TOPICS for Music Education Praxis

2019:01
http://topics.maydaygroup.org

ISSN: 2469-4681
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Article URL: http://topics.maydaygroup.org/2019/Mellizo2019.pdf

Music Education as Global Education: A Developmental Approach

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ABSTRACT

Although there have been isolated pockets of discussion about the connection between music participation and global citizenship identifications, in many ways music education has remained on the sidelines of the wider global education movement. Sociocultural understanding has been discussed as a positive byproduct of music education, but not usually as an explicit goal. Yet, as Campbell (2013) argues, the consequences of an ever-changing, increasingly diverse and connected world "are considerable for systems of music education, and for individual teachers" (16). It is imperative for practitioners and scholars to consider the ways in which learning experiences in the music classroom can cultivate higher levels of global competency without diminishing musical learning. Through this article, I propose a developmental framework for understanding the unique potential of music education to function as global education (MEGE). My core argument is grounded by the work of scholars who contend music education cultivates a sense of group belonging, releases imagination, and fosters empathy. However, the framework I propose points this work more intentionally toward globalist ends and applications. Specifically, I argue music educators have unique potential to help students extend and deepen their understanding of "community" (Greene 1995). If today's students can develop strong in-group affiliations at multiple levels of community (e.g. local, cultural, national/governmental, and global), they can become the types of citizens who will solve problems that extend beyond geographical borders, and collectively transform our world into a more just and humane place.

Keywords: globalism, citizenship, community, culturally responsive teaching, multicultural, intercultural, music education, global education

Over the past half century, our world has experienced unprecedented changes (Campbell, 2013). International tourism is at an all-time high (UNWTO 2016), and people are moving within and between nations at higher rates than ever before (Banks 2015). "Porous borders" and "social, cultural and demographics shifts" (Campbell 2013, 16) have transformed societies that were once mostly monocultural into societies that are now more multicultural–"coloring the population of children and youth in new shades of race and ethnicity" (16). In addition to demographic changes, "the media has catapulted to its current high-powered position of influence" (23) and "technology has given rise to various modes of high-speed communication" (23), which has in turn completely revolutionized the ways in which humans from every corner of the world can access information, and interact with one another.

As these examples clearly indicate, "the world is changing right before our very eyes" (Campbell 2013, 23)–and educational systems respond accordingly. To function (and hopefully thrive) in a globalized world, today's students (tomorrow's citizens) will need to possess new kinds of knowledge, different types of skills, and most importantly, "the attitudinal and ethical dispositions that make it possible to interact peacefully, respectfully and productively with fellow human beings from diverse geographies" (Reimers 2009, 184). Helping students develop these types of competencies within formal, state-directed education systems is an issue that transcends traditional subject area boundaries. Promoting a "global dimension in the curriculum" (Hicks 2003, 270) should be a priority for all teachers, in all subject areas, everywhere.

Although there have been isolated pockets of discussion regarding the ways in which music participation can foster global citizenship identifications (Jorgensen 2004; Heimonen 2012; Elliott and Silverman 2015; Regelski 2016; Silverman and Elliott 2017), in many ways music education has remained on the sidelines of the global education movement. Sociocultural understanding has been discussed as a positive byproduct of music education, but not usually as an explicit goal. Yet, as Campbell (2013) argues, the consequences of an ever-changing, increasingly diverse and connected world "are considerable for systems of music education, and for individual teachers" (16). It is

therefore imperative that music education practitioners and scholars fully engage in meaningful conversations about the ways in which learning experiences in the music classroom can (and should) can be purposefully designed to support students' growth towards higher levels of global competency, thereby enhancing (not diminishing) their musical learning.

Through this article, I will propose a developmental framework for understanding the unique potential of music education to function as global education. I hope this framework will serve as a springboard for lively conversation and critical reflection about this important topic. My core argument is grounded in the important work of a variety of music education scholars who argue music participation fosters a sense of group belonging, releases imagination, fosters empathy, and provides opportunities for students to discover their individual and collective potential to positively transform the world around them. The developmental framework I propose depends on outcomes such as these, but points this work more intentionally toward globalist ends and applications.

Global Education

In a 2012 report written for the College Board, Balistreri et al. summarize the primary rationale for the global education movement. They state,

> There is an ever-increasing awareness among educators, students, parents, policymakers, and the general population that education needs to respond to the constantly evolving global paradigm. In particular, students must learn in ways that prepare them to engage effectively in a world increasingly defined by global interconnectedness and global issues (4).

