

4 + 1 REASONS TO TEACH WORLD MUSICS: FINDINGS FROM THE IMPLEMENTATION OF A WORLD MUSIC PROGRAM

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Abstract

The inclusion of world musics in school music education has long been supported by many music educators and ethnomusicologists for various musical, social, educational, and other reasons. This paper examines the impact of a world music program on elementary school students. The findings indicate that the study of world musics arouses the students' curiosity and motivates their love of learning. It enhances their musical knowledge as well as their knowledge about the diverse cultures of the world, and improves their skills. It introduces novel experiences and involves varied activities, which excite the children and increase their participation in the musical processes. Overall, world musics inject joy into the classroom and make the lesson a fun experience. Teaching world musics is also beneficial for the music teacher, as it kindles his/her desire for new knowledge and research, broadens his/her musicality, and reinvigorates his/her teaching creativity. In conclusion, a world music program that uses a variety of activities, provides multiple experiences, and is combined with a cultural study offers many and important benefits to both students and teacher.

Keywords: World musics, music education, world cultures, elementary school.

1. WORLD MUSICS IN EDUCATION: HISTORICAL BACKGROUND

The idea of a music education which includes the musics of the world was born in the USA in the first half of the 20th century, but started taking a concrete form in the 1960s. This idea came as a result of social, political, and demographic changes, but also of the impact on many music educators of the views being forwarded at that time in the field of ethnomusicology.

Already in the first decades of the 20th century the demographic changes, brought about by rising immigration, and the cultural diversity of the American society started making evident the need to include in school education also other types of music, beyond Western art music, which until then monopolized the content of music programs. Some years later, the civil rights movement of the 1960s, when ethnic minority groups demanded recognition and equal treatment, gave an added impetus to the development of multicultural educational programs that would offer equal opportunities to all students. At the same time, the world was turning into a "global village", while the advances in telecommunications and transport technology brought people from different countries and cultures increasingly

in contact with each other. These events made many music teachers feel the need, or the obligation, to broaden their programs and include musics that would help their students get to know and appreciate the cultural practices and products of other peoples around the world (Campbell, 2002:28-29; Volk, 1998:51-84).

In addition to these social and demographic developments, another factor that influenced music educators was the views recently voiced by some ethnomusicologists. In the 1960s there was a fundamental change in the field of ethnomusicology, which shifted the discipline's interest from comparing musical instruments, elements, and structures to examining music in its cultural context. This change came about when some important scholars, such as Alan Merriam, David McAllester, Bruno Nettl, and John Blacking, advanced the view that music is not just a system of sounds to be analyzed, but also a human behavior, integrally linked to other aspects of human culture. In his very influential book *The Anthropology of Music*, published in 1964, Merriam argued that music is defined and shaped within the context of the culture that creates it, and therefore it conveys and reveals aspects and values of that culture (Merriam, 1964; Miller & Shahriani, 2012:9-10).

These views strongly influenced many music educators and began to create within the discipline of music education a wider awareness of the huge variety of musical cultures and practices that exist on planet earth (Drummond, 2005:1). Thus, the multicultural nature of music was understood: Music is a panhuman phenomenon. All societies and cultures have music. However, each society has its own perception of music and its own musical system, which expresses the values, ideas, and concepts of the specific society (Nettl, 1992:3). Therefore, the world of music consists of a large number of different systems and is characterized by an impressive diversity of musical expressions.

Prompted by all the above factors, many music

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educators, along with ethnomusicologists, started advocating the need for a music education that will include world musics and demonstrate the multicultural nature of music. An important role in the advancement of this goal was played by two major organizations, the International Society for Music Education (ISME) and the Society for Ethnomusicology (SEM), founded in 1953 and 1955 respectively.

A landmark in the movement towards a culturally diverse music education has been the Tanglewood Symposium, organized by the Music Educators National Conference (MENC) in 1967. The symposium, which brought together music educators, musicians, anthropologists, sociologists, and other specialists, encouraged music educators to expand their repertoire to include folk, popular, and contemporary music, as well as music of other cultures. As stated in the final declaration, “music of all periods, styles, forms, and cultures belong in the curriculum” (Volk, 1998:76-83).

The incorporation of world musics in school curricula was promoted further in the following decades through many collective and individual endeavors. In important symposiums and conferences (such as the Wesleyan Symposium in 1984 and the Multicultural Symposium in 1990, both organized by MENC, and the ISME conferences of 1988, 1992, 1996, and 2000), which dealt specifically with the role of world musics in education, participants referred to the need for culturally diverse repertoires, exchanged views in theoretical, methodological, and research-related matters, and presented approaches for teaching world musics in educational settings (Volk, 1998: 76-121).

