to present the various types of media used in the guidebook (words, photos, drawings, music scores, internet links, and video-clips)? Which format would be the best for the teacher-users? After much consideration, the

e-book format appeared to be the most suitable and was selected. An e-book easily unfolds content and various media by simple clicking. It is also flexible to navigate and it can adjust to different screen sizes. In particular, it is easy to zoom in to read photos, tables, music scores, or diagrams. The teacher can use it in the classroom.

## **4.2 Selected variant**

From the variants described above, the version that meets the objectives of the prototype under construction was completed. This prototype is divided into two sections. The first presents the theoretical foundations of multicultural music education and Dalcroze Eurhythmics. The second section deals with pedagogical strategies for applying Dalcroze Eurhythmics to multicultural music lessons.

### **4.2.1 The first section of the tool: Theoretical considerations**

The various points discussed in the first section of the tool are intended to answer the questions most likely to be asked by teacher-users, and which the researcher asked herself at the start of the study. These questions, presented below, were used to structure the content of the first section of the tool.

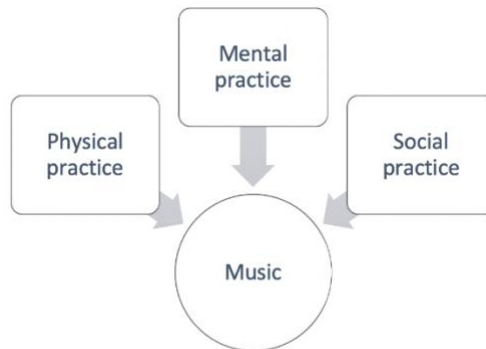
1. What is multicultural music education? What knowledge and experiences do the students gain from multicultural music education?
2. Why is multicultural music education important? What are the benefits of multicultural music education?
3. How do we teach multicultural music education? How can we integrate cultural meaning into musical learning through musical experience?
4. What is Dalcroze Eurhythmics? What are the pedagogical principles of Dalcroze Eurhythmics?

These questions are addressed in more detail in the conceptualization phase of the prototype (See Chapter 3). What follows is a synthesis of the main points presented in the guidebook regarding these questions.

#### 4.2.1.1 What is multicultural music education?

Multicultural music education involves learning music from diverse cultures and gives students an extensive opportunity to appreciate other cultures' music and to recognize music as a global phenomenon (Anderson & Campbell, 2010; Fung, 2002). As a result, students recognize that music addresses human physical, mental, and social practices as a whole. Figure 12 illustrates this.

Figure 12: Three Practices Involving Music



Based on these three practices (physical, mental, and social), the tool presents an integrated approach to learning cultural contexts and music through actual music experiences.

#### **4.2.1.2 Why is multicultural music education important? What are the benefits of multicultural music education?**

Multicultural music education is important in terms of the notions of “recognition” and “identity” proposed by philosopher Charles Taylor (1994). Fundamental benefits to students from multicultural music education include the following.

- Becoming aware that many regions of the world have music as rich and valuable as our own (Anderson & Campbell, 2010).
- Realizing students’ own selves and opening themselves to others through diverse musical experiences (Anderson & Campbell, 2010; Elliott, 1990; Floyd, 1996; Palmer, 2002; Volk, 2002).
- Gaining “insights into others as well as learning about themselves” (Elliott, 1990, p. 164).
- Giving us "a deeper and broader understanding of what it means to be human" (Palmer, 2002, p. 39).
- Appreciating that “understanding the music of a people is a step towards understanding the heart of community and the core of its culture; it gives insight into the things societies think are important” (Floyd, 1996, p. 32).

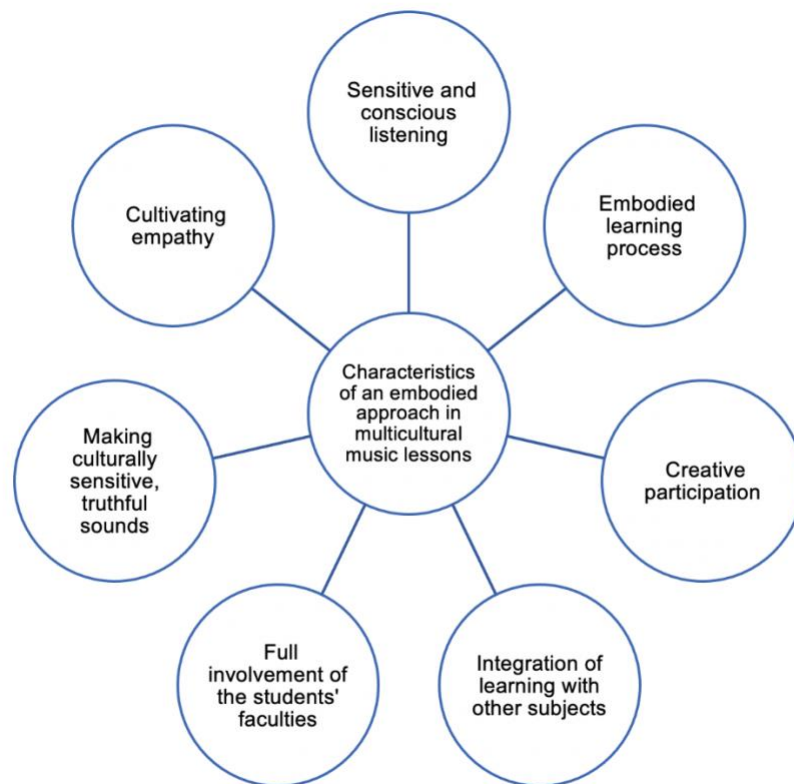
#### **4.2.1.3 How do we teach multicultural music education? How can we integrate cultural meaning into musical learning through musical experience?**

Music education researchers have suggested various ways to teach the dynamic and intrinsic relation between music and culture. They advocate a holistic approach arising from bodily/embodied learning that leads students to discover all dimensions of human musical practices. In their view, such an approach to multicultural music education should encompass the following characteristics (See Figure 13):

- Sensitive and conscious listening (Campbell, 2004, 2005, 2018)
- Embodied learning process (Blacking, 1973; Cain, 2005; Campbell, 2004; Goetze, 2000; Palmer, 2002; Schippers, 2010)
- Creative participation (Campbell, 1991, 2004; Fung, 2002; Schippers, 2010; Volk, 1998)

- Integration of learning with other subjects (Cain, 2005; Campbell, 2004; Drago, 1996)
- Full involvement of the students' faculties (Fung, 2002)
- Production of culturally sensitive, truthful sounds (Anderson & Campbell, 2010; Barrett et al., 1997; Cain, 2005; Fung, 2002; Palmer, 2002; Schippers, 2010)
- Cultivation of empathy (Cain, 2005; Campbell, 1991; Coffman, 1989; Drago, 1996; Loza, 1996; Palmer, 2002; Sveinunggard, 1993; Volk, 2002)

Figure 13: Characteristics of an Embodied Learning Approach in Multicultural Music Lessons



#### 4.2.1.4 What is Dalcroze Eurhythmics? What are the pedagogical principles of Dalcroze Eurhythmics?

The embodied learning approach suggested by music education researchers commonly emphasizes students' sensations and full engagement as a fundamental constituent of

learning in multicultural music education. This matches well with Dalcroze Eurhythmics, which highlights inner hearing, rhythmic movement, and improvisatory activities based on an embodied learning process. Jaques-Dalcroze's pedagogical approach epitomizes a holistic, human way of teaching and learning music, echoing what ethnomusicologists have addressed as a holistic approach—the construction of knowledge by learners, communal music-making, a kinesthetic or tactile teaching and learning process accompanied by aural/oral transmission, and spontaneous rhythmic movement (Campbell, 2004; Lew & Campbell, 2005; Marsh, 2008; Phuthego, 2005; Senders & Davidson, 2000; Shippers, 2010). These pedagogical ideas represent a broadly valid basis for experiencing diverse music repertoires and can “encourage the study of music from around the world and facilitate the teaching of many different styles of rhythm” (Chosky et al., 2001, p. 53). They can be applied to various social and cultural contexts; in fact, the Dalcrozian pedagogical principles are “not culturally determined and are applicable to all musics” (Greenhead, 2006, p. 81). The guidebook presents the Dalcrozian pedagogical principles as follows.

- **Learning grows from students' own experiences**

Students should construct knowledge by searching possibilities, solving problems, practicing, and playing with skills and concepts they have begun to acquire, rather than having a teacher construct the knowledge for them (Alperson, 1995; Le Collège, 2011; Greenhead, 2006; Jaques-Dalcroze, 1921/1972, 1920, 1924b; Juntunen, 2004; Mathieu, 2013).

- **Learning grows out of social interaction**

Learning grows not only from students' personal experiences but also in a communal, collective, and cooperative manner (Alperson, 1995; Bachmann, 1991; Chosky et al., 2001; Le Collège, 2011; Creswell, 2013; Habron et al., 2016; Juntunen, 2004; Merwe & Habron, 2015; Schnebly-Black & Moore, 1997; Vaillancourt, 2013).

- **Music learning is grounded in active listening and body movement**

In Dalcroze Eurhythmics, conscious bodily sensations are continuously evoked during the listening process, which results in students listening attentively and responsively (Alperson, 1995; Aronoff, 1983; Campbell, 2004; Campbell & Scott-Kassner, 1995a; Chosky et al., 2001; Le Collège, 2011; Jaques-Dalcroze, 1921/1988, 1930/1985, 1945; Juntunen, 2002, 2016; Juntunen & Hyvönen, 2004; Mathieu, 2015; Mead, 1994; Moore, 2000).

- **Music learning addresses the whole person**



Teachers must be accountable and aware of students as whole beings by helping them to use all their faculties—emotion, senses, and understanding as well as physical and creative power—in learning music (Alperson, 1995; Farber & Parker, 1987; Findlay, 1971; Jaques-Dalcroze, 1921/2000; Juntunen, 2002, 2004, 2016; Juntunen & Westerlund, 2011; Landis & Carter, 1972; Mathieu, 2015; Mead, 1994; Revkin, 1984).

- **Theory should follow practice**

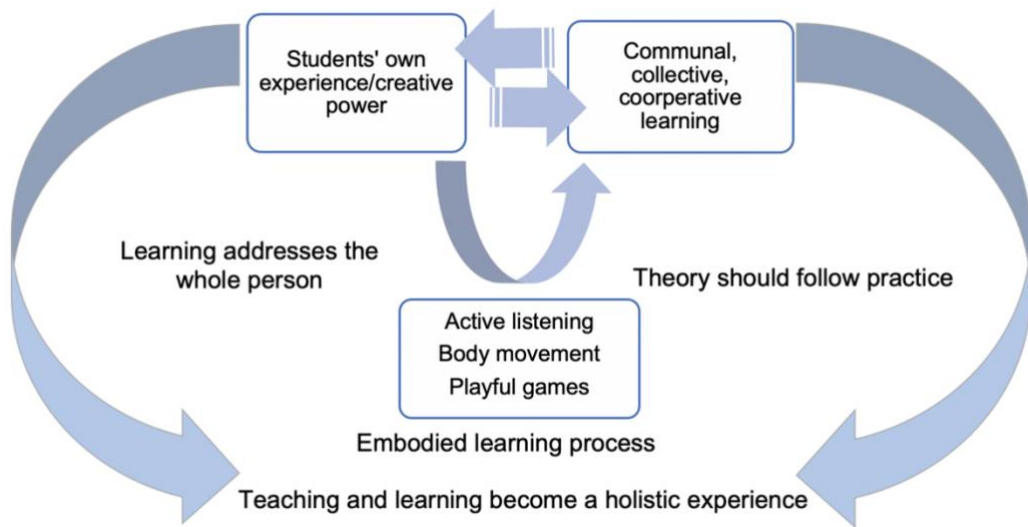
Learners should not be taught rules or theory until they have had experience with the facts that gave rise to them (Aronoff, 1979, 1988; Jaques-Dalcroze, 1930/1985; Mathieu, 2013; Mead, 1994; Vanderspar, 1984)

- **Playful games stimulate learning**

Students can learn by closely engaging in music through exploration of musical challenges and improvement of creative capabilities, which also increases joy (a strong incentive to learn) (Abramson, 1983; Alperson, 1995; Aronoff, 1983; Choksy et al., 1986; Findlay, 1971; Jaques-Dalcroze, 1920, 1930/1985; Juntunen, 2004, 2016; Mathieu, 2015; Mead, 1994; Moore, 1992).