Global education can therefore be understood as a perpetually incomplete educational movement that "simultaneously addresses the issues brought about by globalization to date, while preparing students to be the inventors of an unknown future that continues to be shaped by global forces" (Balistreri et al. 2012, 10). *Global competency,*

which is often discussed as the primary goal of global education initiatives, can be understood as an all-encompassing term for the unique combination of *knowledge, skills,* and *disposition* required to be successful in an ever-changing world that is not predominately defined by national borders (Hicks 2003; Reimers 2009; Balistreri et al. 2012). This terminology can be broken down more specifically in the following ways:

- *Global knowledge*: "Information students need to know" (Balistreri 2012, 11) to be successful in an interconnected, increasingly non-national, and ever-changing world.
- *Global skills:* "21st-century skills" (13), such as critical thinking, creativity, problem solving, innovation, and multi-lingual communication that is increasingly non-verbal.
- *Global disposition:* A mindset that acknowledges people of all countries share a common thread of humanity, such as the need for love, water, shelter, and community (www.globalsolutions.org).

This conceptualization of *global* education (and related action ideals such as global competency) draws from, but remains distinct from other educational orientations, such as *multicultural* education, *intercultural* education, *international* education, and *cosmopolitan* education. The connections and distinctions between these educational orientations will be fully unpacked within the remaining sections of this paper.

Why Music Education as Global Education?

Elliott and Silverman (2015) assert, "music education may be one of the most powerful ways to . . . prepare children to work effectively and tolerantly with others to solve shared community problems" (449), and they are not alone in this line of thinking. Historically, a number of music education scholars have elaborated on the compelling reasons why our field is uniquely positioned to lead educational initiatives designed to help students develop global competencies.

1. Music is a *global* phenomenon: The presence of music as an important part of the human world is something every culture in the world has in common (Nettl 1992,

1995; Gates 1999; Campbell 2004; Ilari, Chen-Hafteck, and Crawford 2013). This notion has been widely discussed, especially by ethnomusicologists and world music educators. Nettl (1992) states, "music can be best understood as an aspect of the culture of which it is a part, and understanding can in turn help us to understand the world's cultures and their diversity" (4). No, music is not a universal language through which all people can immediately understand and appreciate one another, but (like language) it provides important common ground that can serve as a natural starting point for global learning experiences.

2. Music is a *human* phenomenon*:* The notion of music as a human phenomenon is grounded by a praxial philosophy of music education, which stresses the ways in which "people are at the core of all musical transactions" (Elliott and Silverman 2015, 1). Elliott and Silverman (2015) state, "For music to exist, people must first *enact* music. No persons, no music" (86). Proponents of a praxial approach therefore recommend participatory experiences with a wide variety of diverse music as a means of promoting deeper levels of musical and cultural understanding, as well as human empathy. Elliott (1990) contends the active music–making process, which provides individuals with concrete opportunities to "live" in or "make" (158) a given music culture, breaks down barriers of otherness, builds bonds of humanness, and helps people make sense of the culturally pluralistic world in which they live. Educational scholar Maxine Greene agrees, and highlights the ways in which participatory encounters in the arts require us to "use our imaginations to enter into that world (another person's), to discover how it looks and feels from the vantage point of the person whose world it is" (1995, 4). She clarifies, "That does not mean we approve it or even necessarily appreciate it. It does mean that we extend our experience sufficiently to grasp it as a human possibility" (4). Greene argues, "Imagination is what, above all, makes empathy possible" (3).

3. **Music is a *social* phenomenon**: Building upon the idea of music as a human phenomenon, proponents of a praxial philosophy of music education further contend music is a social phenomenon, because it is something humans make and do for and with others (Elliott and Silverman 2015). From this perspective, music participation functions as a

unique form of collective identity–building. Regelski (2016) contends, "Music serves as a foundation for *group belonging"* (18), while Gates (1999) asserts, "Music study can uniquely give reinforcement to the many person-group relationships that the school is designed to build . . . and this certainly increases their tolerance for diversity" (66).

When people come together as a community of music-makers, they construct musical experiences that are satisfying, relevant, and meaningful, in both individual and collective ways. Within educational settings, the music-making communities that emerge exemplify the inclusive classroom environment Greene (1995) envisioned: A place where students "who come from different cultures and different modes of life" (5) can "discover together against the diversity of (their) backgrounds" (119), "solve problems that seem worth solving to all of them" (5), and develop "shared norms that are continually remade and revised in the light of differing perspectives" (195).