Activity in the area of literature has been equally intensive, providing a plethora of academic articles on the subject. MENC devoted three issues of its official journal³⁷ on world musics, where distinguished music educators, such as Patricia Campbell (undeniably the pioneer of the movement), William Anderson, and Will Schmid, and ethnomusicologists, such as Anthony Seeger, Ricardo Trimillos, and William Malm, presented their views and perspectives on the philosophy and practice of including world musics in school education. In addition, the continuing collaboration between the two disciplines led to the production of numerous publications that offered information about various musical cultures of the world, authentic musical material for educational use, and practical techniques for presenting these musics in the classroom (Volk, 1998:93-121).

Throughout these years and down to this day, prominent music educators, ethnomusicologists, and researchers have stressed the value and the importance of a culturally diverse music education and provided a variety of rationales -musical, social, educational, aesthetic, demographic, and others- for the inclusion of world musics in school music curricula. In the same spirit, this paper intends to showcase specific benefits of

bringing world musics in the classroom, as these became apparent during the teaching of a world music program to elementary school students. We shall first refer to the scholars’ rationales for the use of world musics in education, and then we shall present the program and the findings that emerged from its implementation.

2. RATIONALES FOR INCLUDING WORLD MUSICS IN MUSIC EDUCATION

Fung (1995:37-39) identifies three major rationales for teaching world musics: social, musical, and global. The social rationale suggests that the learning of world musics develops multicultural awareness and promotes a deeper understanding and acceptance of people from other cultures. In addition, the inclusion of world musics in school programs can better reflect the ethnic and cultural diversity of a country. According to the musical rationale, the study of diverse musical cultures reinforces the knowledge of musical elements, refines aural and psychomotor skills, and promotes critical thinking about music; it also reveals some aspects of the nature of music and how it relates to human life that are not found in Western art music. The global rationale supports that, by learning world musics, students become more sensitive to culture in a global context, start viewing themselves as world citizens, and become complete persons in the modern world.

Anderson and Campbell (1996: 5) focus on the purely musical benefits from studying world musics, identifying the following: a) Students are introduced to a great variety of musical sounds, which expands their musical experiences, makes them more receptive to all types of musical expression, and helps them realize the extraordinary variety of the musical expressions worldwide, b) Students begin to understand that there are many sophisticated musics in the world and that Western art music is just one of them, c) Students discover that there are many different but equally valid ways of making music; they also realize that every musical culture may have its own principles and its own distinctive inherent logic, d) Students gradually develop *polymusicality*, namely the ability to perform, listen intelligently, and appreciate many types of music. In addition, by studying the ways in which melody, rhythm, timbre, and other musical elements function in the various musical cultures of the world, students begin to reappraise their own musical culture, becoming aware of some aspects that they had earlier taken for granted.

According to Dodds (1983: 33-34), when students study world musics a) they enlarge their musical vocabulary, thus extending their means of musical expression; b) they learn to appreciate diversity; c) they participate in cooperative and interactive ways of making music; d) they come to understand the influences of some world musical cultures on many types of twentieth-century Western music (classical, pop, jazz, rock); e) they understand the relatedness of the arts, since the divisions between music, dance, and other arts are less strong or non-existent in many world cultures; f) they are given a new stimulus to embrace music; and g)

³⁷ This reference concerns the journal *Music Educators Journal* and the issues of October 1972, May 1983, and May 1992.

they develop tolerance and respect for other cultures, which may find expression in their relationship with people of other races, cultures, and areas of the world.

David Elliott (1995), one of the most important philosophers in the area of music education in the last thirty years, perceives cultural diversity in music education as entirely self-evident. "If MUSIC consists in a diversity of music cultures, then MUSIC is inherently multicultural. And if MUSIC is inherently multicultural, then music education ought to be multicultural in essence" (p.207), he argues. Elliott also believes that the encounter with the musical, cultural, and ideological concepts of an unfamiliar musical tradition activates in students a process of self-examination, which forces them to confront their prejudices (musical and personal) and may lead them to the reconstruction of their own relationships, assumptions, and preferences (Elliott, 1990: 160-161, 1995: 209).