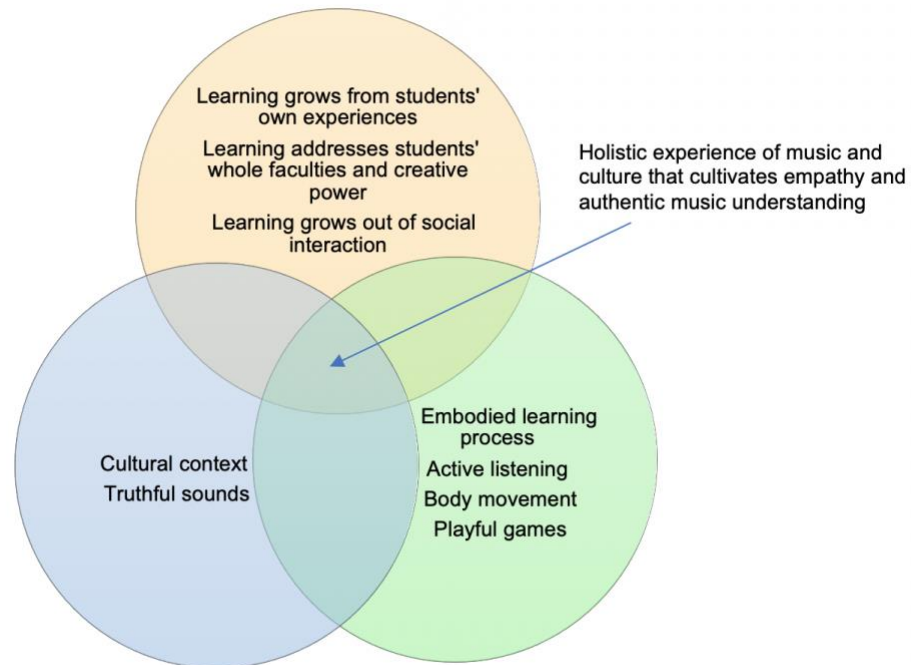
Figure 14 illustrates how the pedagogical principles of Dalcroze Eurhythmics are integrated into the teaching and learning process.

Figure 14: Pedagogical Principles of Dalcroze Eurhythmics



As seen in Figure 15, when Jaques-Dalcroze's pedagogical principles are applied to studying world musics with culturally sensitive, truthful sounds, students can experience music and culture with full engagement and empathy toward others, which results in an authentic understanding of music.

Figure 15: The Pedagogical Principles of Dalcroze Eurhythmics Applied to Multicultural Music Education



#### 4.2.2 The second section of the tool: Applying Dalcroze Eurhythmics in multicultural music education

The second section of the tool describes how to apply Dalcroze Eurhythmics in multicultural music education at the elementary level, accounting for the core elements, overall structure, and phases of a lesson, as well as appropriate music repertoires and assessment criteria.

##### 4.2.2.1 Core elements

Before analysis of the main questions that a teacher will need to answer when designing a multicultural music lesson, three core elements must be considered:

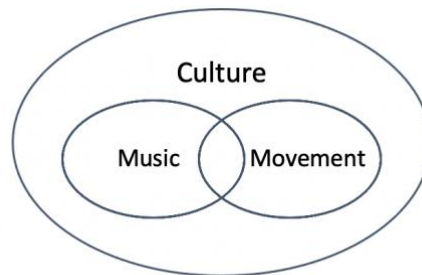
- **Music:** Pitch, rhythm, texture, timbre, nuance, form, and so on (Cone & Cone, 2012; Mathieu, 2015; Wade, 2009)
- **Movement:** Body movement, basic actions, body shapes (space level, directions, pathways, dimensions), and movement interrelation between one person and

another (roles between participants, spatial relation, time relation) (Cone & Cone, 2012; Mathieu, 2015; Wade, 2009)

- **Cultural context:** Cultural significance, origin, genre, instruments, music-makers, and transmission styles (Barrett et al., 1997; Campbell, 2004, 2018; Volk, 2002; Wade, 2009).

Music, movement, and cultural context are not separate elements but are fundamentally interconnected with each other as illustrated in Figure 16:

Figure 16: Interconnected Elements: Music, Movement, and Cultural Context



#### 4.2.2.2 Designing a lesson

The first step in designing a lesson is to analyze the musical components and characteristics of a carefully selected piece of music. The second is to examine the cultural context from which the piece of music is derived by noting relevant ideas of when, where, for whom, and how it is made. The third step is to consider various movement components in relation to the piece of music and its cultural context. Questions to consider for each component are described in detail in the tool.

The fourth step in designing a lesson involves the following: (a) deciding which aspects of the chosen piece of music will be emphasized during the lesson (considering its relation to body movement and cultural context), (b) conceiving a variety of activities for the students to undertake during the lesson, and finally (c) constructing an actual lesson plan. Dalcrozian teacher Findlay (1971) notes two considerations at this stage: teachers should be flexible between the prepared lesson plan and situations generated in the actual classroom, but at

the same time should not miss the core activities of a Dalcroze Eurhythmics lesson (which are presented below).

### ***The phases of a lesson***

A Dalcrozian multicultural music lesson proceeds sequentially through five phases.

- **Warm-up:** At the initial phase, the emphasis is on awakening the students' bodies and minds.
- **Introduction of the music:** At this stage, the teacher introduces the piece of music. The students are invited to respond spontaneously through natural body movements while listening to the music.
- **Focus on specific music elements:** The teacher invites students to listen and explore specific elements of the piece through a variety of movement exercises that deepen their experience and understanding of the music.
- **Culmination project:** Near the end of the lesson, students can construct musical meaning from what they have learned through various kinds of performance.
- **Conclusion:** At the very end of the lesson, the teacher in collaboration with the students recalls the highlights of the lesson and synthesizes what was experienced and learned during the lesson.

There are four sequences of interrelated activities that permeate the course of the lesson: listening, moving, feeling a groove, and performing. Each step of the process occurs several times during the lesson with different emphases and purposes while experience and knowledge are expanded and deepened. As the four sequential activities unfold, actions and reflective considerations of students gradually lead to further actions and reflections. A spiral shape moving upward, as in Figure 17, illustrates this.

Figure 17: Four Sequences of the Interrelated Activities Accompanying Actions and Reflections



***Determining how to present the exercises and educational material***

The teacher’s instructions should be clear and concise. Specific directives will keep the students alert and inspire confidence in knowing what is expected from them. In order to increase the students’ motivation in reflecting on each musical and movement experience, the teacher should prepare core questions. Through questioning and answering, students are inspired and can find different levels of musical and cultural meaning (Campbell, 2004). Examples of pertinent questions are proposed in the guidebook.

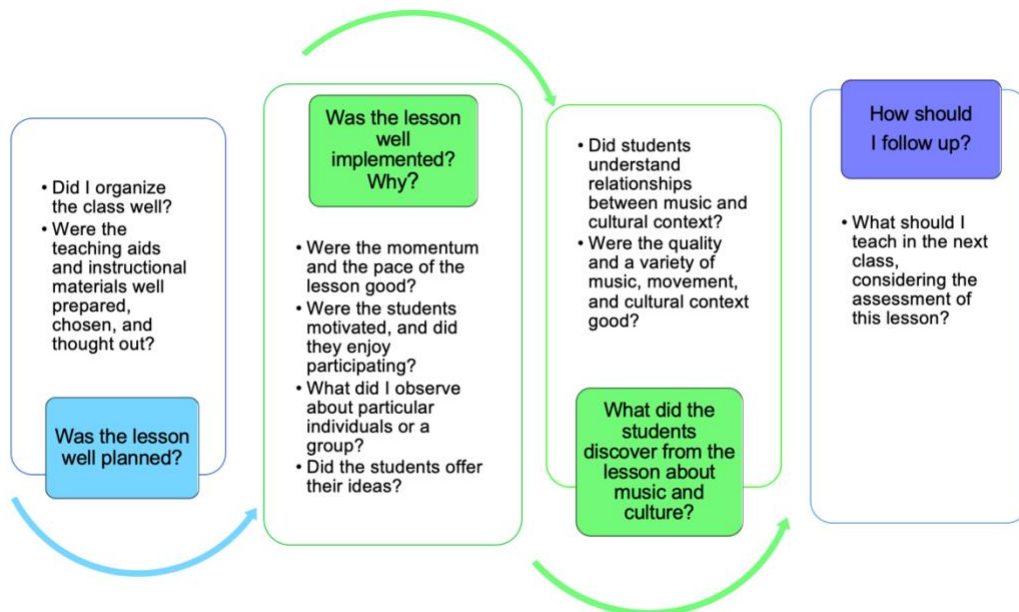
Determining the material that will be used during the lesson is another aspect that the teacher should consider. Viewing relevant photos (performers, musical instruments, cultural groups, country maps), objects (crafts, artifacts, or natural materials), and musical notation

evokes active thinking and imagination in students (Cain, 2005; Campbell, 2004; Drago, 1996; Fung, 2002). Different kinds of objects (balls, scarves, sticks, balloons, elastics, hula-hoops, beanbags, and play-mats) inspire different styles of movement, posture, and physical expression while improving students' motor skills, and can be used to teach musical concepts (Wedin, 2015).

#### 4.2.2.3 Assessment of the lesson

After class, it is important for the teacher to review and evaluate the lesson. First, the teacher must consider whether the goals of the lesson were suitable for the students' skills and abilities. Second, the teacher has to consider the teaching itself. Figure 18 shows important questions to be addressed by the teacher after the lesson (Vanderspar, 1984).

Figure 18: Key Questions for Assessment



#### **4.2.2.4 Choice of music repertoires and educational resources**

Exposing students to a variety of music repertoires from different cultures is the core of a multicultural music curriculum. Useful educational books and websites are introduced in Appendix A and Appendix B of the tool. Strategies to choose repertoires are also described.

#### **4.2.2.5 Teacher's roles**

The tool presents various roles the teacher should consider and put into practice to successfully achieve the teaching goals. The teacher should be multi-skilled and able to shift between different roles in teaching, guiding, and supporting the learning process, rather than merely transmitting knowledge (Tardif, 1997).

#### **4.2.2.6 Lesson scenarios**

This part of the tool presents four lesson scenarios that show multicultural music education based on Dalcroze Eurhythmics in elementary school. They provide the content and material to be used with students in first to sixth grades.

Each scenario is comprised of three parts:

1. The first part presents the cultural context of the musical piece on which the lesson focuses. Relevant questions related to the piece and its cultural characteristics are addressed. Who created the piece? Where does it come from? Who performs it, in which context? What are its specific musical, social and cultural characteristics? The elements described are accompanied by illustrations (photos and drawings) and Internet links leading to audiovisual performances that enrich the written description. Those can be used by the teacher in class to exemplify the discourse.
2. The second part presents the general and specific goals of the lesson, the teaching material needed to deliver the lesson (music score, instruments, equipment, etc.) and a



description of the lesson's activities. The lesson itself is presented as a script, including the dialogue between the teacher and the students, and their actions. Video clips are included to show how each activity described in the tool can be implemented in real teaching and learning situations. With these clips, the teacher-user can see how students engage in music learning through various body movements step-by-step while deepening the students' knowledge of cultural context in the process.

3. The third part presents a series of questions that help the teacher assess the students' skills and the teacher's own teaching.

The lesson scenarios are from four different cultures (Hawaii, Jamaica, Ghana, and China) and are designed for different elementary grades.

**Scenario 1:** A lesson for first and second grade students based on the Hawaiian song *Pūpū Hinuhinu*.

Students feel and express the melodic shapes and rhythmic ostinato of *Pūpū Hinuhinu* through exploring ocean wave movements and tiger cowrie shell rhythm patterns. They sing and perform the Hawaiian tiger cowrie shell dance.

**Scenario 2:** A lesson for third and fourth grade students based on the Ghanaian game song *Kye Kye Kuleei*.

Students experience the participatory Ghanaian game song *Kye Kye Kuleei* by interacting with others through singing, dancing, and playing instruments.

**Scenario 3:** A lesson for fourth and fifth grade students based on the Jamaican work song *Day-O* (The Banana Boat Song).

Students sing, play percussion instruments, and dance to the Jamaican work song "Day-O" in call-and-response form while feeling the groove of calypso rhythm.

**Scenario 4:** A lesson for fifth and sixth grade students based on the Chinese song *Mo Li Hua* (茉莉花).

Students sing *Mo Li Hua* in the original language and express smooth and fluid movements with the whole body and a stick according to each phrase of the song.

### **4.3 Tool graphic design**

To promote accessibility and understanding of the content of the tool, and for the aesthetic quality of its presentation, the researcher worked with a professional graphic designer. This resulted in improved visual design for many parts of the e-book—for example, “word clouds” in Section 1, “three emojis” in Section 2, and “a spiral shape of four sequenced learning activities” in Section 2. The researcher communicated with the designer through images and detailed explanations that closely illustrate what the researcher intended. In collaboration with the researcher, the graphic designer developed a concept for presenting, organizing, and enhancing the information conveyed. To facilitate this, the researcher presented the graphic designer with the objectives of the tool, including whom the tool was for and how it would be used. The researcher then informed the designer of a specific point of each diagram to which she should pay particular attention. For instance, for the spiral shape, the designer went through many stages of revisions regarding outlines, colors, and reflection effects.

The cover of the e-book is a drawing by a fourth-grade student participant during the trials of lesson scenario three. The student liked the song *Day-O* very much and enjoyed playing the instruments, and the atmosphere of his class was expressed well in the painting. The bright faces of the students, the variety of fruit-shaped percussion instruments, and different body movements expressed the goals of the tool well.

