The Influence of Culture on Music Teaching and Learning

Dr Georgina Barton, *Griffith University*

Music tells us something of the particular culture from which it comes…and each musical culture also has its own way of being processed…[The] musical culture of a society is very much affected by the way it is transmitted, learned and taught. If we wish to know why a music is as it is, one place to look is the system of transmission (Nettl, 1998, p. 27).

There are many ways that teachers approach the transmission of music knowledge. This diversity is often the result of cultural influence. Differences between teaching styles can be evident in both the methods of teaching and the modes of communication used. The choice of specific teaching methods such as demonstration, rote learning, repetition, visual or verbal cues; and communication styles such as aural/oral or written modes can be determined by the cultural context in which the music is taught.

This paper explores the extent to which culture influences the methods of teaching and modes of communication used within the music teaching and learning context. It presents data from a comparative study between Queensland and Karnatic (South Indian) instrumental music teachers. Both the similarities and differences between these two contexts will be discussed paying particular attention to how culture influences the ways in which these teachers teach. The paper will then suggest how this knowledge may be relevant to developing a model of teaching in the Australian classroom context.

**Introduction**

In this paper I will explore how culture influences music teaching and learning in context. This investigation will present research from both an ethnomusicological and music education perspective. It is evident in the literature that both of these research paradigms have addressed the unique relationship that exists between culture, music, and teaching and learning. A number of examples from various music cultures will be presented, highlighting both the methods of transmission and modes of communication used in these teaching and learning contexts. A discussion in regard to educational theory will then occur focussing on literature that explores the notion of intercultural exchange and diversity in context. The paper will then outline data from a study that compared the teaching practices of teachers in both the Karnatic (South Indian) and Queensland instrumental music contexts. It will highlight that there are many similarities between these settings, and it will also display how the existing differences relate to cultural influence on the teachers, their teaching methods and contexts in which they teach. These findings will then be discussed in relation to implications for the contemporary Australian classroom context.

**Methods of Music Teaching and Learning**

Observing the way that people teach music can tell us a great deal about the cultural context,

---

1 *Karnatic (Carnatic, Karnatak)* music is defined here as pertaining to the classical music tradition of states in the South of India including Tamil Nadu, Karnataka, Andhra Pradesh and Kerala (Viswanathan, 1977).
processes and structures in which the teaching takes place. In fact, the relationship that exists between culture, music and teaching and learning has been the focus of much music education research (Brennan, 1992; Campbell, 1991, 1996; Dunbar-Hall, 1999; Lundquist and Szego, 1998; Volk, 1998). Campbell (1991, p. 113) for example, states that “the style and purpose of music in a society greatly affects its manner of acquisition, teaching techniques and learning strategies”. Integral to music education research is the influence of work carried out by ethnomusicologists.

Ethnomusicological Research

Research in the field of ethnomusicology primarily focuses on how the phenomena of both music and culture interact and influence each other (Barton, 2003b, p. 26). Although much ethnomusicological research has focused on both the cultural and sociological affect on music practices and structures, some ethnomusicologists have commented on the transmission processes used by musicians in these contexts (Blacking, 1973; Merriam, 1964; Nettl, 1998). In his seminal work The Anthropology of Music, Merriam (1964, pp. 145-163) presents a complete chapter on how the learning process is implicated in the interaction between music and culture. Merriam highlights that whatever the cultural context in which learning takes place, the way that music is taught, is shaped by the particular culture’s “own ideals and values” (p.145). He discusses the concept of enculturation where learning is culture bound and a lifelong process.

It is through education, enculturation, cultural learning, that culture gains its stability and is perpetuated, but it is through the same process of cultural learning that change takes place and culture derives its dynamic quality. What is true for culture as a whole is also true for music; the learning process in music is at the core of our understanding of the sounds men produce (p.163).

This paper also purports that culture is in fact reflected in the processes used by transmitters of music knowledge.

Further, other ethnomusicologists (Blacking, 1973; Ellis, 1985) have realised that there is a distinction between music practices that learn through the enculturation process or “immersion” (Corpateux, 2002, p. 11), and those that present information in more formally structured environments such as schools. These observations are extremely pertinent to the development and understanding of how culture influences music teaching and learning processes (Dunbar-Hall, 1999, p. 48).

