97754139

Meiying Ding

Dr. Sarah Parry

English 112 02A

26 November 2017

The Internationalization Mission of Music Education in the Postmodern University

The postmodern institutional mission has been a key focus of study. John C. Scott analyzes the historical transformation of university mission and extracts six models of university mission that have existed (3). Scott's framework includes three stages: the pre-nation stage, nation stage, and the globalization stage of the postmodern world (9). He points out that in the postmodern world "rapid globalization and postmodern society point towards a future internationalization mission for the university as a service to the body of worldwide nation-states" (Scott 33). He also suggests that "service to the body of worldwide nation-states" might result in "just another knowledge factory"—a corporatized university (Scott 32). However, Scott's analysis of the present day institutional mission is derived from the history of the university as a whole. A closer look at a specific example of one discipline in the university may be helpful to understand internationalization as the postmodern university mission. This paper will examine the postmodern institutional mission through the discipline of music.

As a Chinese international student currently studying in the School of Music at the University of British Columbia, I was not aware of the fact that non-Chinese educators were familiar with traditional Chinese music. Therefore, I was fascinated when I saw the poster about PEP (Piano and Erhu (Chinese fiddle) Project) on a UBC piano professor's door. Professor

Corey Hamm and Nicole Li, the concertmaster of the British Columbia Chinese Music Ensemble, launched PEP in 2012 (Varty 16). This project engaged over 20 composers in its first call out and has produced over 60 pieces written specifically for piano and erhu in less than 5 years (Varty 19). PEP introduces erhu to Western music composers and audiences, creates "new sonic possibilities" for erhu, and explores the potentials for the intercultural possibilities of the two music traditions (Varty 18). Their tours in China attracted music educators who, in a domino effect, introduced these pieces to their own institutions (Varty 20). These all lead me to wonder how well internationalization has been actualized in the higher education of music.

Scholars have previously investigated the methods and importance of the internationalization of music education. Keeyung Yang argues that "as universities and colleges face an increasingly global environment, internationalization is viewed as a critical aspect of education" (222). Yang specifically addresses how higher institutions for music education need to evolve with the changing of academic and economic conditions worldwide (222). Kertz-Welzel, Alexandra takes a philosophical approach in examining the more creative--Anglo-American versus the more systematic--European music education (63). He proposes a common ground for the exchange of ideas from various music education traditions that removes the barriers in an internationalization of music education, thus strengthening the overall quality of music education around the globe (Alexandra 63). The internationalization mission is implemented through multiculturalism that is reflected in the music discipline's educational goals, courses, and exchange programs.

I will discuss how music education is fighting marginalization, and how the intrinsic anti-universal nature of music reveals its resistance to corporatization. Then, this paper will focus

on evaluating the effectiveness of practices of multiculturalism in the postmodern university music education from three aspects: educational goals, traditional and digital courses, and international exchanges. Through this analysis, I conclude that the overall practice in the music discipline reflects Scout's internationalization mission with multiculturalism as a key focus.

Understanding of some key notions such as corporatization and multiculturalism allows further discussion of these notions in the music discourse. Anita Prest defines corporatization of music education as the "influence on the state of music education" based on "educational values promulgated by corporate-driven educational systems"(34). Sangmi Kang argues that the meaning of multiculturalism in music education is "to explore the cultural diversity" in music lessons (27).

Corporatization:

Corporate influence has shifted the educational focus in most disciplines. Weiner argues that current educational practice focuses on globalized "business values and a market agenda" (as cited in Blum and Ullman 369). Denise Blum and Char Ullman suggest that standardized testing, charter schools, along with neoliberal ideas are the characteristics of corporatization in education (369). Prest points out that "corporate leaders have lobbied for schools to promote studies in science, mathematics, and technology to better prepare students for the kinds of jobs these business leaders anticipate will exist in the future" (32).