4. Music is a *transformative* phenomenon: Freire (1970) contends the ideal educational environment is transformative for everyone involved: Teachers and students "become jointly responsible for a process in which all grow" (61), and over time, build a shared understanding of "what and who they are so that they can more wisely build the future" (65). Jorgensen (2004) applies the notion of transformation to music education, discussing the ways in which music participation possesses unique power to transform people for the better. She states: "It (a transformative music education) prepares people to care for and about the musical experience, respect and care for the musical traditions of others, and reshape them where necessary. It provides them with the skills to express themselves musically in a variety of ways" and opportunities "to become not only better musicians, but also better people" (141). Silverman and Elliott (2017) take the notion of transformation one step further, suggesting people can purposefully use their art to transform the world around them by engaging in *artistic citizenship.* They argue the process of becoming an artistic citizen is inherently "guided by an informed and ethical disposition to act artistically and educatively with continuous concern for improving human well-being in as many ways as possible" (89).

Transformative Citizenship Education

From the field of multicultural education, Banks (2015) brings forth ideas that are related to Jorgensen's conceptualization of transformative education and Silverman and Elliott's notion of artistic citizenship. Banks argues the process of becoming a transformative citizen is developmental, and very much dependent on a person's level of in-group identification as a "member" of a given community. For this reason, he advocates for a developmental approach to transformative citizenship education, encouraging educators to help their students develop clarified, reflective, and positive in-group identifications at various levels of community (see Figure 1 for a visual depiction of this idea). According to Banks' theory, only a person who reaches the outermost layer of this diagram can become a transformative *global* citizen: a person who has acquired "the knowledge, values, and commitment to take action to make their local communities, the nation, and the world more just and caring places in which to live and work" (33).