Colin McPhee (1938) was perhaps one of the first to thoroughly explore learning processes in cultural context. McPhee’s (1938) work has been quoted extensively in the area of Balinese gamelan (Lundquist, 1998; Merriam, 1964; and Walker, 1998). The specificity to which McPhee (1938) describes the transmission processes of music knowledge in Indonesian gamelan indicates the importance and impact of the Balinese culture, including the religious significance, on music learning processes. In particular, McPhee’s (1938) work describes the way young Balinese children were exposed to gamelan, in that they just observed rather than participated until they were ready, as a natural style of learning. Similarly, once participating in the group learning process the ‘teacher’ exposed music knowledge phrase by phrase.

The method of the teacher is strange. He says nothing, does not even look at the children. Dreamily he plays through the first movement. He plays it again. He then plays the first phrase alone, with more emphasis. He now indicates that the children are to commence… The phrase is repeated, and they try again… Bit by bit the children who are learning the melody go from phrase to phrase forgetting, remembering, gaining assurance… At the end
of an hour, however, several can play through the whole melody (1938, pp. 7-8).

Of note is McPhee’s description of the group learning process. McPhee (1938, p. 12) believed that learning in a group rather than placing importance on the individual emphasises the construction of Balinese music itself stating that “the general effect does not depend so much upon the excellence of the individual as upon the unity of the group”. This process of learning is present in the Indian music group context where the teacher plays new pieces to their students, phrase by phrase, gradually building up to the memorisation of an entire piece (V. Shankar, 1983, p. 171). This mode of learning and layering is reflected in musical form itself (See Feld, 1984; and Lomax, 1968).

Similarly, John Blacking (1973) discovered through his work with the Venda people that the most informative context in regard to learning was by observing children. Blacking (1973, p. 97) observed that children learnt through the imitation of elders. He (1967) observed earlier that games played an important role in the transmission of music knowledge amongst the Venda. Most learning in the Venda context appeared to be less rigid than in formal learning environments and acted as events to empower all children and young adults. Learning in this context can be said to be more cyclic in nature in that it is not time-dependant or product expectant (Blacking, 1973).

In Indigenous communities of Australia, these approaches have also been observed (Ellis, 1985; Bell, 2002; Moyle, 1992). It is evident that melody is learnt through imitation of members of a clan that are recognised to ‘own’ the songs being taught, concepts such as rhythm and text are consistently presented as a unified whole (Ellis, 1985, p. 115) and a recognition of the connection between songs and the land is consistent in the literature (Bell, 2002; Ellis, 1985; Hudson, 1997; Moyle, 1992; Payne, 1988). Ellis (1985) also highlights that music making may act as a way of communicating in context and says this is of particular importance in the Indigenous Australian context (1985, p. 15). She emphasises the significance that music itself can transmit important messages in the way that it is communicated. Similarly, McAllester’s (1984) work with the Inuit in North America also highlights the importance that music has in the process of communication.

Additionally, Hughes and More (1997) in comparing Aboriginal (in particular Yolngu) ways of learning with institutionalised forms, believe that the Yolngu learn through observation and imitation rather than through verbal instruction. More specifically, Hughes and More (1997) argue that:

The focus in Aboriginal learning is on mastering context-specific skills. Mastery of context-specific skills is in contrast to a school education system which seeks to teach abstract content free principles which can be applied in new previously inexperienced situation… Yolngu learners are more person-oriented than information oriented, and there is no institutionalised officer of “teacher” in Yolngu society (p. 10).

Merriam (1964, p. 146) also discusses the difference between formal and informal learning environments where more restrictive formal learning occurs in places such as schools and informal learning situations refer to more unstructured learning spaces where socialisation takes place. He describes this distinction in terms of viewing the phenomena of music as either – Music IN Culture (where practices associated with music are seen as a separate activity to other events in one’s life) or Music IS Culture (where the act of participation in a musical event is integral to life and closely linked).

In her book Aboriginal Music: Education for Living (1985), Cath Ellis details the
experiences ‘Western’ tertiary music students had when learning music from traditional elders from the Pitjantjatjara region. In particular, Ellis notes that the students recognised that Western Art music practices operate as an exclusive tradition whereas the Aboriginal processes were based more on incorporation (p. 85); secondly that the students’ own music education knowledge was enhanced as a result of their experience (p. 129); and lastly that a problem occurred in finding a balance between using oral and visual modes of communication whereby the visual focus was often disadvantageous particularly in memorisation (p. 131). Further, Ellis’ (1985, p. 38) distinction between ‘western’ or more formal and informal learning environments concerns the style of learning, that is whether it is linear and constrained, or cyclic and more holistic in nature.