### **4.4 The video clips**

As noted, the video clips are an integral part of the tool. They illustrate various learning activities presented in the four lesson scenarios and offer examples of multicultural music activities promoting the acquisition of music, cultural knowledge, and experiences through body movement based on Dalcroze Eurhythmics. They allow the teacher-user to observe how each activity described in the tool can be implemented in real teaching and learning situations. While watching these clips, the teacher-user can not only measure the time for each activity, but also view the overall flow of the learning process and see the students’

reactions (which potentially would help predict students' reactions when planning a lesson). These clips were made to help the teacher-user promote effective appropriation of the content of the tool among the students.

The video clips present a variety of teaching and learning situations: (a) lessons with students in three different elementary grade groups (first to second, third to fourth, and fifth to sixth), (b) multiple teaching rooms that are generally used by elementary music teachers (classroom, music studio, auditorium), (c) students' demonstration of ability (singing, playing instrument, and improvisatory skills and bodily expression), (d) interaction between students and the teacher or students and each other, and (e) students' reactions toward an activity.

These video clips contain the teacher and students' spontaneous and natural responses. Sometimes they include surprises or unexpected reactions or mistakes. This is to allow the teacher-user to spot similarities with the progress of a usual lesson. Learning by observing models is particularly effective in the teaching of pedagogical techniques. As noted by Bandura (1977), "Learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own action to inform them what to do. Fortunately, most human behaviour is learned observationally through modeling: from observing others, one forms an idea of how new behaviours are performed and on later occasions this coded information serves as a guide for action" (p. 22). Bandura (2006) further emphasizes that the more the learner identifies similarities between the model and himself, the more likely it is that the situation has an impact on his sense of self-efficacy. Thus, observing the behavior and success achieved by a model can increase the learner's sense of self-efficacy and motivate him to try the task (Schunk, et al., 2008). Moreover, as Koumi (2006) specifies, viewing models by video is flexible (you can watch an extract several times) and promotes links between theory and practice.

#### **4.4.1 Filming modalities**

Filming occurred during the summer, fall, and winter of 2019 with elementary-school students corresponding to the target population, and took place in four different locations: the music rooms of two public elementary schools, the auditorium of a local elementary choir, and a private music studio. Ethical requirements were also carried out: teachers and parents signed a consent form for filming and photographing, and the researcher also received permission from the school administration to use their facility.

The researcher took care of the filming. In general, the entire classroom was filmed with a wide-angle camera installed in a corner. However, for specific activities that required zooming in, students' homeroom teachers helped to adjust the camera angle and sometimes filmed scenes when the researcher herself was involved in the lesson. Photos were also taken with the iPhones of homeroom teachers. At first, the students were nervous when they saw the camera, but soon they immersed themselves into the lesson without thinking much about filming.

Given the variety of filming contexts and the fact that the researcher carried out all production steps herself while giving a lesson, a transportable SONY HDR-MV1 Music Video Recorder and a tripod were used. When the filming was over, the researcher chose the excerpts that would be most appropriate for the guidebook and cut them into sixty-eight video clips. The researcher used iMovie software for the editing, subtitling, transitions, and presentation (the menu) of video clips.

#### **4.5 The e-book**

The e-book format was raised at the final stage of creating the tool, when the content and related video clips were already completed. The specific EPUB format was chosen, a standard for digital publication and the most common file format for e-books. Initially, the researcher attempted to convert the contents of an MS Word file to EPUB using a MacBook Air (2018) laptop. However, this was not feasible due to the large content with numerous media materials including the sixty-eight video clips. The researcher then consulted with an e-book company, and the company converted the MS Word file into EPUB using the *Sigil* software for creating and editing EPUB, in a process that took four months of modification. For the video clips, sharing on Google Drive was selected to allow only people with the link to access the clips, which the researcher considered more secure than other shared-video platforms.

## **CHAPTER V – TESTING, ADJUSTMENT AND EVALUATION OF THE GUIDEBOOK**

Van der Maren's (2003) model predicts that "the last phase of the tool's development begins with the testing of the prototype" (p. 116), which then allows adjustments, if necessary, and afterwards its evaluation. This chapter aims to describe the various testing, adjustment and evaluation steps which contributed to the final version of the educational tool annexed to the thesis (Appendix C, p. 172).

### **5.1 Testing steps**

The development of the various components of the educational tool was carried out in several steps. First, throughout the develop of the tool, the researcher carried out clinical trials of multicultural music lessons with elementary students in various schools, including public, private, alterative, foreign schools. Initially, these tests were conducted in the music classes of 1-6 grades as a guest music teacher, which took sometimes one week and sometimes four weeks depending on school situations. The goal was then for the researcher to assess the feasibility and the conditions for carrying out each of the activities (instructions, degree of difficulty, a process of lessons, feedback strategies, lesson time, etc.), while observing the reaction of the students. This gathering of information in the field made it possible to develop relevant activities and to clarify the course of the various teaching strategies used. In order to observe and evaluate the whole process, all lessons were filmed and has been viewed several times in order to identify the strengths and weakness of the sequences both from the educational and technical point of view.

In a second step, the researcher more specifically tested the phases of the teaching process of four multicultural music lesson scenarios with three different groups of students (grades 1-2, 3-4, 5-6) over three months. All four lessons were filmed, and multiple video clips were produced according to each learning phase and activity. Each video clip was then viewed several times again in order to choose the extracts likely to adequately illustrate the activities and the various parameters of the educational approach recommended in the tool.

After that, 68 video clips and other video links, photos, and music audio files related to each lesson were put together to produce an e-book. Due to the characteristics of multicultural music education, which deal with a lot of information in a lesson, e-book was selected as a best suitable tool; it is easily unfold by clicking various media and effective for delivering teaching approaches presented in the guidebook.

Finally, the prototype of the tool was validated with three elementary-school music teachers. This validation aimed to determine whether: (a) the tool met their needs, (b) they could use it in their teaching context, and if (c) all of its content was clearly presented.

## **5.2 Validation of the prototype**

To validate the prototype, we invited three teachers<sup>98</sup> to familiarize themselves with the tool and to test it with their students for a period of three weeks. After this trial period, we conducted a semi-structured interview with each of them to obtain their opinion on the tool. In preparation, 21 days before the interview, we sent them a series of questions relating to the content of the tool by email. These questions dealt in particular with the following points: (a) level of language used; (b) graphic presentation and layout; (c) order of presentation of the points addressed; (d) ease of consultation; (e) meeting their needs; and (f) clarity of the information provided in the e-book with the video clips. Other questions related to their ability to carry out multicultural music activities and the proposed lesson scenarios. In addition, the participating teachers were invited to formulate their suggestions and comments in order to improve the prototype of the tool.

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<sup>98</sup> Teacher 1 is a 6th grade teacher and has fifteen-year teaching career. She is taking a Dalcroze certificate course in a Dalcroze Center. Teacher 2 is a 2nd grade teacher and has five-year teaching career. She learned first-time about Dalcroze Eurhythmics through the process of validation of the prototype. Teacher 3 is a 4th grade teacher and has seven-year teaching career. She took two introductory Dalcroze Eurhythmics sessions at the institute of continuing education program in two Universities. All three teachers have common in that they teach multicultural music lessons presented in textbook in a regular curriculum 2-4 sessions per year.

These interviews were conducted using video conference software, Zoom® and filmed automatically which allowed us to transcribe the discussions that took place.

Using the model of L'Écuyer (1990), we carried out a content analysis of the data collected using a mixed categorization process. Indeed, the main questions of the interview being predetermined according to the parameters of the tool that we wanted to validate, the aims of each of these questions formed our starting categories. Other categories induced during the analysis allowed us to better define the comments and suggestions of the teachers. The questionnaire for this validation meeting is attached on page 175 (Appendix D). A summary of the responses to the various questions is presented below.

## **5.2.1 Analysis of interviews**

### **5.2.1.1 Overall content and design of the guidebook**

#### ***Question 1 : Is the level of language used in the guidebook adequate ?***

Regarding this question, the three teachers answered unanimously “yes.” Here are the comments they added to each answer:

“Yes! It would be great if it is published.” (Teacher 1)

“Yes! Although the movement theory terminologies in the guidebook were unfamiliar to me at first, I could understand as I followed the explanations. Particularly, the sentences used in the lessons are suitable for use between teachers and students.” (Teacher 2)

“Yes! I got an impression that this guidebook is written by a person who is actually teaching so, this is very practical rather than theoretical.” (Teacher 3)

#### ***Question 2 : Is the overall design (diagrams, layout, photos) of the guidebook appropriate ?***

The three teachers expressed their satisfaction with the presentation:

“Yes! I like the overall design and layout of this guidebook. It looks more like foreign books. While the style of Korean guidebook is generally concise and a bit rigid, this book is academic and rich.” (Teacher 1)

“Yes! The diagrams, layouts, and photos are well summarized and formatted, making it easy to understand.” (Teacher 2)

“Yes! They helped me understand the content. In the theoretical considerations, diagrams play a role that pinpoints the important part of the content. In particular, photos in the lesson scenarios make materials authentic.” (Teacher 3)

**Question 3: Is the structure of the guidebook adequate?**

To this question, the three teachers answered “yes.” They all agreed that the flow is good in content and that theoretical considerations are incorporated well into lesson scenarios.

**Question 4: Is the guidebook easy to consult? Can this guidebook be easily used to plan and practice multicultural music education?**

The three teachers answered “yes” to this question. Teachers added the following comments to express their satisfaction:

“As far as I know, there are no books in Korea which contain this much contents regarding multicultural music lesson. This book will be very helpful for teachers and researchers since it contains detailed instructions on how to design multicultural music lessons.” (Teacher 1)

“The song and its cultural background, and the teaching process are explained in detail, so I feel free to apply it to the class.” (Teacher 2)

“Yes! In particular, a practical lesson plan is specifically presented, so it will be very effective.” (Teacher 3)

### 5.2.1.2 Specific questions on content

#### First section: Theoretical considerations

**Question 5: Are the theoretical considerations discussed in the first part of the guidebook pertinent?**

The three teachers answered “yes” to this question. Teacher 1 added a comment to indicate her agreement:

“It is well explained that multicultural music education should be understood with cultural aspects. Understanding the cultural context in which music was created contributes to comprehending music holistically.” (Teacher 1)

Interestingly, while Teacher 2, who had no experience with Dalcroze Eurhythmics, said that there was no difficulty in understanding the theoretical aspects of multicultural music education and Dalcroze Eurhythmics, Teacher 3, who took two introductory Dalcroze Eurhythmics courses, said that it might be difficult to read the Dalcroze Eurhythmics part if someone has not experienced it. It is worth mentioning that later on in the interview, Teacher



2 added that, when reading the theoretical considerations, she was wondering how to apply them to the actual class, and when she looked through the lesson scenarios, she then understood clearly.

**Question 6: Do they help you understand what multicultural music education is? And what its characteristics are?**

To this question, the three teachers answered “yes” and added comments to express their understanding:

“Yes! Music connects people to people and is a link to society so that we can have a deep understanding of the culture through multicultural music education. Ultimately, everyone gets a benefit from this education.” (Teacher 1)

“Yes! The characteristic of multicultural music education emphasized in this guidebook is music + movement + cultural context. I think it is an effective way to fully understand culture and music through movement.” (Teacher 2)

“This multicultural music education emphasizes that music and culture are not disconnected but interconnected.” (Teacher 3)

**Question 7: Are the benefits of multicultural music education clearly presented?**

To this question, the three teachers answered “yes.” Teacher 1 added a comment that she deeply agrees with the benefits of multicultural music education mentioned in the guidebook because she has actually experienced them through teaching. Teacher 3 said that many prominent scholars have mentioned the importance and value of multicultural music education, so she felt that this content is valuable and insightful.

**Question 8: Are the pedagogical principles of Dalcroze Eurhythmics easy to understand?**

To this question, the three teachers answered “yes.” Teachers commented on the principles and explained in more detail how they understood the principles:

“Yes! Among the principles, *Learning grows out of social interaction* is very impressive. As I read lesson scenarios, I could check student’s interactions between classmates on the process of learning.” (Teacher 1)

“Yes! I was able to understand the theory part well. However, I was wondering how to apply them to an actual class. When I looked through the lesson scenarios, I could see that they were explained clearly. In particular, *Learning grows from students’ own experiences* and *Learning grows out of social interaction* are realized in the lesson scenarios well.” (Teacher 2)

Teacher 3 made further comments on all the principles:

*Learning grows from students' own experiences*

"The quotation sentence, 'I know and I think simply because I feel and I experience' from Dalcroze, seems to express everything. I think we should not forget to give students a time to experience, explore, and play. And in the beginning of class, we should focus on spontaneous and intuitive body movement."

*Learning grows out of social interaction*

"Nowadays, society is becoming more individualistic (in a negative aspect) and students seem to avoid others rather than understand them. So, this principle seems difficult to achieve. However, as "Musical Communication Ability" is also presented as one of competencies in the current (2015 revised) national music curriculum, I will consider in class that there is always something to learn through communication. Teaching is more than just providing information that students should know."