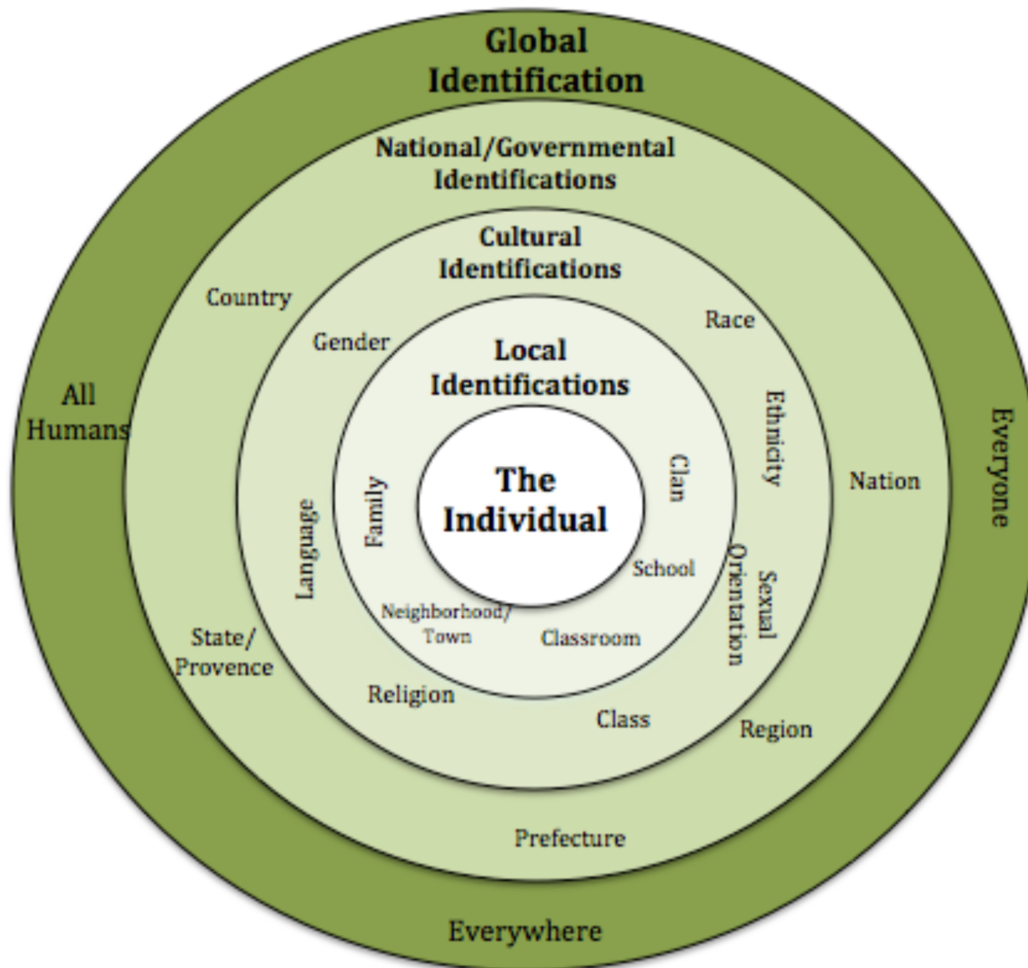

Figure 1. This illustration, inspired by Banks' (2015) notion of transformative citizenship, depicts the developmental process of constructing in-group identifications at multiple levels of community.

A Developmental Framework for Music Education as Global Education (MEGE)

I propose a developmental framework for conceptualizing music education as global education (MEGE) that is informed by the illustration shown in Figure 1. I argue music educators naturally promote the overarching goals of global education for the reasons previously presented, but can and should do more to help students develop the knowledge, skills, and dispositions needed to meaningfully engage with music and people from a variety of cultural settings in an ever-changing, diverse world. By increasing the intentionality with which they choose and implement musical learning experiences in

formal educational settings, music educators can help their students develop clarified, reflective, and positive in-group identifications as contributing members of local, cultural, national/governmental, and ultimately global communities. If today's students develop strong in-group affiliations at every level of community they will need to navigate through in the future, they can become the types of citizens who will work together to solve problems that extend beyond geographical borders, and collectively transform our world into a more just and humane place.

Assumptions of this MEGE Framework

Before discussing each layer shown in Figure 1 individually, I would like emphasize several important assumptions that are built into this developmental model:

1. Musical learning begins at the core of the framework, and gradually expands outward as one gains the knowledge, skills, and dispositions necessary to meaningfully engage with music that is more unfamiliar.
2. At each layer of the framework, one needs to listen and look non-judgmentally to discover what others find meaningful—that is, at least interesting if not beautiful.
3. One does not discard skills, knowledge, dispositions, and in-group citizenship identifications gained at other levels, but instead, these provide the ground for confidence and understanding in the move to wider views of music and culture that are more unfamiliar.
4. At each layer of the framework, one needs to be ready and willing to share aspects of his/her own musical skills, knowledge, and values (including repertoires and exemplars). This process of dialogue requires trust and a strong commitment towards the common goal of transforming music education for the better for all.

Unpacking the MEGE Framework

Individual Identification

The core (center) of the MEGE framework (Figure 1) acknowledges the educator's responsibility to meet the unique needs of each individual child when he/she enters the

music classroom. Several authors highlight the importance of this learner-centered philosophy in music education. Heimonen (2003) states, "The individual is the starting point; his or her goals and dreams are most important" (21), while Campbell (2010) urges music educators to find ways to guide their individual students from "who they musically are to all they can musically become" (273). According to Campbell, this process requires teachers to "listen for the music children manifest and gauge their musical interests and needs accordingly" (216). Before growth at any other level of this developmental framework can unfold, individual students within a given classroom community must buy into their musical learning environment. They must develop good rapport with their teacher, and subsequently an individual identification as a "musician".

Unfortunately, although virtually all students are musical, relatively few consider themselves "musicians" within the context of school music programs, because this term has so often been associated with the idea of "a trained professional" instead of "someone who regularly performs music" (Regelski 2004, 191). In many cases, students interpret the concept of "musicianship" as a high level of proficiency in performance-driven school music ensembles that prioritize the "notated music of the European standard repertoire" (190). Musical repertoire derived from this tradition is often portrayed as the "good music" (191) by music educators who were trained through their university preparation programs "to believe that music of the European canon is superior, and thus the most appropriate for educational purposes" (Bradley 2007, 149). This line of thinking is damaging to school music programs, and thus undermines the positive musical identities of many individual students, because it alienates a large percentage of students who do not personally identify with this very narrow conceptualization of "music". Although these students most likely connect with music in informal ways, they probably do not consider themselves "musicians".