Stowasser (1995) aligns this with students’ music experiences:

Students come into the music class with a range of musical backgrounds but all of them have encountered a great deal of music by the time they reach adolescence. Much of their music learning may be intuitive rather than formal, in which case it will be holistic rather than analytical (p. 261).

Educational Research

In recent times, educational theory (Andersen, 1991; Campbell, 1996; Volk, 1998) has tried to address the concept of a more “contextual approach” (Walker, 1996 and 2001) to music teaching and learning. These have developed as a consequence of the large growth of multicultural education and the view that music education can be viewed as a globally unique form of communication. An ongoing problem however, rests with reaching an agreed definition of multiculturalism (Rizvi, 1986). Volk (1998, p. 3) highlights that the term multicultural has as many diverse meanings as music itself. Further, Dunbar-Hall (1992, p. 188) and Elliott (1995, p. 291) attempt to define multicultural music education concluding that as music itself is multicultural then so should music education.

While this may be the case, a number of authors (Leong, 1999; Stowasser, 1997; Walker, 2001) have continued to acknowledge the tendency of music education practices to reflect Western values and conceptions of music. Similarly, the perception that Western culture disconnects the meaning that student’s desire in their music studies in institutionalised settings, is a consistent theme in the literature (Jansen, 1997; Wojtowicz, 1990).

Music learning in schools [or formal situations], which is of an academic nature, is often decontextualized from children’s realities. This is why children often learn songs that are never sung outside the classroom. These songs are simply not meaningful to them (Corpataux, 2002, p. 11).

Expanding this, Shankar (1969) and Glickman (1996) believe that the methods and resources used to teach music from cultures, which are predominantly aural/oral ones, by requiring students to read and write music from these cultures, loses the important meaning behind such musical cultures. Smith (1998) agrees that this focus ultimately limits students’ learning experiences, especially if they are from culturally diverse backgrounds. With this view in mind, a number of intercultural approaches to music education have been offered in the literature (Boyce-Tillman, 1996; Rose, 1995; Smith, 1998; Walker, 1996) with many still acknowledging the need for further research.

To this end, Walker (1996) suggests a more contextual approach to music education where the socio-cultural meaning behind particular ‘musics’ becomes the focus, rather than the
meaning it may provide to the individual in the form of its contribution to the listener’s emotional response. Walker (2001) consolidates this framework later.

For a theory of music to underpin a philosophy of music education, it must, I argue, deal in what a culture believes music is and how music functions within the culture. A study of music in any culture requires no less than a thorough immersion into the value systems of that culture (p. 13).

In developing a theory by which to be "culturally inclusive" many have investigated the methods of transmission. It was shown earlier in many of the ethnomusicological examples that the teaching processes used were predominantly aural/oral. The methods and strategies used in communicating music knowledge can be varied and complex and Campbell (1991) discusses various ways of learning music knowledge such as rote learning, demonstration, imitation, memorisation and repetition. Campbell (1991, p. 214) comments that many contemporary teaching methods also focus on the development of aural/oral skills of children and believes that this is a result of changing values in the Western context.

In the contemporary education context Stowasser (1995) believes that high level audiation skills in music students are imperative (Barton, 2003a). She believes that this would “provide a means towards the musical ends of enhanced performance, enriched creativity, enlightened appreciation and, above all, imaginative teaching” (1995, p. 257). Stowasser (1995) also expresses concern that aural skills are, in the main, excluded from the music program, including both classroom and instrumental practices, due to high emphasis on assessment, but if taught well can make a great difference in the skills and understanding of the music student. Similarly, Leong (1999, p. 128) believes that any “aural education that is effective...needs to be inclusive...and integrated into the entire music curriculum”. This observation was also made in a comparative study of a number of instrumental music teachers (Barton, 2003a).

A Comparative Case Study

A comparative study was carried out between teachers of music in both the Karnatic and Queensland instrumental music contexts. Through a participant-observation case study it was discovered that culture influenced these contexts in a number of ways. These include the influence of culture on the teachers themselves, the teaching methods used, and the contexts in which the teaching took place.