In contrast to the promotion of the teaching of practical scientific knowledge, music education was undergoing marginalization. Prest points out that music is not perceived as one of the core subjects of examination and is even counterproductive to some corporate leaders' worldview (33). As a consequence, some business leaders and government negate music

education's significance (Prest 34). Previous Ontario Premier Mike Harris' government eliminated "music performance space as part of a larger conversation concerning the reduction of space required for education" (Prest 33).

However, effective measures can be taken to combat such marginalization. Prest demonstrates how a group called Brault and Culture Montréal led by Simon Brault faced a similar issue in the mid-1990s but successfully preserved space for music education and additionally promoted awareness of the importance of music education in Montréal (39-40). She states that Brault and Culture Montréal "rallied protest over the threatened closure of school music programs, worked against the closure of artist workshops, and helped develop an environment in the Montréal School Board conducive to supporting arts education" (Prest 40). Brault and Culture Montréal sets an example for cultural groups globally in resisting marginalization.

Music's anti-universal nature also contradicts corporatization. Although music is commonly understood to be a universal language, Kang argues that music is actually not a universal language (21). He points out that by saying music is universal, scholars in the late 19th century were taking an ethnocentric standpoint (21). Gilham even described exotic (non-Western European) music as "rude, primitive, and nugatory" (as cited in Kang 22). Most scholars then realize that practicing universal music is the equivalent of examining music from all cultures based on prior experience with Western European music (Kang 22). Therefore, Kang argues that music is not universal and that this notion pays tribute to all historical and cultural differences of music (22).

Music from different cultures should be studied through each distinct cultural tradition which makes it challenging to be generalized as a uniformed commodity. They are made of different intervals, scales, harmony, and timbre that are inherited from their distinct cultures and traditions. On the other hand, transnational corporations intend to yield universal commodities that serve the global market. Therefore, the intrinsic anti-universal nature of music prevents it from being a universal commodity and thus, resists corporatization. The anti-universal nature of music, however, does not interfere with the fact that it is multicultural. In fact, if universal means monocultural, then anti-universal means multicultural.

Multiculturalism:

Music education in postmodern universities is indeed multicultural and can be shown in the following three ways: (1) music schools aim to attract talented young musicians from all ethnicities and cultures; (2) university offers diverse courses that reflect multiculturalism in both traditional and digital learning environments; (3) internationalization also facilitates the physical movements of faculties and students.

Mission statements of top music universities reveal the cause of a multicultural university community. The Juilliard School of Music aims to "identify and attract the most talented young performing artists from around the world", to prepare them "to embark on successful careers...as artists and citizens, and to become leaders in their professions" ("Juilliard's Mission"). Moscow Conservatory states that their goal is "to educate its students so that...they may become both real professionals and genuine 'agents of culture'"("Moscow State Conservatory"). The Royal Conservatory of Music "enables talented students from all backgrounds to develop the musical skills, knowledge, understanding and resourcefulness which will equip them to contribute

significantly to musical life in this country and internationally" ("RCM Strategic Plan 2007-17 Mission Statement"). I will discuss later why some of these statements could be problematic. As stated in their mission statements, music universities worldwide emphasize the importance of providing an internationalized education for students of all cultures and that graduates will become "agents" of this multicultural standpoint. Music universities are places where students of all cultures and ethnicities are enrolled to form a multicultural community based on the university missions.

Both ethnomusicology courses and ensembles are widely offered in postmodern universities to expose more students to multicultural music education. Jaap Kunst states that ethnomusicology is "the traditional music and musical instruments of all cultural strata of mankind" (as cited in Kang 23). Patricia S. Campbell names several universities, including "UCLA, Michigan, Washington, and Kent State", that provide doctoral programs in ethnomusicology which include world music in their curriculum (24). The University of British Columbia School of Music also offers several ensembles including African Music and Dance, Balinese Gamelan and Korean Drumming ("Small Ensembles"). The African Music and Dance Ensemble is lead by Ghanaian ethnomusicology professor Dr. Kofi J. S. Gbolonyo ("Small Ensembles"). The ensemble goals are to "contribute to the broader Canadian multicultural and ethnic integration agenda", and to "develop an appreciation for and intellectual engagement with African art forms" ("Small Ensembles"). These ensembles and courses inspire university students to thoroughly learn world music in an authentic manner.