*Music learning is grounded in active listening and body movement*

"Music should be experienced not only by ears, but throughout the whole body!"

"*Music learning addresses the whole person* is connected with one of embodied learning approaches, *The full involvement of the students' faculties*. This is a very impressive approach that needs to be considered, particularly in an elementary school setting."

*Theory should follow learning and Playful games stimulate learning*

"Experiencing before understanding seems something that we should think about in the school setting. There actually has been a lot of research on this subject, but it seems more necessary in the music subject."

***Question 9: Are the relationships between multicultural music education and the pedagogical principles of Dalcroze Eurhythmics clearly presented?***

To this question, the three teachers answered "yes." Teacher 1 considered that Dalcroze's teaching principles are very appropriate in multicultural music education. She mentioned that the direct experience emphasized by Jaques-Dalcroze has many implications in multicultural music education, and she acknowledged that it is necessary to understand music and its culture through movement. Teacher 2 said that the multicultural lessons are designed according to the Dalcroze principles. She mentioned that, when reading the theoretical considerations, she was wondering how to apply them to the actual class. And when she looked through the lesson scenarios, she then understood clearly.

**Question 10: Are the visual illustrations (diagrams, images, tables) useful?**

The three teachers expressed their satisfaction with the visual illustrations. They considered those appropriate, effective, and useful for understanding the content.

**Second section: Applying Dalcroze Eurhythmics in multicultural music education**

**Question 11: Are the points listed below which are covered in the second section of the guidebook pertinent? Are they sufficient?**

To this question, the three teachers answered “yes.” Teacher 1 made a suggestion for improvement:

“It would be better if both part 8 *Choice of music repertoires and educational resources* and part 9 *Teacher’s roles* would be placed before the part 7 *Designing a lesson*. This way of description matches the order in which general teachers actually prepare and organize their lessons.”

- ***Core elements (Music, movement, and cultural context) and their dynamic relations to each other***

The three teachers answered that this section was pertinent. Teacher 2 said that she agrees with the importance of three key elements—music, movement, and cultural context. She mentioned that the content, organized into tables, helped her to understand each component. Despite overall positive response to core elements, teacher 1 and 3 expressed a slight difficulty understanding the components of movement and the terminology presented in the table related to movement content. They said that those are difficult to understand since they don’t have much experience or knowledge about movement.

- ***Designing a lesson***

The three teachers answered that this section was “helpful.” Teacher 2 made a further comment:

“What things to consider when planning a lesson are presented in the form of questions, so it was helpful for me to check and understand specifically.”

- ***The phases of a lesson***

The three teachers answered that this section was pertinent and clearly presented:

“The phases of a lesson were developed consistently. When I read the theory part, I could understand the overall phases of the lesson and then confirm how they applied in the lesson scenario. And on the process from theory to lesson scenarios, I was able to deepen my understanding of the theory.” (Teacher 2)

“I learned that when introducing music to students, encouraging their spontaneous and natural movements is important.” (Teacher 3)

- ***Determining how to present the exercises and the material that will be used***

The three teachers answered that this is an important part that they should think about before starting the lesson because selecting learning materials affects the lesson. They also agreed that the guided questions about how to organize various materials in order to lead a class are helpful. Teacher 3 added a comment that she learned how it is significant to use visual and authentic teaching materials and musical instruments in a multicultural music lesson.

- ***Assessment of the lesson***

Teacher 2 reacted positively to this section.

“The evaluation items presented in the guidebook were familiar to me, since I apply them to other classes as well, so, it was easy to understand.” (Teacher 2)

The other two teachers made suggestions for improvement:

“It would be more clearly understood if the subject of the evaluation items such as ‘planning,’ ‘implementation,’ and ‘follow-up’ steps are written under each evaluation box.” (Teacher 1)

“I’d like to suggest you include “social interaction ability” to the assessment criteria because it is an important Dalcroze pedagogical principle. This also meets the current national music curriculum assessment competency—‘communication ability’.” (Teacher 3)

- ***Choice of music repertoires and educational resources***

The teachers considered that this section is very pertinent, and they expressed a lot of interest. They said that the multicultural music repertoire websites are easy to access and will be useful when preparing a lesson.

“With the development of the internet, we can easily find various educational resources, but it is not easy to find the material I actually want, and with so many materials, it is difficult to identify which one is good from a non-professional position.

This guidebook is very informative in researching diverse music cultures as a textbook.” (Teacher 1)

- **Teacher’s roles**

The three teachers considered this section pertinent. Teachers 2 and 3 added comments to express their agreement.

“The proposed teacher’s roles were familiar for me so easy to understand. And I was able to comprehend better that the role of the teacher as a guide, facilitator, and observer is especially important in this music class.” (Teacher 2)

“The teacher’s roles as a facilitator and a keen observer are particularly close to my heart.” (Teacher 3)

### **Third section: Four Lesson Scenarios**

#### **Question 12 : Are the lesson scenarios clearly presented ?**

Regarding this question, the three teachers answered unanimously “yes.” Here are the comments they added:

“Yes! Particularly, it was helpful to learn how to ask questions to students on the process of learning through dialogues in the lesson scenarios. It was so impressive for me to see the comments of students at the conclusion session. Most of them said that they felt something instead of knew something. I believe that this is the essence of art education. And the integrative approach is the key to reach to this kind of conclusion.” (Teacher 1)

“Yes! The flow was clearly visible. When I first heard the *Day-O* song, this song was unfamiliar and difficult. However, as I followed the lesson scenarios, teaching became so easy and the goals were clearer. The same thing happened in other lesson scenarios.” (Teacher 3)

“Yes! Each lesson scenario is described sequentially from origin of the music to the teaching materials required for the lesson. And the country, region, grade, preparation, and learning goals are clearly organized so it was easy to understand. And as I got close to the end, the lesson scenarios became easier to understand. It was also great to be able to self-check through questions in the lesson scenarios. Especially, each class scenario is presented in an integrated manner: the *Day-O* song is connected with banana worker’s life and the steel drum. *Kye Kye Kuleei* is learned through a community manner as if African children are playing. *Pūpū Hinuhinu* is experienced in connection with Hawaiians’ natural environment, ocean waves, and the seashell.”

Teacher 2 added a suggestion for improvement:

“It would be more convenient if a music link is placed near the sheet music so that we can listen to it while viewing the score.”

**Question 13: Is the cultural context section presented in each lesson scenario helpful?**

Regarding this question, the three teachers answered “yes.” They have also shown their interest in this part by adding more comments:

“Yes! This section has reminded me of the significance of cultural context once more. Even in general music education, when I explained the cultural meanings of a piece of music, students became an active participant and tended to focus deeper on the music.” (Teacher 1)

In particular, Teachers 2 and 3 both added comments on the cultural context section:

“Yes! Everything I need to know is there in detail. Teachers don’t need to research about cultural context if they have this book. I was able to understand the instruments, lyrics, and melodies used in music in connection with the country’s natural environment and culture holistically. I was intrigued by some scenes in the lesson scenarios where cultural empathy is cultivated. For example, the pentatonic scale used in Chinese *Mo Li Hua* is introduced by comparing it with the traditional Korean folk song *Arirang*. In *Pūpū Hinuhinu* students learn that the tiger cowrie shells in Hawaii can be found on *Jeju* island in Korea. The call-and-response form used in the banana boat song also corresponds to the same form used in Korean traditional music, which I’d like to teach with this song in my class.” (Teacher 2)

“Yes! The cultural context session in this guidebook reduces the teacher’s preparation time. This section is really helpful. Although I experienced it indirectly through this guidebook, I feel that there will be a huge difference between teaching music with cultural context and without it. I was so amazed by the amount of cultural context, which gives me an awareness of what should be called “cultural context.” That is much more than geographical or sociological information which often doesn’t relate to music.” (Teacher 3)

**Question 14: Are the activities clearly described?**

Regarding this question, the three teachers answered unanimously “yes.” Teacher 2 added further comments:

“The concept of musical elements (beat, rhythm) and how to teach them is explained in detail step-by-step, so it is helpful. Although the ultimate goal is to understand culture through music, I think that not only culture but also the concept of music can be firmly understood and experienced so that music education and multicultural education can be learned in a balanced manner.” (Teacher 2)

**Question 15: Do the movement activities foster the understanding of each music and culture?**

Regarding this question, the three teachers answered “yes” while adding their analysis of particular movements related to music and culture.

“Yes! I didn’t understand why the lesson focused on expressing ocean waves in the process of teaching *Pūpū Hinuhinu*. But as time passed, the aha moment came to me when I figured out the reasons. That is, the music, the natural environment, and dancing are connected to each other. The movement of ocean waves inspired students to experience Hawaiian culture as well as the melody shapes in the song. Physical activity is often dealt with in terms of ‘dance routine’ in music class. For not only this Hawaiian song but also other lesson scenarios, I could see how the teacher draws out the inside of students through vivid movements.” (Teacher 1)

“Yes! It was amazing to see children find the beats and rhythms in African music and express them spontaneously using musical instruments. And when students started to learn the Hawaiian song, I saw that students first tried to feel and express the natural environment, which is the cultural background of the song. Students’ feelings directly help them understand music more than words explaining the origin of the song.” (Teacher 2)

“Yes! A melodic shape in *Pūpū Hinuhinu* is expressed by the ocean wave movement using hands and arms, and cowrie shell rhythm is another important movement. *Kye Kye Kuleei* is related to Africans’ communal learning and play. ‘Day-o’ is learned through fruit gestures and the main movement is related to syncopated rhythm. It was very impressive to me to see children walking in the calypso rhythm. *Mo Li Hua* is taught through *Tai Chi* movement which inspires students how musical phrases move. These body movements seem to be well linked to each culture as well.” (Teacher 3)

**Question 16: Have you tried any activities with your students? Have you succeeded in applying the lesson scenarios in your class? How did it go?**

Three teachers expressed enthusiastically that they want to apply all the activities in the lesson scenarios. However, under the Covid-19 pandemic situation, they couldn’t experiment with them yet. Interestingly, they gave comments on *Pūpū Hinuhinu* as the first song that they want to teach.

“When I first heard *Pūpū Hinuhinu* I felt bored. But as I followed the whole lesson, the song came to be very interesting. I learned an integrative way of teaching in the Hawaiian lullaby using solfege, movement, ukulele and so on. So, I’d like to apply this lesson to my class first —particularly, the solfege and the scarf activities. And playing piano suggested in the lesson scenarios seems difficult to implement for general teachers, however activities using a drum seems easy to apply.” (Teacher 1)

“I would like to apply all four scenarios! However, I definitely want to teach *Pūpū Hinuhinu* first because I’m teaching second graders now. This lesson scenario

awakens students' senses to the process of learning, which also matches one of our major curriculum achievement standards in 1-2nd grades." (Teacher 2)

"I want to apply all four lesson scenarios. But the best activity I would like to apply is *Pūpū Hinuhinu* because it is the music that my body moves to naturally. I have been thinking about this beautiful melody since I came across this song. And I also want to teach the name games in the *Day-O* lesson." (Teacher 3)

**Question 17: What do you think about the video clips? Are they useful?**

Regarding this question, the three teachers answered "yes."

"Yes! It was really helpful. Because I can see an actual class through video, it is more practical than any other guidebook. And it was also great that I can anticipate students' response ahead through the video clips." (Teacher 1)

"Yes! I think it is very necessary to have activity videos. The expression such as 'express using the arm' was not easy for me to understand from sentences but watching the activity video helped me a lot to understand the meaning well." (Teacher 2)

"Yes! Video clips are very helpful, and I think they are indispensable to understand each lesson scenario." (Teacher 3)

**Other questions:**

**Question 18 : Does the content of this guidebook meet your needs ?**

Regarding this question, the three teachers all expressed satisfaction. Teacher 3 expressed her appreciation, commenting "This will be a good guidebook for teachers who plan multicultural music lessons."

**Question 19 : Do you have any suggestions for improving the guidebook regarding the content, the design, or any other aspects ?**

The answers to this question will be addressed below in the section Modifications to the prototype.

**Question 20 : Do you have any other comments ?**

The three teachers expressed their appreciation:

"Thank you for planning this book, which is like rain for the drought of multicultural music education. Please keep on researching! It was very helpful!!" (Teacher 3)



In addition, Teacher 2 expressed her appreciation for the Dalcroze approach:

“It was refreshing when I first came across a music class that utilizes Dalcroze’s body expression. I could empathize greatly for the meaningful way that it awakens children's artistry and leads them to learn music by experience. That is why I wanted to apply them to the class after looking at four lesson scenarios. Even if a teacher does not have professional knowledge of music, I think it is a class that anyone can feel free to apply to their classes and can greatly enhance the students' interest and artistry. And I learned from this guidebook that ‘movement’ truly draws children's participation and awakens creativity. Dalcroze Eurhythmics seems like a physical education because students move their bodies when learning. But the musical elements are systematically presented through body movement. Beat or phrase are difficult musical subject to teach, but it becomes easier when we use the body.”