Numerous scholars support the study of world musics in education for several other reasons. Many stress that, by including world musics in the music classroom, music education becomes more relevant to students' musical and cultural experiences and more appealing to them, and can better reflect the multimusical and multicultural nature of contemporary societies and the musical tastes of the young people that inhabit them (Kelly & Van Weelden, 2004: 35-39; Reimer, 1993: 23-24; Schmid, 1992:41).

Other scholars point out that, when studying world musics, students also learn about the values, traditions, and arts of different peoples, thus increasing their knowledge about the world and their understanding of the people that created the music (Campbell, 1992: 30-31; Nettl, 1992: 6; Schmid, 1994: 35). Moreover, world musics can become a bridge that promotes and facilitates contact between different cultures (Omolo-Ongati, 2005:65), and reduces ethnic tension in schools (Skylstad, 1997).

Lastly, the world musics' aesthetic value and the fact that their existence makes the world a richer place is often cited as yet another argument for their use in education. Thus, several scholars strongly support the view that world musics should be taught to children for their inherent aesthetic power and beauty, and for the pleasure that this beauty can give them (Blacking, in Campbell, 2000: 349-350; Campbell, 2001: 59; Jenne, 1983: 51; Volk, 1998: 6).

3. THE PROGRAM³⁸

1.1. General information and aims

The world music³⁹ program was realized in the period January to June 2015 and included a study of both music

³⁸ This program was realized in the framework of the program *Education Priority Zones (ZEP) 2014-15*, which is co-funded by ESF.

³⁹ In this program, the terms *world musics*, *world music*, *musics of the world*, and *world musical cultures* are used interchangeably, and refer to the traditional, popular, contemporary, and art musics of different countries and

and culture. The participants were all 41 students from the two fifth grade classes of the 2nd Elementary School of Tavros. The teachers responsible were the writer, in her capacity as the school's music teacher, and the two general teachers of the fifth grade classes, who undertook the activities concerning the cultural study.

The aims of the program were musical, cognitive, social, and emotional. As far as music is concerned, the main aim was to broaden the musical-aesthetic horizons of the students, namely to "open their ears" to new and different types of music, and show them the beauty and variety of panhuman musical expression. Important aims were also the improvement of the children's knowledge and skills, their aesthetic enjoyment, and entertainment.

At the same time, we wanted the children to become acquainted, in addition to music, with other sociocultural features of the various countries and cultures, broaden their knowledge about the world, and develop multicultural awareness. We also wished that, through this combined study of music and culture, they would learn to appreciate and respect different people and cultures. Lastly, our aims were that the children would acquire cooperative and teamwork skills, learn to search for, and collect, information, but also develop critical thinking by comparing the various (musical) cultures and identifying similarities and differences between them.

1.2. Content and activities

In the music class, the program was based on the teaching of the 18 songs listed below and the study of the respective musical cultures. The songs are traditional, children's songs, and singing games from various countries around the world:

Destination 1: Africa

- Sansa kroma (Country: Ghana; Language: Akan)
- Fanga Alafia (Country: Nigeria; Language: Yoruba)
- Maua mazuri (Country: Tanzania; Language: Swahili)
- Tue, tue (Country: Ghana; Language: Twi)

Destination 2: Europe

- I'll tell me ma (Country: N. Ireland; Language: English)
- Kenga e gjyshes (Country: Albania; Language: Albanian)
- De se thelo pia (Country: Greece; Language: Greek)

Destination 3: Asia

- Donguri korokoro (Country: Japan; Language: Japanese)
- Kangding love song (Country: Chinese; Language: Mandarin Chinese)

cultures. In case of cultures, we are interested in cultures that are distinguished by ethnicity and race, and not by age, gender, social class, religion, etc.

- Ye re ye re pausa (Country: India; Language: Marathi)
- Al yadil, yadil, yadi (Country: Palestine; Language: Palestinian Arabic)

Destination 4: Oceania

- E papa Waiari (Country: New Zealand; Language: Maori)

Destination 5: North America

- Canoe song (Country: Canada; Language: English)

Destination 6: Latin America

- Dale, dale, dale (Country: Mexico; Language: Spanish)
- Que llueva (Country: Ecuador; Language: Spanish)
- La Mariposa (Country: Bolivia; Language: Spanish)
- Samba Lele (Country: Brazil; Language: Portuguese)
- Cheki Morena (Country: Puerto Rico; Language: Spanish)
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All songs were taught in their original languages, so that the children could better identify with the various cultures (Anderson & Campbell, 1996: 7). The translation of the lyrics, the explanation of the meaning, and the background history of each song were also presented to the children, so that, though the presentation of the context, these musics would come closer to the students' interests and become more relevant to their lives and experiences (Campbell, 2004: 217).