Besides the traditional learning environment, online courses also provide multicultural resources for both music educators and students. Roy M Legette points out through his study in

2003 that even though 99% of music educators would like to incorporate world music in their teaching, 63% of teachers could not do so "due to lack of knowledge, resources, and expertise" (as cited in Kang 26). Kang suggests that using Skype call, Youtube, and mobile applications will facilitate teachers to invite experts (human resources) to share their knowledge, and in the meantime, allow students to retrieve nearly authentic timbre of world instruments, such as the *gayageum* (a Korean zither-like string instrument) and *erhu* (a Chinese fiddle), easily on electronic devices (26). Not coincidentally, Nicole Li, one of PEP's initiators as mentioned earlier, has been involved in a Chinese online music education program where she posted videos of erhu techniques (iQIYI education). Li is also planning on posting PEP repertoires on iQIYI (Varty 20). This would potentially reach millions of viewers and promote intercultural music education exchange.

Lastly, the international exchanges of different parties within the higher education of music enhances multiculturalism. Yang demonstrates through a case study of American students exchanging to a Korean university that a practical framework can be applied to develop similar cross-cultural programs (222). Yang explains that 17 students and 1 voice professor from MWU in America were involved in an exchange program in SMU in Korea (225). They were instructed by an SMU voice professor for 8 weeks before performing their newly acquired Korean songs in a final concert (Yang 225). Yang argues that more of such programs should be carried out (Yang 230). These international learning opportunities are important constituents that ensure students' in-depth understanding of world music.

Music's intrinsic anti-universal nature leads to its lack of ability to be commodities that corporations expect; rather than being marginalized, its existence proves successful resistance to

corporatization, with reasons attributing to the spontaneous rise of cultural groups that protested for preserving music learning space and a better appreciation for music education from governments and businesses. Music's intrinsic anti-universal nature also allows multiculturalism that approaches music from all cultures with the same level of appreciation. After examining the mission statements, courses, and exchange programs that are provided by universities internationally, it is clear that multiculturalism is an essential feature in postmodern universities. Through physical and digital interactions, music and its associated culture are diffused into other cultures, sparking new sonic possibilities in instruments and inspiring educators.

Re-examining some of the mission statements from the top music universities might bring up some hidden issues. Although Juilliard School of Music addresses the value of internationalization in its mission statement, one might suspect that it is also advocating elitism: "to become leaders in their profession" ("Juilliard's Mission") could be a misleading statement for graduates to perceive themselves as more superior than their peers. University administrators should be cautious in articulating their objectives to avoid elitist attitudes. Moscow Conservatory and Royal Conservatory of Music both avoid elitism and instead, emphasize on either educating "agents of culture" or promoting contributions to society ("Moscow State Conservatory"; "RCM Strategic Plan 2007-17 Mission Statement").

While the music discipline successfully resists corporatization, its postmodern mission of internationalization is exhibited through practices of multiculturalism. Scholars have also addressed subtleties in using words such as "world music" and "ethnomusicology". Yiannis Miralis points out that the notion of world music and ethnomusicology were both studied from a Western ethnocentric perspective at its emergence (59). Miralis maintains that these terms are

later broadened to encompass music from all cultures (59). Therefore, how completely these terms have broken free from its ethnocentric origin is still open for discussion. At the same time, all parties, including educators, employers, and governments should strive to value the importance of music education, advocate for the continuation of all exchange programs, and ensure the quality of all traditional or digital courses related to internationalized music education.

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