To take this idea one step further, students who do identify as "musicians" within the context of their school music ensembles are sometimes thought to possess special musical "talent". Regelski (2004), Campbell (2010), and Elliott and Silverman (2015) lament the use of this term in our field. Campbell (2010) argues few terms "have been as

devastating to children's (musical) development as that of 'talent'" (217). She continues, "It is as if to say that some children are either born with enormous musical talent, or they are not, and that there is neither a spectrum of musical gifts nor the chance to stimulate through training their musical growth."

When students do not consider themselves "musicians" because they do not feel successful in their music classroom environment, or do not believe they possess the "talent" needed to fully participate in the school music ensembles that are emphasized/prioritized in the curriculum, they will not likely continue to participate in school music programs, when participation in such programs becomes optional. The results of recent research in the United States supports this notion. Elpus (2014) reports only 34% of all American public school secondary students enroll in at least one music course during their high school years. This number (relatively stable from 1982–2009) indicates music teachers in the United States are missing crucial opportunities to help approximately 60-70% of public high school students fully discover the ways in which music can enhance their present and future lives.

In order to help students develop positive individual identities as "musicians" (the core of this developmental framework), music educators should recognize that relationships are the single most important factor in any learning environment. The trust relationship built between teacher and student comprises the foundation from which all future musical learning occurs. It is therefore imperative for music teachers to take the necessary time to build strong human relationships with all students–this is time well spent.

Culturally Responsive Teaching

The process of relationship building in the music classroom is deeply related to the notion of *culturally responsive teaching,* a pedagogical idea that is quickly gaining traction in our field (Shaw 2012; Abril 2013; Wiens 2015). Abril (2013) contends, "To be culturally responsive, it is essential that teachers see and know their students both as individuals and as members of extended social circles" (8). A culturally responsive music educator learns about the ways in which their students find music meaningful and enjoyable outside of

school and uses this knowledge to bridge their home and school musical learning experiences. Instead of striving to select "good music" (Regelski 2016, 17), a culturally responsive music educator chooses music and music-making experiences that add value to the already vibrant musical lives of the children and adolescents they teach, at each stage of their development (Regelski 2004, 2016; Campbell 2010). A culturally responsive music educator tends not to use the word "talent" or make judgmental statements about particular genres of music, because he/she understands that everything an educator says and does within the confines of the classroom walls has a direct impact on students' personal, cultural, and musical identities in both positive and negative ways.

Local Identifications

Once a student has established a positive trust relationship with the teacher and has developed a positive individual musical identity, he/she is ready to make a positive contribution as an important member of the classroom music–making community. This layer of the MEGE framework is very much informed by the praxial philosophy of music education, especially the notion of music as social praxis (Elliott and Silverman 2015; Regelski 2016).

At the second layer of the MEGE framework, students should have opportunities to engage in active, participatory music making experiences at the classroom level as much as possible, so they can discover for themselves the ways in which music as a social practice promotes a sense of group belonging (Gates 1999; Elliott and Silverman 2015; Regelski 2016). Music teachers can further cultivate an emerging sense of classroom in-group identification by highlighting songs, music traditions, and learning experiences that are important and meaningful to the individuals who comprise the classroom community, organizing the classroom as a music production workshop. I have found that elementary-age students love to bring instruments from home to share with their classmates, and often, parents are very willing to come into the classroom to share about a special family music tradition as well. Engaging in the collaborative process of creating a class song or ritual is another powerful way to build classroom community through music. Over time,

the notion of music as a social practice can expand outward to the grade-level community, the school-wide community, and the greater local community. Among other ideas, music teachers can promote positive, clarified, and reflective local identifications by establishing a strong musical presence at school-wide gatherings and celebrations, and making time to perform in the local community (Bates 2013).

Cultural Identifications

All students enter our classrooms with a variety of pre-existing (and co-existing) cultural identifications and attachments that have implications in the learning environment (Gay 2010). Cultivating community at the cultural layer of the MEGE framework involves helping students reflect upon and clarify these identities, and the ways in which they intersect within the classroom or school-learning environment.

Multicultural Education

Unfortunately, most students do not have frequent opportunities to clarify their cultural identities and attitudes within the school environment because curricula and teaching strategies in many subject areas continue to be derived primarily from one dominant point of view (Gay 2010; Banks 2015). This is a problem that educators and scholars in the field of multicultural education attempt to rectify. From a US perspective, Gay (2010) contends, "too few teachers have adequate knowledge about how conventional teaching practices reflect European American cultural values" (22). This deeply engrained tendency hurts all students in a given classroom setting. It puts students who do not identify with the dominant perspective at a distinct disadvantage academically and socially, and it fails to provide students who do identify with the dominant perspective with important opportunities to place their own values, belief systems, and behaviors within a cultural context (Banks 2015).