All the songs were combined with multiple activities, such as rhythm-based games from the various countries, group and solo singing, playing of percussion instruments and body percussion, dance, and movements/gestures that signify the meaning of the lyrics. The instruments used were the school's Orff instruments, but also some authentic *djembe*s (African goblet drums) and *toubelekia* (Greek goblet drums).

Using the songs as the starting point, the children were acquainted with the respective musical cultures and their main characteristics (the role and function of music in each society, the rhythmic and melodic features that are typical of the specific music, the musical instruments used in different areas, etc.). During some of the lessons, videos were shown, wherein students saw photographs of instruments and listened to selected musical examples from the musical cultures under study.

Concurrently with the study of music, the children, under the guidance of their teachers, were divided into teams, and researched and collected data and information on the natural environment, everyday life, traditions, religion, art, and other cultural elements of the countries and societies connected with the specific musical cultures. They also engaged in activities related to the plastic arts: they created large panels, a different one for each continent, on which they placed bits of information

they had collected for each country, along with photographs, illustrations, and other artifacts. They also created albums with similar content.

4. FINDINGS FROM THE IMPLEMENTATION OF THE PROGRAM

The findings presented below are based on the writer's observations of how the children responded and reacted throughout the program (and after its completion), and on the children's answers to a questionnaire with three open-ended questions, which was given to them toward the end of the program. The purpose of the questionnaire was to record the impressions of the children, thus providing us with some feedback and an informal evaluation of the program.

The analysis of this data indicates five reasons why it is worthwhile to include world musics in our teaching.

4.1. Reason 1: "We like to learn different musics and discover things about other cultures!"

The most important reason for teaching musics of the world is perhaps that they inspire in children eagerness and love for learning. All the children said that they greatly enjoyed learning songs from other countries, with melodies that were different from those they were so far accustomed to, and they specially emphasized how they loved singing the songs in their original languages. It has been particularly interesting for us to see that what we had initially considered as the greatest difficulty of the program -that is, that the children had to learn the words of the songs in foreign languages- proved to be the element that most attracted them. The following quotes are indicative: "I like it [the world music program] because the music is great, especially the foreign languages", says one girl. "I like it [the program] because I learn new things and melodies, but the most important thing is that I learn how people speak in other countries", says another. Anderson and Campbell (1996: 7) encourage music educators to teach the songs of different cultures in their original language, arguing that children love pronouncing new words. This was fully confirmed in this program.

Further, the sharply different melodies and rhythms, and in many instances their complexity and difficulty, posed an interesting challenge to the children and motivated them to acquire new musical knowledge and skills. It was evident that as the program progressed, the children demanded new challenges and felt proud that they could master the intricacies of performing complex rhythmic patterns, synchronizing dance steps, or delivering accurately and with the right pronunciation the melodic line of the songs. "It is fantastic, and I would like to learn new songs, new steps and dances. I think I would like that very much", one boy says characteristically.

The children expressed equal enthusiasm for learning about other cultures. "It is very interesting to learn things about other cultures... We leave our country and open a window to the world outside", writes one girl. It is important that what the children most enjoyed was the

fact that they researched themselves (working in teams) and, so, “discovered” the new knowledge. “I like it because we find information about all the countries in the world, and this is very interesting and nice”, was another typical response.

4.2. Reason 2: “We like to play musical instruments, to dance, to sing, to beat rhythmic patterns on our body!”

Another reason to include world musics in the school curriculum is that these musics can often be readily combined with a range of experiential activities, such as dance and movement, rhythm games, singing, playing of instruments or body percussion, which excite the students' interest and increase their participation. Indeed, in our program the children evidently enjoyed all of the above activities and displayed an amazing eagerness to participate. They particularly liked to accompany songs with rhythmic movement and gestures describing the meaning of the words; this activity also gave them the opportunity to realize the close connection that exists between music and dance in many musical cultures of the world (Dodds, 1983: 33-34). Another very popular activity was the playing of the percussion instruments. These preferences show how essential kinesthetic and tactile experiences are for children.

Schmid (1992: 41) reports that bringing students in contact with new types of music and new technical challenges stimulates their interest and increases their participation in the music class. In our program we saw that the children participated eagerly, even those who in previous years had not shown any particular interest in music. The most enthusiastic students would come on an almost daily basis to the music room during the breaks in order to practice on the instruments. It is remarkable that the only negative comment concerning the program that appeared in the questionnaires was the complaint of some students that they did not participate in more activities.