Teachers 1 and 3 commented their appreciation of the e-book format:

“E-books are not yet commonly available, but teachers can easily use them because we only need to click them from the point of teaching. I think it is also a good idea to provide a typed book including QR codes to teachers who are not familiar with e-books.”

### **5.3 Concluding remarks: Modifications to the prototype**

In light of the analysis of the interviews, we can conclude that the majority of the components of the guidebook about which we questioned the teachers were considered pertinent and adequately presented. Indeed, the teachers judged that the level of language used, the order of presentation of the points raised, the theoretical considerations presented in section one, the application of Dalcroze Eurhythmics in multicultural music education described in section two, and the content of the four lesson scenarios were well-designed and appropriate. The teachers also mentioned that the e-book was easy to consult. Overall, as we can see in the following testimonies, the three teachers appreciated the guidebook: "Thank you for planning this guidebook, which is like rain for the drought of multicultural music education!" "This will be a good guidebook for teachers who plan multicultural music lessons." "It is more practical than any other guidebook!"

Although the Covid-19 pandemic situation couldn't allow the three teachers to experiment with the various lessons in an actual class, they reacted enthusiastically about applying all the activities to their class: "I wanted to apply them to the class after looking at four lesson scenarios," "I would like to apply all four scenarios!"

Each of the three teachers made some suggestions for improvement after reading this guidebook. Taking this into account in order to make the book more accessible to future teachers or readers, some parts have been revised. However, some seemed less important to be revised, so they remain unchanged (such as the first and the fourth questions below).

1. Teacher 1 suggested adding explanations to each photo in the guidebook.

It seems that Teacher 1 did not check the endnotes, since almost all photos have links leading to informative endnotes. When this is not the case, the photos illustrate relevant content that is presented in the body of the text. Adding explanations close to each photo would make the layout too heavy, so we did not follow up with this suggestion.

2. Both Teachers 1 and 3 said that the components of movement and the terminology used in the Movement table are difficult to understand, since they don't have much experiences with and knowledge about movement. Teacher 3 also suggested adding more movement activities in the warming-up section, because "many teachers have difficulty moving their body." We took into account these comments by adding a list of relevant books on body movement that teachers with no experience in movement could refer to. These books contain clear definitions and explanations of the movement terminology, and present many warm-up exercises and movement activities that will help the teachers improve their movement abilities and become familiar with the basic movement terminology used in pedagogical settings.
3. Regarding the section *Assessment of the lesson*, Teacher 1 said that "it would be more clearly understood if ... 'planning,' 'implementation,' and 'follow-up' steps are written under each evaluation box." We took this suggestion into account and modified the questions in each "evaluation box" to emphasize each step of the evaluation process.
4. Teacher 3 suggested "including 'social interaction ability' in the assessment criteria because it is an important Dalcroze pedagogical principle. This also meets the current national music curriculum assessment list."

This suggestion was integrated into the assessment questions at the end of each lesson scenario. We added questions related to the "social interaction ability" of students, such as: "Were they working with each other to achieve the goals?" "Were they able to explore and create together?" "Was cooperative learning properly encouraged?"

5. Teacher 1 mentioned that “It would be better if part 8 *Choice of music repertoires and educational resources* and part 9 *Teacher’s roles* would come before part 7 *Designing a lesson...* because this way of presentation matches to the order in which general teachers actually prepare and organize lessons.”

Her suggestion was taken into consideration at first. However, upon reflection we decided to keep the original order of presentation. We considered that understanding how the core elements of multicultural music lesson (music, movement, and cultural context) are integrated into a lesson constitutes a basis for choosing an appropriate music repertoire.

6. Teacher 3 mentioned that in the literature there is “a lack of information on what kind of songs to use for field teachers” and that because of that “it would have been very helpful if there was a representative song for each country of each continent. Furthermore, ... it would be very helpful to introduce music of the world that would suit elementary, lower, middle, and high school students.”

The objective of the e-book was to provide pedagogical guidance for teachers who try to fulfill the purpose of multicultural education in their music lesson, particularly at the elementary level. Although we recognize the pertinence of the suggestions made, these exceed the limits of our study. However, taking into account the teachers’ great interest in repertoire, content regarding how to choose music repertoires, what things should be considered before selecting music, some strategies for teaching one song to different age groups, and additional explanations of various multicultural music books recommended in Appendix A were added in part 8.

7. Teacher 1 gave a suggestion about lesson scenarios: “It would be very helpful for teachers if they could see a brief summary of the contents, as a table, for each class scenario.”

This format is often used in teachers’ guidebook in Korea. It seems that this would be the reason for Teacher 1 to make this suggestion. Consequently, a summary of each lesson scenario has been added in a table format. (See Appendix C of the guidebook)

8. Teacher 3 expressed concern about the number of objectives listed for each lesson scenario: “Regarding the four lesson scenarios, I thought that if the goals are a bit more concise, teachers might not lose the flow of the lesson. I found that there are about five objectives for each element—music, movement, and cultural context. For my case, I often review objectives to check whether I am going somewhere else. So, if the objectives focus a bit more on the core, I think I can keep up with the goals.”

In response to her request, a general objective covering all learning goals was added to each lesson scenario. This can be broken down into the three more specific objectives of music, movement, and cultural context, which together achieve the overall goal of each lesson scenario. For example, the main goal of *Pūpū Hinuhinu* is described like this: “Students are able to feel and express the melodic shapes and rhythmic ostinato of *Pūpū Hinuhinu*, through exploring ocean wave movements and tiger cowrie shells from Hawaiian culture.”

9. Teacher 2 said: “I learned from the embodied learning approach that touching and experiencing authentic instruments or materials (such as a lei, shell, or ocean drum) are more important than just explaining the fragmentary knowledge about them. However, I think it will take a budget and time to prepare them at the school setting. If proper teaching material is not prepared, is there any way to make up for it? If I replace it with audio-visual materials, will the quality of the class decrease?”

It is very important to understand that if a teacher knows the characteristics of the culture being taught, that teacher can creatively use any instruments and teaching materials in the classroom. Conversely, it is undesirable to have authentic instruments or teaching materials but lack understanding about the culture. This researcher actually used *sogo* a traditional Korean drum, as one of instruments when teaching the Ghanaian song *Kye Kye Kuleei*. I know how to make the African polyrhythm sound well, so using a Korean drum didn't matter. A note was added in the guidebook in regard to this question.

10. All three teachers agreed that that e-book format is convenient and very useful when teaching in class because the information is accessible with a click and can be shared with the students on the spot. However, Teachers 1 and 3 suggested publishing a

paper book with QR codes as well. The main reason is that they want to take notes or add bookmarks to their books when preparing a lesson.

Although the publication of a paper book with QR codes could be appreciated by the teachers, considering the limit of this doctoral study, we decided to provide only the e-book format, which has the great advantage of easily meeting all information with a single click and being used easily in the classroom with the students. In fact, all three teachers agreed with the effectiveness of the e-book as presented.

## CONCLUSION

The objective of this research was to develop a pedagogical guide grounded in Dalcroze Eurhythmics for teachers who incorporate multicultural education into their music lessons, particularly at elementary-school levels in South Korea. More specifically, this research aimed to answer the following questions:

- What is multicultural music education?
- Why is multicultural music education important?
- What are the benefits of multicultural music education?
- What knowledge and experiences do the students gain from multicultural music education?
- How can we integrate cultural meanings into musical learning through musical experience?
- What is Dalcroze Eurhythmics?
- What are the pedagogical principles of Dalcroze Eurhythmics? How can they be applied to multicultural music education?

Following the methodological model proposed by Van der Maren (2003) for the development of an educational tool, we proceeded in five stages.

A demand analysis, the first step of the process, allowed us to note the absence in the market of an educational tool allowing teachers to integrate Dalcroze Eurhythmics into elementary multicultural music lessons in South Korea, and to justify the relevance of developing an educational tool for this purpose.

The project specifications, the second step in the process, helped to determine the functions that the educational tool under development should assume. To do this, we reviewed (a) Korean national music curricula (the 2009 and 2015 revisions), (b) Korean elementary-school music teachers' manuals, (c) Korean elementary music textbooks, and (d) the needs

identified by teachers and researchers regarding multicultural music education in Korea. The analysis of the needs of teachers and researchers allowed us to obtain a fairly clear idea of what the tool should contain, namely (a) various comprehensive musical activities that can be used during lessons and which promote the experience and understanding of music as culture, (b) strategies helping teachers to fully integrate musical elements into the cultural context, (c) theoretical explanations allowing teachers to understand the underlying philosophical and pedagogical principles of multicultural music education, (d) instructional strategies for cultivating students' spontaneous and active participation and interaction with each other, (e) detailed guidelines for applying Dalcroze pedagogical principles and using body movement in the teaching and learning process, (f) lesson plans for all elementary-school levels (including first and second grades), and (g) teaching resources (world music repertoire, audio files, video clips, etc.) to facilitate the teachers' efforts.

The conceptualization of the product, the third step in the process, consisted of a thorough literature review aimed at gathering the necessary knowledge for material design. This gave us a clearer idea about (a) the concept of multiculturalism, (b) the concept of music as culture and its implications for multicultural education, (c) the fundamental value of bodily learning in understanding music, and (d) Jaques-Dalcroze's Eurhythmics approach and its pedagogical implications in linking music and culture in multicultural music education. Our concrete representation of the content of the tool accounts for both the specifications initially determined and the knowledge newly drawn from the literature.

The technical preparation and construction of the prototype, the fourth step in the process, consisted of developing different variants of the tool that were evaluated in terms of feasibility and functionality (testing of activities with children, precision of instructions and explanations). This approach allowed us to obtain a first prototype.

Testing, adjustment, and evaluation of the prototype, the fifth step of the process, were carried out in three stages. First, as mentioned in the description of the previous step, we carried out the first experiments with the material as it was designed with elementary-school students in Korea. Second, once the prototype was completed, the complete educational approach with three groups of students (first and second grade, third and fourth, and fifth and sixth) in a Korean elementary school corresponding to the target population was tested. Third, the prototype was validated with three elementary-school teachers. This step made it possible to (a) collect teachers' comments on the prototype, (b) assess and diagnose its

strengths and weaknesses, (c) determine the modifications to be made, and finally (d) modify the prototype accordingly. This completed the development of our educational tool.

### **Does the tool meet the needs of the target population?**

The majority of the components of the tool about which we questioned the teachers were considered adequate. The teachers offered feedback about (a) the level of language used, (b) the graphic presentation and layout, (c) the order of presentation of the points addressed, (d) the ease of consultation, (e) the clarity of the information provided in the e-book with the video clips, (f) their ability to carry out the content of the multicultural music lessons, (g) the pedagogical principles of Dalcroze Eurhythmics, and (h) the proposed lesson scenarios. They also noted that the tool was easy to consult and was meeting their needs. Although the Covid-19 pandemic prevented the three teachers from experimenting with the various lessons in an actual class, they reacted enthusiastically about applying all the activities to their classes. Overall, the three teachers appreciated the prototype and provided positive comments about it. They also offered remarks and suggestions to improve its content. Given that we were able to take into account these remarks and suggestions and to make all the modifications suggested by the three teachers, we consider that this tool meets the needs of the target population.

### **Research contribution**

Based on a rigorous methodological model (Van der Maren, 2003), this research has enabled us to develop a tool for guiding multicultural music lessons with a solid foundation. This tool provides important implications as pedagogical guidance for teachers, particularly at the elementary-school levels, and contributes to the advancement of knowledge in the field of multicultural music education.

First, our guidebook proposes embodied education that integrates music and culture. Researchers have concluded that when musical experiences are connected to cultural contexts, students can recognize and relate to real people around the world (Anderson & Campbell, 2010; Fung, 2002; Palmer, 2002; Volk, 2002). They suggest that students'



sensations and full engagement are fundamental constituents of learning in multicultural music education (Anderson & Campbell, 2010; Cain, 2005; Campbell, 2004; Drago, 1996; Fung, 2002; Palmer, 2002; Shippers, 2010; Volk, 2002). Our approach, based on Jaques-Dalcroze's educational principles, promotes an embodied understanding of music and culture through active listening, moving, improvising, and playing musical games while continuously inspiring students' aural sensitivity, feeling, muscular senses, and intellect. It provides teachers with resources and materials for helping students to integrate body and mind in discovering, exploring and appreciating world music cultures and practices. As evidenced by the teachers we interviewed, the use of body movement—which permeates all the activities offered in our guidebook—attracts the attention of children, promotes their participation, awakens their creativity, and cultivates cultural empathy. Thus, our guidebook fosters holistic learning by awakening students' aural, visual, tactile, and kinesthetic senses as well as the mental and emotional (empathy) capacities that contribute to an embodied understanding of music and culture. As a result, teachers and students experience music, movement, and cultural context not as separate elements but as a whole and so overcome the fragmentation between music and culture. The separation between contextual cultural knowledge and music learning was one of the problems raised by multicultural music education researchers and teachers in Korea.