The Teachers

It was found that the teachers in each of these contexts were largely influenced by their past experiences of learning with their own teachers. Many of the teachers had a strong connection with, or memory of, their teachers whether positive or negative. In the Karnatic context lineage of one's teacher carried social, cultural and spiritual significance (Barton, 2003b, p. 152). In the main the Karnatic teachers tried to maintain the teaching processes of their own teachers both as a sign of respect as well as to continue the Karnatic music tradition in an authentic manner. The attitude the teachers had towards their gurus was aligned with their admiration of the Hindu deities that they worshipped.

Teachers in the Queensland instrumental music context were also influenced by their own teachers. The lineage of one teacher to a prominent violinist/composer was revealed in the data. Teachers in the Queensland context however, were not bound to maintain just one method of transmitting music knowledge. In fact, teachers in this context tried to generate various
approaches to teaching music. This was said to be necessary so that the teachers were more able to address each individual students’ needs. In this context it was clear that teachers were exposed to a wider range of teaching methods throughout their music learning journey whereas teachers in the Karnatic music context were more likely to experience less eclectic music teaching methods, as well as had the expectation on them to uphold the traditional approach. Nevertheless, in both contexts the teachers were influenced greatly by their own teachers' practice when they were a student of music.

In a similar light, the choice of material to teach and the instruments used, were selected according to cultural influence and the experiences teachers had when they were learning. Teachers tended to teach musical works that they themselves studied. In the Karnatic context a number of teachers included compositions by particular composer-saints (Tyagaraja for example) in their repertoire as they were connected to them through their direct teacher lineage. In the Queensland context for example, teachers taught predominantly Western Art music and much of the repertoire taught was based largely on what was required for external music examinations. How does this then affect that ways that the teachers taught their music?

The Teaching Methods and Modes of Communication

The research highlighted that the influence of culture manifests in the teaching methods and modes of communication used by instrumental music teachers in a variety of ways. Despite the vast array of strategies chosen by teachers to convey music knowledge, there was considerable similarity in the teaching methods and modes of communication used in both the Karnatic music and Queensland instrumental music contexts. This could indicate that music knowledge is transmitted in similar ways across a number of cultural boundaries.

The data showed that teachers within the Karnatic and Western contexts reflected culture in:

- the range of strategies selected to convey music knowledge
- the modes of communication used during lessons including verbal and non-verbal interactions
- the use of aural/oral and/or written teaching strategies
- the aids employed to assist understanding in the learning process such as notation and sound recordings
- the nature and frequency of group and individual lessons
- the lesson structure and its link to song structure or form
- the way in which new material was introduced and taught
- the interrelationship between particular foundational concepts such as music and rhythm, and
- the relative value and importance afforded to technique and instrument specific skills (particularly in the Western context).

It is important to note that a number of strategies were common to both Western and Karnatic teaching contexts. As such it is difficult to conclude whether these methods are culturally determined. Rote learning, repetition and demonstration were observed in the teaching methods of all teachers in the study. Further to this, the teaching of new music material was similar in both contexts. Music content was typically taught phrase by phrase with the breakdown of a musical work. Therefore, these cases suggest that there are generic strategies which may be applied in different cultural contexts of teaching. With reference to common teaching strategies, it is important to acknowledge the subtle differences that occur between different teachers, their experiences of learning and exposure to training, and the contexts of
instrumental music teaching. This interplay is at the heart of cultural influence within instrumental music teaching processes and the modes of communication used by teachers.

Another point the data showed, was that increasingly Karnatic teachers are relying on printed material and notation placing an emphasis on music literacy as opposed to the pure use of aural/oral skills. Similarly, teachers in the Western context often reinforced musical concepts present in the written score via aural/oral modes. For example, the majority of teachers in this context would often sing, clap or play short examples to students in order for them to understand the melodic content further. These experiences are counter to persisting assumptions about the modes of communication that operate within the two teaching contexts. It is generally assumed that teaching within the Queensland instrumental music context is heavily reliant on music literacy and written modes of communication. Conversely, Karnatic teaching has been traditionally associated with an aural/oral mode of communication. The research demonstrates that these assumptions are incorrect and that the line between aural/oral and written modes of communication is somewhat arbitrary. Aural/oral modes of communication do not exist exclusive of written modes of communication but interact on a continuum within both Karnatic and Western teaching contexts albeit to a different degree.