For music to have meaning for children, apart from being an aural experience, it must also involve action. The diversity and variety of the musical cultures of the world enable the teacher to use a wide range of activities that involve the students in active ways (playing of instruments, singing, movement, dance) and offer alternating aural, visual, kinesthetic, and tactile experiences, so as to cover the learning needs and interests of all students (Chen-Hafteck, 2010). World musics, with their different soundscapes, may also attract students whose musical tastes are not covered by the established school repertoire (Campbell, 2002: 31).

4.3. Reason 3: “We learn new things about music and the world!”

A third reason why we should teach world musics to our students, as demonstrated by this particular program, comes from the fact that such teaching can offer them a lot in terms of knowledge and skills. Through this program, the children learned many things about music, about the various cultures of the world, but also about

the connection between music and culture. Further, the group activities enhanced their social skills and helped them realize the benefits and pleasure of teamwork.

Firstly, most students increased considerably their musical knowledge, while all, without exception, improved their musical and motor skills. They understood music concepts that they were shown for the first time and seemed to acquire a firmer grip on others that they had already learned. They managed to perform with perfect accuracy rhythm patterns on percussion instruments or on their bodies, and really excelled in synchronizing their movements. As mentioned above, they also eagerly learned the words of the songs and delivered the melodies and words with perfect accuracy. Further, and most important, they displayed spontaneous creativity in many activities: they improvised on the instruments and found or added their own rhythm patterns to accompany the songs, chose themselves the combinations of instruments they considered most appropriate for a song, and proposed their own variations on the dance steps or gestures that accompanied the songs. Several of these ideas were actually adopted and utilized to the end.

It is interesting that the children themselves realized and noted the impressive progress they were making. “I learned how to play different rhythms on the instruments, to sing traditional songs from other countries, I learned about off-beat and ostinato”, writes one student. “I learned to think of different ways to play a song on the drums, I learned how to sing with proper pronunciation, how to sing high or low notes with the same ease and how to get into a call-response [pattern] when required”, writes another. “I learned about new instruments from various countries of the world. I learned the rhythmic pattern of call-response, how to play instruments correctly, how to create dance movements, and most importantly, how to invent new things”, says another student, who actually writes the last three words with capital letters, obviously wanting to stress how important the creative element was to her.

Similarly, in the cultural study they made with their teachers, the children acquired much new knowledge about various countries of the world; at the same time, working in teams in order to gather information helped them appreciate the value of cooperation. “I learned that the highest waterfalls on earth are in Venezuela and that Ethiopia is a very beautiful country”, writes one girl, while many students note: “I learned to cooperate with other children and collect information about other countries”.

It is significant that this holistic musical-cultural approach led some of the students to deeper thoughts. Many became aware of the fact that all cultures are worth our appreciation. “I learned that some countries have very impressive cultures” notes one student. For other students, engaging with world music advanced their critical thinking. “We study world musics because we try to compare the songs of these countries with the songs of our own culture”, write, for example, two students. Some began to understand not only the

relationship between music and culture, but also music as culture. The following comments are indicative: “We learn about world musics because we try to discover and learn things about other peoples”. “Through the words of the songs we also understand the habits of these people”. “Through music we understand the culture of other countries”. According to Klinger (1996:36), “if one searches carefully, one can find the values, rituals, customs, myths, societal norms, and occupations of a culture all embedded in its music”. These students, then, seem to have realized what ethnomusicologists and music educators have long underlined, namely that understanding music can help us understand the various cultures of the world and their diversity (Nettl, 1992: 4; Schippers, 2010: 54).

4.4. Reason 4: “We are having a great time!”

Joy, aesthetic pleasure, entertainment, fun. All these elements, that were evident from the very beginning till the completion of the program, constitute another, very important reason for bringing our students in contact with world musics. The great variety of world musical cultures provides a rich source for exploration and enjoyment. Beyond its other benefits, incorporating this richness in music education brings joy to the participants (Drummond, 2005: 4). Further, the aesthetic power of world musics affects the children, making their experience even more thrilling.

The words with which the students themselves describe their experience of the program are truly moving, and so expressive that they need no further comment. Here are some typical responses: “For me, it [the world music program] is a fun, pleasant trip that I would like to last forever”. “Through this program I learned how much fun our school is”. “I learned songs that I will never forget”. “What I feel is great happiness, because what we do in the music class thrills me”. “This experience has excited me a lot”. “I hope we do it next year too”. “It is perfect. The music relaxes me and sometimes makes me fly in the sky”. “Music is my life”. “It is a fantastic experience”. “I learned that music is not only sounds, but also play, laughter, joy”.