Second, our guidebook proposes educational strategies that place students' active participation and personal experiences at the core of the learning process, which contributes to self-knowledge. Moreover, in the Dalcroze approach, learning grows not only from students' personal experiences but also from social interaction. Through the learning process, the individual self expands to social selves. Developing an awareness of oneself helps students "to communicate with other 'selves' better" (Juntunen, 2004, p. 54). In the Dalcroze approach, it is through music that students explore personal and social identities. Music has the power "to build bridges between people, to build social connections, to grow a genuine curiosity for 'the Other,' and to advance a veritable respect for the people whose music it is" (Campbell, 2018, pp. 110-111). Understanding the music of a culture takes us one step closer to the center of community and society, and helps us to understand what the members of that culture think is valuable. Achieving this challenging goal gives us a broader and deeper insight into the meaning of being human. Music-education scholars agree that one of the fundamental benefits students receive from multicultural music education is appreciating their own selves and opening themselves to others through diverse

musical experiences (Anderson & Campbell, 2010; Campbell, 2018; Elliott, 1990; Floyd, 1996; Palmer, 2002; Volk, 2002).

Third, our guidebook not only contains detailed instructions for developing multicultural music expression and understanding but also presents actual classes through video clips, so it allows opportunities for the teacher-user to understand how these lessons can be implemented in real teaching and learning situations. The teachers who participated in the interview to validate the tool agreed that our guidebook is more practical than any other guidebook they know. Thus, our research responds to the conclusion of music-education researchers that greater efforts are needed to develop teaching and learning methods to improve the quality of multicultural music education (Jang, 2016; H. J. Kim, 2014; Oh & Cho, 2019).

Fourth, our guidebook is offered through the e-book format to meet the need of multicultural music lessons that use a variety of media. The effectiveness of this e-book has been confirmed by the teachers who validated the tool; it has the great advantage of easily presenting all information with a single click and being used easily in the classroom with the students. Thus, this e-book format could serve as a model and contribute to the future design of multicultural music guidebooks.

### **Limitations of the research**

Like all research, this study has certain limitations. First, we believe that during the market analysis phase—which dealt with the identification of the needs to be filled by developing our guidebook—in addition to reviewing the literature on the subject, a survey carried out among elementary-school teachers would have made it possible to identify their needs more specifically.

Second, although the three teachers expressed enthusiastically that they want to apply the activities presented in the e-book, because of the Covid-19 pandemic they could not test the lesson scenarios in an actual class. If they had taught the lessons, they would have experienced a real teaching situation and received feedback from the students, which could have influenced their assessment of the guidebook.

Third, the sample of teachers who participated in the interviews for the evaluation of the prototype was small (N=3). The results of the analysis of these interviews therefore cannot be generalized.

Fourth, that this researcher was at the same time the interviewer, the person who analysed the data collected, and the designer of the guidebook leads to the possibility of a bias that might have exerted influence on the choice of constituents in the educational guide. Also, while the tool was designed, we carried out the first experiments of the material with elementary students. We believe that testing the activities while the tool was being designed, achieving certain successes and facing certain difficulties, might have influenced the choice of components in the tool. Thus, this researcher's teaching practice probably oriented the research in certain directions. However, these are difficult to identify and quantify, which constitutes a limit of the study.

Fifth, despite offering an overall enthusiastic response to the Dalcroze Eurhythmics approach, the participating teachers expressed that they need to improve their movement and musical abilities and to become more familiar with the movement terminology used in the guidebook. This could therefore influence the results when the teacher-user implements the tool in class.

## **Future research**

One possible follow-up to this research would be to conduct an evaluation of the tool in statistical form on a large representative sample of our target population. In addition, it would be interesting to undertake a subsequent study to obtain information on changes in the pedagogical behavior of teachers who use the tool. Furthermore, it would be appropriate to observe and assess the influence of the tool on the musical and cultural understanding of the students. And, it would also be desirable to adapt the content of the tool to the teaching and learning at other grade levels (middle or high school students) and to include more diverse repertoires, which would help broaden the scope of this research. Finally, it would be of interest to study the advantages and disadvantages of various e-book formats for a guidebook on multicultural music education.

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## APPENDIX A: Multicultural content in Korean elementary music textbooks 2009 revision<sup>99</sup>

### A.1 Third grade

Publisher	Genre	Title	Country	Main Objectives	Rhythm/Body Activities
Dong-A [Song of Another Country (1)]	Folk Song	1. Sansa Kroma	Ghana	Be able to listen and sing along with other countries' children's songs	1. Sing the song while passing woodblocks around in a circle
		2. Salibonani	Zimbabwe	Be able to sing the repertoire both in Korean and in the original language and to appreciate its meanings	2. Sing the song while playing rhythmic ostinato with percussion instruments
		3. 丢手绢 [diū shǒujuàn]	China	Be able to have an interest in the music's country of origin	3. Sing the song while playing the "Drop the Handkerchief" game
		4. Sasara ang bulaklak	Philippines	Be able to sing while playing	4. Sing the song while playing a Filipino folk game
Visang [Travel to World Children's Song]	Folk Song	1. It's A Small World	USA		1. Sing the song and create body movements that reflect the lyrics
		2. 雪 (Yuki)	Japan		2, 3, 4: Practice each Asian country's (China, Japan, and Vietnam) greeting words' rhythm patterns
		3. 捉迷藏 [zhuōmícáng]	China		
		4. Yeondeungnori <sup>100</sup>	Vietnam		
Jihaksa [Asian Song]	Instrumental Play	1. 丢手绢 [diū shǒujuàn]	China	Be able to sing accurately	1. Sing the song while playing the "Drop the Handkerchief" game
		2. Sakura	Japan		2. Stretch out hand when accent comes while moving body parts to the regular pulse of the song
		3. Agaya Iriwa <sup>101</sup>	Mongolia		3. Sing the song while swaying the body to the rhythm of the song
		4. Chinese Fiddle Music "二胡 (The Erhu)"	China		
	Folk Song	1. Lasst uns froh und munter sein	Germany	Be able to sing with diverse bodily expressions	2. Sing the song while turning clockwise in a circle. When they hear the teacher's signal, students change direction.
		2. Sarasponda	Holland		

<sup>99</sup> This content is retrieved from <http://www.i-scream.co.kr>, the online in-service teacher training institute in Korea. According to KERIS (Korean Education and Research Information Service; <https://www.keris.or.kr/eng/main.do>), this website is used in 98% of elementary schools (5,700 total) all over the country.

<sup>100</sup> Korean transcription

<sup>101</sup> Korean transcription



		3. (Itsy Bitsy) Spider	England		3. Sing the song with finger motions
		4. Sur le Pont d'Avignon	France		4. Sing the song while dancing
<b>Government-Designated Textbook [Travel to World with Songs]</b>		According to the 2009 revised music curriculum, third grade has the same multicultural content as fourth grade. See the following table			

## A.2 Fourth grade

Publisher	Genre	Title	Country	Main Objectives	Rhythm/Body Activities
<b>Dong-A [Song of Another Country (2)]</b>	Folk Song	1. Samba Lelê	Brazil	Be able to listen and sing along with other countries' children's songs	1. Sing the song while tapping the main rhythm pattern on knees
		2. Sarasponda	Holland	Be able to sing while playing	2. Sing the song while turning clockwise in a circle. When they hear the teacher's signal, students change direction.
		3. Alle Meine Entchen	Germany		
		4. Mi chacra	Argentina		
<b>Government-Designated Textbook The 2009 Revised National Curriculum [Travel to World with Songs]</b> <b>1. Let's go to Asia!</b>	Folk Song	1-1. 象 [xiàng]	Thailand	Be able to sing the repertoire both in Korean and in the original language and to appreciate its meanings  Be able to have an interest in the music's country of origin  Be able to change the lyrics creatively	1-1. A group of students create a whole elephant shape in a line and move around the classroom as they sing the song.
		1-2. Goyo Goyo	Mongolia		1-2. Sing while imitating the body gestures of the song presented on video
		1-3. Sasara ang bulaklak	Philippines		1-3. Sing the song through body expressions
		1-4. Hi Asia!			1-4. Learn the body gestures of each Asian country's greetings
<b>2. Let's go to Europe!</b>		2-1. Sur le Pont d'Avignon	France		2-1. Sing the song while dancing in a circle
		2-2. London bridge is falling down	England		2-2. Sing the song while playing the Korean traditional "Gatekeeper Dance" and compare it with the "Gatekeeper Dance"
		2-3. Lasst uns froh und munter sein	Germany		2-3. Change the lyrics and express the song with body movement
<b>3. Let's go to America!</b>		3-1. Row, Row, Row Your Boat	USA		
		3-2. El floron	Mexico		3-2. Singing while playing the traditional Mexican flower game

<b>4. Let's go to Africa!</b>		3-3. Alouette	Canada		3-3. Sing the song and learn the words for each body part in French
		3-4. Boi cara preta	Brazil		
		4-1. Eh soom boo	Nigeria		4-1. Sing the song while paddling as if a boatman
		4-2. Tumba	Africa		4-2. Sing the song while improvising rhythm patterns with living instruments made by students
<b>Jihaksa [Song of Europe]</b>	Folk Song	1. Sur le Pont d'Avignon	France		1. Sing the song while dancing in a circle.
		2. Sarasponda	Holland		2. Sing with a clapping motion with a partner, or sing while passing a ball around the circle
		3. Galway Piper	Ireland		3. Sing the song while dancing the "Jig"
<b>Kyohaksa [Music Trip to Asia]</b>	Folk Song	1. Se Se Se	Japan		1. Sing the song while playing "Rock-scissors-paper" with a partner
		2. 新年歌 恭喜恭喜 (GongXi GongXi song)	China		
		3. Sasara ang bulaklak	Philippines		
		4. Tét Trung Thu	Vietnam		4. Sing the song while playing a drum according to three different sounds: <i>Thùng</i> : hit the middle of the drum <i>Din</i> : hit the edge of the drum <i>Kak</i> : hit the wooden frame

### A.3 Fifth grade

Publisher	Genre	Title	Country	Main objectives	Rhythm/body activities
<b>Dong-a</b> [World's Song (1)]	Folk song	1. Resham firiri	Nepal	Be able to sing the song in the original language  Be able to sing along with games and with body movements	1. Sing the song while moving cups to the right and to the left in a circle according to each beat
		2. Holle dulley <sup>102</sup>	Switzerland		
		3. Conex palexen	Mexico		3. Sing the song while dancing in a circle
		4. Mangwanani	South Africa		4. Sing the song while playing rhythm ensemble with percussion instruments
<b>Visang</b> [World Trip with Songs]	Folk song	1. I love the mountains	USA		1. Sing the song with a partner while clapping in patterns
		2. Mamãe eu quero	Brazil		2. Sing the song while distinguishing rhythmic accent between 4/4 and 2/4 meter
		3. Cheki, Morena	Puerto Rico		3. Sing the song while dancing in a group
<b>Government-designated Textbook</b> <b>The 2009 Revised National Curriculum</b>  [Moving Forward to the World: America's Song]	Folk song	1. I love the mountains	USA		
		2. Dale, Dale, Dale	Mexico		
		3. Cheki, Morena	Puerto Rico		
<b>Miraen</b>  1. Music Trip to Asia	Folk song	1-1. 天鳥鳥 (ti-o-o)	Thailand		
		1-2. Hai con thần lãn con	Vietnam		1-2. Sing the song with a xylophone emphasizing tremolo
2. Music Trip to Europe	Folk song	2-1. Ma bella bimba	Italy		2-1. Sing the song with appropriate body movements
		2-2. Tumba	Holland		2-2. Sing the song in a canon
		2-3. Y Vorot, Vorot	Russia		2-3. Sing the song with various types of tambourine accompaniment

<sup>102</sup> Korean transcription

## A.4 Sixth grade

Publisher	Genre	Title	Country	Main Objectives	Rhythm/Body Activities
<b>Dong-A</b> [World's Song (2)]	Folk Song	1. Cheki, morena	Puerto Rico	Be able to sing the song in the original language	1. Sing the song with body movements in a group
		2. Pinocchio	France	Be able to express characteristics of the repertoires through body movements	
		3. Üsküdar	Turkey		
		4. Saranghanun Chinkuya <sup>103</sup>	Uganda		4. Sing the song with rhythmic ostinato
<b>MiraeN</b> 1. Music Trip to America  2. Music Trip to Africa	Folk Song	1-1. Cheki, morena	Puerto Rico	Be able to sing the song in two parts	1-1. Sing the song with body movements emphasizing syncopated notes
		1-2. Mango Walk	Jamaica	Be able to make a rhythmic Accompaniment	1-2. Sing the song with percussion instruments
		2-1. Mbube	South Africa	Be able to have an interest in African culture and music	2-1. Sing the song in two parts: 1st group sings the main melody while 2nd & 3rd group sing melodic ostinato
		2-2. Jambo Bwana	Kenya		
<b>Government-Designated Textbook</b> The 2009 Revised National Curriculum [Moving Forward to the World: Africa's Song]	Folk Song	1. Kye kye kuleei	Ghana		1. Sing the song while making various body movements for each measure
		2. Kouralengay	Tanzania		2. Sing the song while clapping in syncopated rhythm patterns
		3. Jambo	Kenya		3. Sing in two parts while moving to the rhythm of the song
<b>Visang</b> [A world Trip with Songs]	Folk Song	1. Banuwa	Liberia		1. Sing the song in a canon (four parts) with a rhythmic accompaniment
		2. Jambo	Keya		2. Sing the song with rhythmic accompaniment
		3. Kye kye kuleei	Ghana		3. Sing the song while making various body movements for each measure