Understanding the differences that exist between usage of aural/oral and written modes of communication within music cultures and students’ needs and preferences to learning styles is integral in developing instrumental music programs in formal contexts such as schools (Barton, 2003a).

The Teaching Context

The research indicated that many aspects in the instrumental music teaching context are influenced by the culture in which it is immersed. This extends to both musical and non-musical elements. While the teachers’ own experiences and methods of teaching and modes of communication have been presented, culture also has an impact on the meaning of music making within these practices. In both the Karnatic and Queensland instrumental music contexts, it was evident that culture contributed to the way that music knowledge was transmitted as well as the purpose of music teaching and learning in these contexts.

In the Karnatic context the Hindu religion permeated most aspects related to music teaching processes and practices. Devotion to various Hindu gods and/or goddesses was reflected through religious ritual and ceremony, adoration associated with the teachers’ own guru, lineage as reflected in the teaching processes and ritual, and choice of music material for both learning and performance purposes. This devout spirituality undoubtedly influenced the context surrounding the Karnatic music teachers’ practice, the inherently spiritual nature of the music, and the social function of teaching, learning and performance in the Karnatic tradition within a broader context of religious belief.

This cultural influence was seen strongly in a number of non-musical elements associated with the Karnatic teachers. Ritual was commonly used before and after lessons and reflected the spiritual and religious importance of the process of learning Karnatic music. It was expected that students would engage in these practices as a mark of respect for both the teacher and the Hindu deities to which they ascribed.

In the Queensland instrumental music context culture was reflected through a number of factors including: the way the teachers approached the structure of the lessons; the reason why they chose teaching as a profession; the participation in external examinations as a measure of
performance standard; the way that aspects of music such as practical and theoretical content were taught as separate ideas; the expectation by people in the school communities for regular public performance to validate outcomes and display the quality of programs being offered; and through the cost of learning an instrument. In this way religion and/or spirituality as an influencing force was superseded by other factors such as economic forces that influenced the way the teachers in this context approached music teaching and learning.

In a similar light, the purpose or function of maintaining the music tradition through the teaching practice varied between the Karnatic and Queensland instrumental music contexts. For Karnatic teachers, transmitting music knowledge to their students provided them with the opportunities to affirm their cultural tradition. As a result the teachers were committed to upholding the teaching tradition that they themselves had experienced. In the Australian/Indian context however, the teachers did claim that although they taught the same way in which they were taught slight alterations to either the music content, instrumentation or construction of lessons were on occasion made. The teachers attributed this to the constitution of Queensland audiences. As not all people engaging in performance practice were not ‘South Indian’ the teachers felt that a ‘fusion’ of styles and presentation was acceptable. If however, Karnatic teachers in the Queensland context were to teach how they teach in Australia, back in India, it would not necessarily be accepted as an ‘authentic’ approach to music teaching and learning processes. Ultimately though, playing and teaching Karnatic music enabled teachers to express their cultural identity as Indian people. This was particularly important for Karnatic teachers in Australia.

For the Queensland instrumental music teachers the main purpose of teaching was to generate income. Although this was also a purpose in the Karnatic tradition it was not the main reason given by these teachers to why they taught music. Some instrumental music teachers in the study referred to their teaching practice as a calling. Others were compelled out of personal reasons including high expectations of such a career given significant lineage in a family line of performers and teachers, familial obligations arising from significant investment in lessons and instruments over a number of years; and lastly, the importance of religious and spiritual commitment.

Another aspect of culture that was important in the both contexts was that of class. In the Karnatic context learning the classical music tradition was tied to the Brahmin (higher) caste of people. These practices have subsided over time but are still evident. Similarly, in the Western context due to the cost of learning, only people who are able to afford to learn an instrument and maintain learning over a period of time can continue to do so.

Through the data a number of experiences and comments made by the female Karnatic teachers reflected the social and cultural constructions associated with gender. As such, women were traditionally expected to pursue teaching careers in Karnatic music rather than pursue performance careers. Another related factor that reflected the influence of culture on gender roles was that of instrument choice. The learning of percussion instruments was male dominated although some women played them.