4.5. Reason 5: The experience of world musics is thrilling for the teacher too

Cain (2005:104) writes that the study of world musics “is invigorating, exciting, challenging and immensely rewarding for students and teachers alike”. The writer's personal experience with the program fully confirms the validity of this. Indeed, despite the fact that the teacher must dedicate extra time and effort in order to locate appropriate material, become familiar with it, and adapt accordingly his/her teaching strategies and approaches, the teaching of world musics is amply rewarding. The entire process, from sourcing the musics to teaching them in the classroom, is rejuvenating and beneficial for the teacher.

The first stage, that of researching for material, is particularly interesting. Nowadays there are many resources where it is possible to find music from various

countries and cultures of the world, such as publications edited by ethnomusicologists and music educators, CD collections, and of course the Internet. Out of all these sources, however, we must identify those that are most reliable, select music that is easily adaptable for use in the classroom, cross-check its authenticity, gather information about the meaning and sense of the piece we will be teaching, and collect data on the social and cultural context of the respective musical culture. At this stage we will necessarily encounter various questions of an ethnomusicological nature (e.g. regarding the authenticity of the music, its transfer to an entirely different context, etc.), we will probably study the views of major scholars on these issues, and ultimately, through study and reflection, we may improve as musicians and teachers.

Then of course, getting to know new music is a thrilling experience. Since the musical experiences of most music educators in our country are related to Western music or Greek music, the different sounds and the immense diversity of world musics will fascinate the teacher, in the same way they fascinate the children. Out of all these musics, it is certain that each teacher will discover some that s/he finds interesting and attractive, so as to teach them with passion and enthusiasm to his/her students.

At the stage of teaching, the various approaches and activities involved in certain musical cultures (e.g. the use of percussion instruments, the combination of music and movement in many African and South American musics) will activate the teacher's abilities and hone his inventiveness and creativity. Lastly, the different methods of transmitting music (e.g. orally or by imitating the teacher) and the group-centered and interactive ways of performing it, characteristic of some musical cultures of the world, will bring the teacher closer to his/her students and render him/her a participant in the new experience.

All the above make the teaching of world musics enjoyable for the teacher too, providing yet another reason to include them in the school program.

5. CONCLUSIONS

This paper dealt with the value of world musics in school education and examined the impact of a world music program on elementary school children. The findings that emerged from the implementation of this program showed many and important benefits from teaching world musics in schools:

World musics excite the students' curiosity for diverse musics, unknown languages, and distant cultures, and motivate their love of learning. They introduce novel and original experiences and activities into the music class, which excite the children and increase their participation in the musical processes. They show to students the many different ways in which people understand and create music, improve their musical knowledge and skills, and enhance their creativity and critical thinking. They carry messages about the value of the various cultures of the world and operate as an

attractive motive for the students to acquire knowledge about these cultures. They fascinate the children with their aesthetic power and the diversity of their sounds, and are therefore immediately loved by them. They bring joy in the classroom and make the lesson an interesting, fun experience. Teaching world musics is also beneficial for the music teacher, as it kindles his/her interest in new knowledge and research, broadens his/her musicality, confronts him/her with interesting considerations, and reinvigorates his/her teaching creativity.

To achieve the above, a world music program must include carefully selected musics that will attract the students, use a wide range of experiential activities that engage actively all participants, and offer visual, aural, kinesthetic, and tactile experiences that meet the learning needs of all students. It is also important to combine the study of the music with a parallel cultural study, which will help students to understand the relationship between music and culture, and will increase their knowledge about the world (Anderson, 1980: 40-41; Anderson & Campbell, 1996:6-8; Chen-Hafteck, 2010).

Clearly, incorporating world musics in the school program requires effort on the part of the teacher. As Cain (2005: 104-105) notes, it takes an open-minded and dedicated teacher, with passion for his/her work and world musics, to undertake the task of acquiring new knowledge, locating appropriate and accurate material, finding time in a crowded curriculum, designing new lessons, and obtaining administrative and colleagues' support.

However, for all those reasons that became evident from this program, and for many more that top ethnomusicologists and music educators have long noted, it is worthwhile to include world musics in our school programs. Music education should find space for the amazing musics of this world, in order, as Campbell writes (1992: 33), "to appeal to students in today's pluralistic classrooms and the world beyond the classroom and in order to reveal the beauty and logic of music as a human phenomenon".

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