<sup>103</sup> Korean transcription

## APPENDIX B: Multicultural content in Korean elementary music textbooks 2015 revision

### B.1 Fifth grade

Publisher	Genre <sup>104</sup>	Title	Country	Main Objectives	Rhythm/Body Activities <sup>105</sup>
Guemseong [Songs of America]	Appreciation & expression: Folk song	1. Shake the Papaya Down	Jamaica	<p>Be able to sing American folk songs while understanding the lives of people from the country in the lyrics</p> <p>Be able to sing along with body expression</p> <p>Be able to develop interest in the culture through singing the songs of Oceania and Africa</p> <p>Be able to select one of two countries and investigate the culture based on the following examples: natural environment, famous places, food, tradition, costumes, instruments, national lags, cultural treasure, history, architectural styles, language, climate, religion</p>	1-1. Understand the meaning of the lyrics
					1-2. Sing the song using Kodály rhythm syllables and pay attention to the syncopated rhythm pattern
					1-3. Sing the song in two groups: one group sings the A part (verses) while the other sings the B part (refrain)
					1-4. Sing the song with bodily expressions that go well with the tunes and lyrics
[Songs from Oceania & Africa]		2. I've Been Working on the Railroad	U.S.A.		2-1. Sing the song while thinking of workers who constructed the railroad across the America
					2-2. Sing the song using Kodály rhythm syllables and pay attention to dotted rhythm patterns and rhythm patterns produced by tie and slur
		3. Pokareare Ana	Maori		3-1. Listen to the folk tale "Pokareare Ana" and sing it in the Māori language and adapted into Korean
					3-2. Sing the song while paying attention to a quarter rest, which comes on the first beat in 4/4 time; sing it while thinking of stepwise and skip wise motions in melody
		4. Jambo	Kenya		4-1. Learn about Kenyan culture (capital city, main language, and religions) and sing the song in Swahili
					4-2. Learn the rhythm by clapping hands and

<sup>104</sup> This "genre" cell also presents three content system areas in the 2015 revision: appreciation, expression, and habituation.

<sup>105</sup> In the 2015 revision, the number of rhythm/body activities is considerably reduced and there is more emphasis on listening activities. So, this cell includes all types of activities, not limited to rhythm/body activities.

					speaking lyrics rhythmically while paying attention to rhythms made by slur and tie
<b>Dong-A [Together with]</b>	Appreciation & expression: Folk song	1. Simamaka	Tanzania	Be able to sing songs from diverse countries of the world in the original language and in Korean  Be able to perform appropriate body expressions and rhythmic accompaniment that go well with the song  Be able to investigate and to present characteristics of music from various cultures or interesting countries  Be able to develop an attitude of respect for various cultures through listening to music from other countries	(Introduction) Learn the body gestures of each country's greeting words (French, Japanese, Hawaiian, Chinese, and Israeli)  1-1. Understand the meaning of each word in the lyrics and sing the song with each body motion: <i>Simama</i> : Stand up <i>Kaa</i> : Sit down <i>Ruka</i> : Jump <i>Kimbia</i> : Run <i>Tembea</i> : Walk  1-2. Investigate African instruments: <i>Kazoo</i> , <i>kalimba</i> , and <i>djembe</i>
		2. Waltzing Matilda	Australia		2. Sing "Waltzing Matilda" in two groups: one plays two rhythm patterns using proper tambourine techniques (playing center and side; shaking jingles) while the other sings the song
		3. Resham Firiri	Nepal		3-1. Learn the meaning of the lyrics  3-2. Sing "Resham Firiri" in call-and-response form  3-3. Express the flow of the melody with a scarf  3-4. Investigate a country that you want to visit in Asia, for example, climate, greeting words, representative songs
		4. The Other Day I Met a Bear	America		4. Sing the song in echo while understanding the echo form in the sheet music
		5. Cheki, Morena	Puerto Rico		5-1. Listen to the song while clapping two beats or shouting "ya-ho!" on a half rest as a complementary rhythm  5-2. Express the song with dance following dance instructions

MiraeN [Songs from Many Countries]	Appreciation & expression: Folk song	1. Hai Con Thân Lăn Con	Vietnam	Be able to sing songs from diverse countries of the world in the original language and in Korean  Be able to watch each country's culture through video clips that have aired in an educational broadcast	1-1. Understand the meaning of the lyrics: Hai con: two numbers of animals <i>Thần lăn</i> : lizard <i>nhau</i> : each <i>đuôi</i> : tail
		2. Jambo Bwana	Kenya		1-2. Sing the song while feeling the dotted eighth note rhythms and lively tempo
					2-1. Understand the meaning of the lyrics: <i>Jambo, Bwana</i> : Hello, Sir <i>Habari gani</i> : How are you? <i>Mzuri sana</i> : I'm very fine <i>Wageni, Wakaribishwa</i> : The visitors are welcomed <i>Hakuna Matata</i> : Beautiful country <sup>106</sup>
					2-2. Sing the song while playing rhythmic ostinato with percussion instruments while feeling the syncopated rhythm
					2-3. Watch video clips about traditional African instruments or watch the African musical "Umoja"
		3. Cheki, Morena	Puerto Rico		3. Express the song with dance following the described instructions
		4. Tomba	Netherland		4. Sing in canon in two groups while feeling of sixteenth notes
	Appreciation	5. African traditional instruments: <i>Kora, kalimba, balafon, and djembe</i>			5. Investigate characteristic of traditional African instruments
		6. The Magic Flute (Die Zauberflöte)	Western opera	Be able to understand theatre music in diverse cultures  Be able to appreciate the characteristics of each type of theatre music	6. Investigate the musical characteristics of various cultures such as form, singing style, vocalization, story, costume, and history, and listen to the repertoires
		7. The Queen of the Night Aria	Stage musicals	Be able to compare theater music from diverse cultures	7. Talk about the differences between stage musicals and opera after listening to each

<sup>106</sup>In this lesson plan, "Kenya yeto" in the lyrics is missing and "Hakuna Matata" is translated as beautiful country." In fact, "Hakuna Matata" means "There are no troubles" or "no worries" in Swahili.

		8. Memory from "Cats"			
		9. Farewell My Concubine, 霸王別姬	Chinese opera		
		10. Chushingura 忠臣蔵	Kabuki		
<b>YBM</b> [Hi, Asia]	Appreciation & expression: Folk song	1. Molihua	China	Be able to express the characteristics and feeling of folk songs from Asia and Africa after listening to them  Be able to listen to and sing songs from diverse countries of the world in the original language and in Korean	(Introduction) Learn each country's greeting words and national flags: Chinese, Japanese, Vietnamese, and Indonesian  1 & 3. Understand the meaning of each word in the lyrics: "Molihua": a jasmine flower "Sakura": a cherry blossom "Bengawan Solo": Solo River  1 & 3. Listen to each song and talk about its mood and feelings
		2. Sakura	Japan		
		3. Bengawan Solo	Indonesia		
	Appreciation: Chinese and Japanese theatre music	4. Farewell My Concubine, 霸王別姬	Chinese opera		4 & 5. Investigate and listen to two kinds of theatre music, and talk about the mood and feeling of each music
		5. Chushingura 忠臣蔵	Kabuki		(Introduction) Learn each country's greeting words and national flags in Africa: Kenya, Ghana, Egypt, and Algeria
[Hi, Africa]		6. Jambo	Kenya		6 & 7. Listen to <i>Jambo</i> and <i>Kye Kye Kuleei</i> and talk about the mood of the songs
		7. Kye Kye Kuleei	Ghana		6 & 7. Create rhythms that go well with the song and play them while listening
	Appreciation	African traditional instruments: <i>Balafon</i> <i>Djembe</i> <i>Caxixi</i>		Be able to know that there are various music types in the world after reading stories about music from diverse countries	Investigate characteristic of traditional African instruments
<b>Jihaksa</b> [Into World Music]  Europe:	Appreciation Folk song	1. Niene Geit's Schön Und Lustig	Switzerland	Be able to appreciate and sing various music from Europe, Asia, and Oceania	1 & 2. Listen to the songs and understand their background
		2. Santa Lucia (listening)	Italy		
		3. Pinocchio	France	Be able to sing the songs in the original language and in Korean	3. Sing the songs while understanding the lyrics
		4. 丢手绢 [diū shǒujuàn]	China	Be able to understand the meaning of each word in the lyrics	4 & 5. Listen to the songs and understand their background



				<p>Be able to understand that different countries have different moods of music</p> <p>Interdisciplinary learning with social studies subject using visual or space materials regarding location and characteristics of each continent and their economic, social, and cultural relationships with Korea</p>	
	Expression: Folk song	5. Sakura	Japan		
		6. Sasara Ang Bulaklak	Philippines		6. Sing the song with eight hand jive dance patterns
<b>Oceania:</b>	Appreciation & Expression: Folk song	7. Waltzing Matilda	Australia		7 & 8. Listen to the songs and understand their background
		8. Pokareare Ana	Maori		
		9. Kookaburra	Australia		9. Sing in canon in three groups

## B.2 Sixth grade

Publisher	Genre	Title	Country	Main Objectives	Rhythm/Body Activities
Guemseong [Songs from Europe and Asia]	Appreciation & expression: Folk song	1. Molihua	China	<p>Be able to sing the song, "Molihua" in Chinese while imaging its appearance</p> <p>Be able to sing the song, "Aux Champs Elysees" while imaging the street</p> <p>Be able to Investigate and present two things that students want to know about France and China—for example, natural environments, famous places, food, traditional costumes, instruments, national flags, cultural treasures, history, architectural styles, language, climate, and religions</p>	1-1. Sing the song, "Molihua" while expressing the change of dynamics ( <i>mp-mf-mp</i> ), rests, and rhythms of 2/4 time
					1-2. Talk about the mood of the song, "Molihua"
					1-3. Listen to the song, "Molihua" sung by a Chinese singer
					1-4. Draw the "Molihua" flower on a piece of paper and write a message on it to send it to a
					1-5. Investigate Chinese culture: tea, numbering, clothing, arts...etc.
					2-1. Sing the song, "Aux Champs Elysees" in two parts
		2-2. Investigate things that come to your mind when you think about France			
		2-3. Talk about the feelings of singing in French			
Jihaksa [Into World Music]	Appreciation & expression: Folk song	1. Kye Kye Kuleei	Ghana	<p>Be able to discuss the characteristics and mood of African and American music after listening</p> <p>Be able to sing African songs and express them through body percussion</p> <p>Be able to sing American songs and to change the lyrics and play with a relay singing game</p>	1. Sing the song in call-and-response form
		2. Simama Ka	Tanzania		2. Express the lyrics in "Simama Ka" with body motions: <i>Simama</i> : Stand up <i>Kaa</i> : Sit down <i>Ruka</i> : Jump <i>Kimbia</i> : Run
		3. Salibonani	Zimbabwe		3. Listen to Salibonai while understanding of the meanings of the lyrics
		4. La Cucaracha	Mexico		4-1. Sing the song with a feeling of marching.
					4-2. Sing the song while expressing the characteristics of melody
					5. Listen to the song, "Cheki, Morena"
		6. Listen to the song, "Mama eu Quero"			
	Expression: Folk song	1. Jambo	Kenya		1-1. Split into two groups: one taps the beat with rhythm sticks while the other plays the main

					rhythms (the dotted rhythm and the rests)
					1-2. Sing in call-and-response form
		2. I Love the Mountains	USA		2-1. Create body percussion while singing
					2-2. Split into two groups: one taps the beat with rhythm sticks while the other plays the main rhythms (the dotted rhythm and the rests)
					2-3. Add words that students love by following the form of the song, and play a relay singing game
	Appreciation	Naadam Festival in Mongolia	Mongolia	Be able to listen to the history of each festival and watch the related video clips	Listen to each music
		Edinburgh Tattoo Performance	England		Watch each festival through video clips
		Samba de Janeiro	Brazil	Be able to learn about the music used in festivals around the world	Interdisciplinary learning with a social studies subject
		Sing-Sing Festival	Papua New Guinea	Be able to write down names of festivals that students have experienced and discuss them with friends	
				Be able to understand the roles of music used in each festival.	
<b>YBM</b> <b>[Hi, Europe!]</b>	Appreciation	1. Niene Geit's Schön Und Lustig	Switzerland	Be able to know the characteristics and mood of European folk songs	Introduction: Learn the greeting words and capital cities of each country (England, Switzerland, Italy, Austria, and France)
				Be able to appreciate and talk about the mood of European folk dance	1. Understand the technique of yodeling based on chest voice and falsetto
		2. O Sole Mio	Italy	investigate instruments used in European traditional music	2. Listen to "O Sole Mio" and understand the meaning of the lyrics
		3. Loch Lomond	Scotland		3. Listen to "Loch Lomond" and discuss the mood of the song
		4. An der schönen blauen Donau <sup>107</sup>			4. Listen to the music while clapping the beat of Waltz
		5. Boléro			5. Listen to the music while clapping the main rhythm pattern

<sup>107</sup> There is no mention of the place this music is from in the music textbook.