In addition, a number of traditional events were practised in the Karnatic tradition such as the musical debut, and elevation to teacher from student. The students, their parents and the community in which these events took place held each of these with respect and acceptance. In the Queensland instrumental context similar events occurred. Each of the teachers held performance events whose primary function was to consolidate what the students had learnt as a result of the lessons that they had attended. In the school context, individual and ensemble
performances were often displayed so as to provide evidence that the program should continue to be supported by the school community. These events also functioned as positive public image for prospective clients. In the private context, these events were replaced with external examinations so that parents could be provided substantive feedback on what their child had actually learnt. Once the student had reached a particular level in these examinations he or she was considered eligible to teach although none of the teachers from this study had students at this level.

The teacher/student relationship that was developed in each context reflected broader cultural influences. In the Karnatic context respect of one’s guru is considered an integral part of the learning process. This materialised in the actual performance practice of music content and as previously mentioned, in ritual conducted in this context. In the Queensland instrumental music teaching context however, the teachers complained of students’ poor attitude to learning. Lack of practice, unreliability, and lack of commitment to learning were aspects that teachers were consistently concerned about in this context. The relationship between teacher and student in the Western environment appeared to be more of an equal one than that observed in the Karnatic context where the teacher was viewed as having more knowledge and should therefore be respected for this.

The notion of what made a ‘good’ teacher was similar in both contexts also. This could indicate that although the music content being transmitted was different the ways in which to communicate this and gain positive results from students requires particular qualities from the teacher despite the context in which the teaching takes place. Above all the teachers agreed that patience and the ability to judge what each individual student needs in the teaching environment were qualities that successful teachers would require for effective teaching to take place. Again this may not be conceived as a ‘cultural’ distinction but may ultimately have implications in various contexts.

Therefore, the data confirmed that culture influenced not only the teachers’ own learning experience and the methods of teaching chosen by the teachers in transmitting music knowledge but also in the construction and existence of the environment in which they taught. The influence on these practices from the cultural and social surrounds is an integral aspect of the teaching process but is often understated. This is due in part to the subtleness of the cultural influences as discussed above, and the teachers themselves not being fully aware of the impact that culture has on teaching practices. Understanding this affect however, may assist teachers in producing outcomes faster and more effectively in the instrumental music teaching context.

**Implications for the Contemporary Australian Music Education Context**

The findings of this research may have broader implications for the development of contemporary music teaching and learning practices. These include: providing insight into the way culture potentially influences how instrumental music is taught in other contexts and situations such as classroom music; enabling teachers to reflect on their instrumental music teaching practice and place it within a broader social and cultural context; providing teachers with a basis for a way of assessing and responding to cultural influence in instrumental teaching processes and practices; providing greater opportunities for teachers of instrumental music to utilise traditions other than their own to teach musical concepts – ‘teaching music culturally’; and, providing teachers with a greater repertoire of skills and techniques to work more flexibly with the cultural backgrounds and experiences of learners in their tutelage.

In regard to formal music education practices, it is critical to note that music knowledge can
be demonstrated, recorded and assessed in various ways. These processes are integral to music teaching and learning practices and are grounded in a music’s cultural genesis. Music teaching and learning practices in the Queensland instrumental music context may however, overlook the importance of culture as non-western musics are often interpreted from a west-centric perspective. Such an approach may diminish the capacity for students, whose cultural and social experience rests outside the narrow boundaries of Western Art music, to engage, interpret and understand instrumental music in Queensland. Moreover, such approaches could also limit the potential for teachers to convey instrumental music knowledge effectively to the learner and thereby reduce their fulfilment as professionals.

Being able to accept differences in the transmission and acquisition of music in various learning environments, as well as expanding the opportunities available for students to acquire music literacy skills in the Western Art music tradition are seen as necessary prerequisites for improving music education practices. This approach would respond to the unique interplay between culture and music as well as the requirement for monitoring, reporting and measurement of performance in the instrumental music context. In this way perhaps a more 'culturally-responsive' approach to the teaching and learning of music is made more possible.

About the Author

Dr Georgina Barton is a music educator who values the diversity that music brings into the teaching and learning context. Her area of expertise is inclusive pedagogy and the development of teachers’ skills in addressing multi-modes of learning. She has had experience in a diverse range of music cultures. Dr Barton is currently on staff at Griffith University in Music and also works with Education Queensland.

Contact Details

Dr Georgina Barton
Griffith University - Mt Gravatt Campus
Education Queensland
Phone: (07) 3875 5698
Email: g.barton@griffith.edu.au
References


11
B. Lundquist & C. K. Szego (Eds.). Musics of the world’s cultures: A source book for music educators. Nedlands, Western Australia: CIRCE for ISME.