<b>[Hi America &amp; Oceania!]</b>	Appreciation	6. Clementine	USA		Investigate and classify traditional instruments, and compare the timbre and mood: <i>Alphorn</i> <i>Mandolin</i> <i>Zither</i>
		7. La Cucaracha	Mexico		7-8. Listen to each music and talk about the moods
		8. Tango	Argentina		
<b>MiraeN [With Feelings: Various World Folk Songs]</b>	Appreciation	1. Greensleeves	England	Be able to present characteristics of music from various countries after listening	1-6. Compare the flow of melodies, timbre, rhythm, and tempo of each song
		2. Molihua	China	Be able to learn timbre and characteristics of instruments used in diverse countries of the world	1-6. Investigate characteristics of the selected culture: traditional costumes and traditional instruments Alphorn, bagpipes, balalaika, erhu, gamelan, djembe, koauau, benjo, zampona
		3. Mbube	South Africa		
		4. Pokareare Ana	Maori	Be able to introduce each instrument when listening to each folk song	
		5. Clementine	USA		
		6. El Condor Pasa	Peru		
<b>Dong-A [Becoming One with the World]</b>	Expression: Folk song	1. Banuwa	Africa <sup>108</sup>	Be able to sing the repertoire both in Korean and in the original language	1-1. Understand the meaning of each word in the lyrics
				Be able to understand the characteristics of a piece of music and sing or play it with instruments	1-2. Practice the syncopation rhythm in the song
				Be able to express body movements that go well with the repertoire	1-3. Learn the song by listening (without looking at the sheet music)
					1-4. Sing the song by tapping knees and snapping fingers
		Be able to do a presentation on characteristics of music from diverse cultures after listening	1-5. Accompany the song with two rhythmic ostinati using tambourine, castanets, triangles, and rhythm sticks		
		Interdisciplinary learning with social studies subject: Plan and participate in the world festival in class using the songs that students have learned <sup>109</sup>	1-6. Sing in canon while clapping two beats on the rests		
			2-1. Practice the rhythm by paying attention to upbeat (anacrusis) and rests using a tambourine		
			2-2. Express the song with body movement b		
2. La Raspa	Mexico				

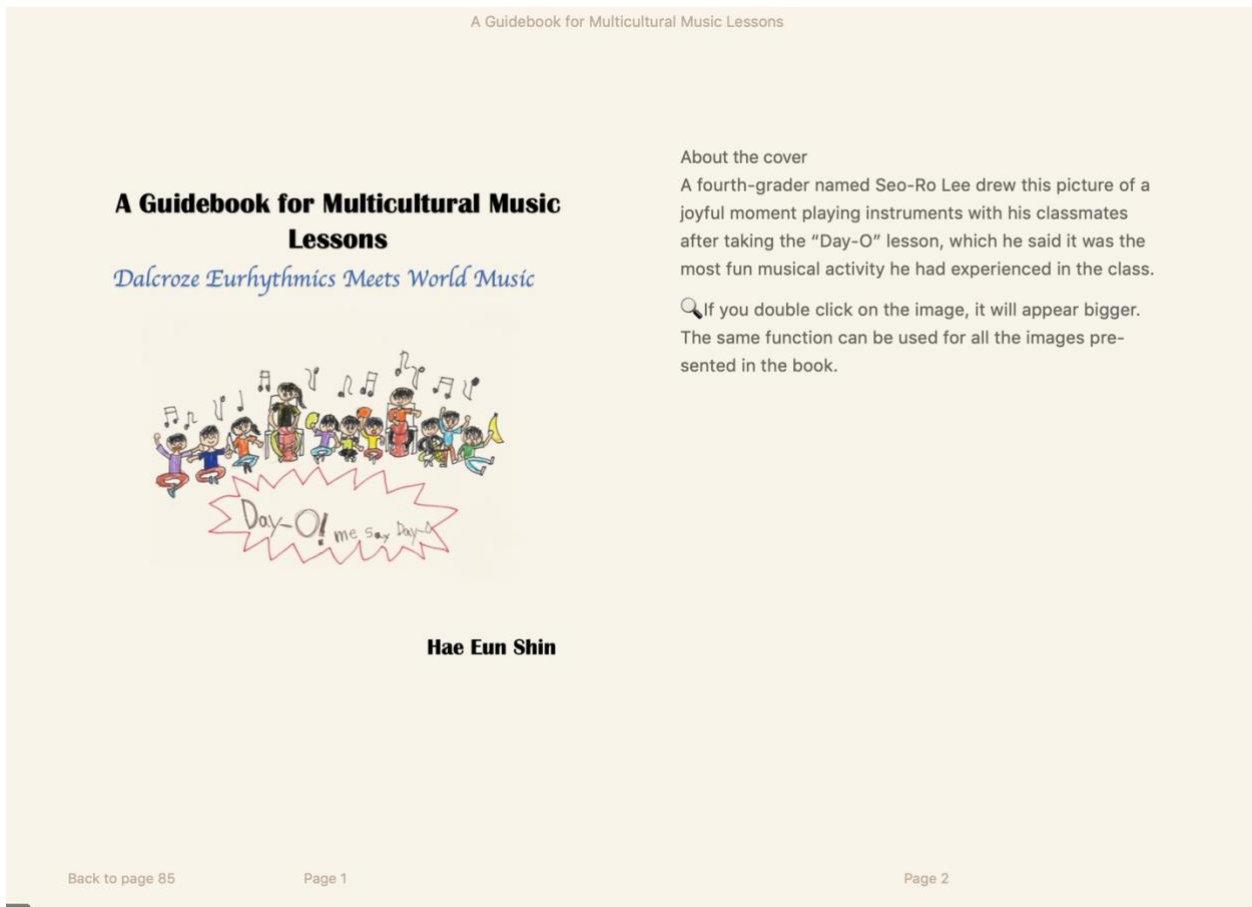
<sup>108</sup> The region of this song is written as “Africa” in the textbook, but this is specifically a Liberian folk song.

<sup>109</sup> All the repertoires are included in the music textbook published by *Dong-A* publishing company for 5th and 6th grades: Si Ma Ma Ka, Waltzing Matilda, Resham Firiri, The Other Day I Met a Bear, Cheki, Morena, Tumbalalaika, Banuwa, La Raspa, and Pinocchio.

				<p>Each group prepares a presentation on a singing, body-movement, and instrumental activity according to each song</p> <p>Write an introduction to one of the music cultures of the world</p>	<p>following dance instructions in the music textbook or by following along with the teacher's gestures</p>
					<p>2-3. Create foot movement using hop and side steps that express lively 6/8 rhythm and then make hand motions</p>
					<p>2-4. Divide the group into singing, accompanying rhythm, and expressing body movement (dance)</p>
					<p>3-1. Learn the repeated, step wise, skip wise melodic motions while tapping the rhythms</p>
		3. Pinocchio	France		<p>3-2. Play the song with the recorder</p>
	Appreciation: World festival				

## APPENDIX C: The final version of the guidebook

The final version of the guidebook, which takes the form of an e-book, is titled *A Guidebook for Multicultural Music Lessons: Dalcroze Eurhythmics Meets World Music*. It can be found in the attachment labeled Hae Eun\_Shin\_909334707.epub. The following images are the first two pages and one additional page of content from the e-book, opened on a Mac computer using the "Books" application. This shows what the original formatting of the e-book looks like.



## Phase II Introduction to music

### A. Listening to the song while recognizing the surging, crashing, and retreating movement of ocean waves

T: *I'm going to sing you a song. While listening, can you show me which part of the song moves like surging, crashing, and retreating waves with your hands or arms?*

(The teacher sings the song by emphasizing the flow with anacrusis-crusic-metacrusic moments.<sup>87</sup>) (See example 2)

#### Example 2.



T: *How did you know when melodies move like surging and retreating?*

S: I heard crescendo and decrescendo. (In video clip #11, Esther mentions at the end of the activity that she felt crescendo and decrescendo in the song.)

🎥 [Video Clip #11](#) <Expressing melodic shapes with hands and arms>

### B. Cultural Context:

T: *Where do you think this music is from?*

(Students try to guess the country name.)

T: This song is from Hawaii. Have you ever gone to Hawaii? What things come to your mind first when you hear Hawaii? (The teacher shows students the map of Hawaii on a screen.)

T: *As you see, Hawaii is an island surrounded by the sea.*

S1: My parents went there for their honeymoon.

S2 & S3: We went there for summer vacation.

T: *Guess what this song is about? What mood do you feel when you hear this song?*

(Students describe the mood and feeling of the song.)

S: The song is calm and cozy.

T: *Yes, this is a lullaby.*

(The teacher and students talk about the characteristics of a lullaby.)

## A guide for reading this e-book

1. To watch video files in the e-book, it is advised to set Google Chrome as your default web browser. The links that you click will open automatically in Chrome.

For Mac users:

- 1) Make sure that Google Chrome browser is installed.  
Go to <https://www.google.co.kr/chrome/> (Korean users)  
<https://www.google.com/chrome/> (international users)
- 2) Choose Apple menu → System Preferences, then click General.
- 3) Choose the Chrome web browser from the “Default web browser” menu.

For Windows users:

- 1) Make sure that Google Chrome browser is installed.  
Go to <https://www.google.co.kr/chrome/> (Korean users)  
<https://www.google.com/chrome/> (international users)
- 2) Select the Start button, and then type “Default apps.”
- 3) In the search results, select Default apps.
- 4) Under Web browser, select the browser currently listed, and then select Google Chrome.

2. To read the e-book, it is advised to use the following e-book viewers:

For Mac users: Books

There is no separate download, as this application is pre-installed with the operating system.

For Windows users: Calibre

It is advised to download an epub reader application to view epub files on Windows.

To download Calibre, go to [https://calibre-ebook.com/download\\_windows](https://calibre-ebook.com/download_windows)

3. When you open the e-book, it automatically adjusts to fit your screen. You can change display options like the typeface style, font size, number of columns, justification of the content, screen color, and more. The text in this e-book is justified to the left. For Mac users, if you wish to read this e-book with the original version, please set viewer's basic setting as "Let lines break naturally" in the preference menu.



## APPENDIX D: Questionnaire for teachers' interview

### Tool validation questionnaire

#### Overall content and design of the guidebook

1. Is the level of language used in the guidebook adequate?

Yes

No

- If not, why?
- What do you suggest for improvement?

2. Is the overall design (diagrams, layout, photos) of the guidebook appropriate?

Yes

No

- If not, why?
- What do you suggest for improvement?

3. Is the structure of the guidebook adequate?

Yes

No

- If not, why?
- What do you suggest for improvement?

4. Is the guidebook easy to consult?

Yes

No

- If not, why?
- What do you suggest for improvement?

## Content

### First section: Theoretical Considerations

1. Are the theoretical considerations discussed in the first part of the guidebook pertinent?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

2. Do they help you understand what multicultural music education is? And what its characteristics are?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

3. Are the benefits of multicultural music education clearly presented?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

4. Are the links between multicultural music education and Dalcroze Eurhythmics clearly presented?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

5. Are the pedagogical principles of Dalcroze Eurhythmics easy to understand?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

6. Are the visual illustrations (diagrams, images, tables) useful?

Yes                      No

- If not, what aspects should be clarified?
- What do you suggest for improvement?

## **Second section: Applying Dalcroze Eurhythmics in Multicultural Music Education**

1. Are the points covered in the second section of the guidebook pertinent? Are they sufficient?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

2. For each point listed below, reply to questions 3 and 4.

- Core elements (Music, movement, and cultural context) and their dynamic relations to each other
- The phases of a lesson
- Determining how to present the exercises and the material that will be used
- Assessment of the lesson
- Choice of music repertoires and educational resources
- Teacher's roles

3. Is the content pertinent? Is the content well-described?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

4. Are the illustrations useful? Do they help to understand the content?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

### Four Lesson Scenarios

5. Are the lesson scenarios clearly presented?

Yes                      No

- If not, which scenarios should be described more precisely?
- What do you suggest for improvement?

6. Is the cultural context section presented in each lesson scenario helpful?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

7. Are the activities clearly described?

Yes                      No

- If not, which activities should be described more precisely?
- What do you suggest for improvement?

8. Have you tried any activities in the four lesson scenarios with your students? Have you succeeded in applying the lesson scenarios in your class? How did it go?

9. What do you think of the video clips? Are they useful?

Yes                      No

- If not, what points should be clarified?
- What do you suggest for improvement?

## Other questions

10. Does the content of this guidebook meet your needs?

Yes

No

- If not, why?
- What do you suggest for improvement?

11. Do you have any suggestions for improving the guidebook regarding the content, the design, or any other aspects?