One example of hegemonic curricular tendencies in music education is the continued level of importance placed on learning how to read music through written staff notation. Many scholars note the ways in which this particular practice is grounded (whether consciously or subconsciously) by deeply rooted biases and musical/cultural

assumptions about what it means to be musically literate. Koza (2001) and Regelski (2016) remind us that most of the world's population learns music almost exclusively by ear. Yet, within formal music learning settings, many educators continue to place written staff notation "highest in a hierarchy atop the . . . instructional approaches of so many other rich traditions" (Campbell 2004, xvi).

The extent to which music education can promote in-group identifications at the cultural layer of the MEGE framework depends on the teacher's willingness to confront his/her own cultural/musical biases and assumptions about what it means to teach and learn music. This process of cultural and musical self-reflection requires us to accept and embrace the idea that music concepts and terminology that may seem foundational to our personal experiences and professional identities are not universally understood. Even the notion of what constitutes *music* cannot be taken for granted. Nettl (2015) notes, "most languages of the world don't have a term to encompass music as a total phenomenon" (24). He continues, "when a society or culture does have a word roughly translatable as 'music', that word may include things we in Western urban society, despite our own loose definition, do not include as musical, and on the other hand it may specifically exclude other phenomena that we do regard as music" (24). If we expect our students to accept, respect, and value the ways in which cultural identities intersect and interact within a given musical community (such as the classroom community), we, as the educators, must model this attitude first, through both actions and words. Stephen Sondheim's words certainly ring true in this case: "Careful the things you say, children will listen . . . careful the things you do, children will see and learn" (from *Into the Woods*).

I have grappled with this idea in my own classroom for my entire teaching career. Just last year I caught myself telling an 8th grade student it was time for him to stop writing note letter names into his band music because it was a "bad habit." After class, I reflected on these words and the message they sent, not only to this student, but also to those seated around him: His musical contribution was inferior to his classmates' contributions because he was not "reading" the staff notation. From alternative perspective, this student was actually engaging in a "good habit"—a habit that allowed him to bring music alive, as a

contributing member of his classroom musical community. Although my words were not grounded in malice, they were most certainly grounded in deeply rooted cultural assumptions about musical learning. In hindsight, I wish I had praised this student for taking the necessary steps to ensure he could play this musical passage during class, and found a more constructive way to discuss the functional aspects of written musical notation with the entire classroom community. Clearly, I still have much work to do in terms of creating a classroom environment where all musical realities are valued equitably.

From Multicultural to Intercultural?

Several authors advocate for a terminology shift from *multicultural* to *intercultural* to describe the educational orientation designed to help students acknowledge multiple perspectives and embrace cultural diversity in music (O'Flynn 2005; Elliott and Silverman 2015; Westerlund and Karlsen 2017). O'Flynn (2005) contends the term *intercultural* better reflects the understanding that musical practices are culture–specific, and therefore should be enacted in ways that are sensitive to the "practices and conceptions of music in the communities and societies concerned" (199). According to O'Flynn, interculturalism pushes beyond the "matter of broadening repertoire", and requires dynamic dialogue and sharing "between and among musicians, teachers, learners, and various musical–social groups" (196).

Westerlund and Karlsen (2017) object to the way in which the label *multicultural* (as it is often used in the field of music education) "prioritizes distinction and preservation", and obscures "forms of inequality and injustice that fall outside of its conceptual frames" (80). Bradley (2015) also argues multicultural music education is guilty of portraying "musical traditions as static, rather than dynamic" (16), but cautions against assuming terminology that directly challenges racism and other forms of oppression is no longer needed in today's world. In fact, as Bradley observes, "racist language seems to have experienced a renaissance" and oppression and marginalization of people from certain cultural groups remains "institutionalized within all levels of education and educational policy" (22).

As these divergent perspectives illustrate, the process of cultivating clarified, reflective, and positive cultural identifications through music education cannot yet be sufficiently described through one single term. The process of cultural identity formation requires the kind of open dialogue and sharing interculturalists emphasize, yet one might argue intercultural dialogue, in and of itself, does little to address the unequal power structures and systemic hegemonic tendencies that multicultural and anti–racist education scholars actively seek to identify and change.

Place-based Education

Despite the complexities inherent in the cultural layer of the MEGE framework, we should continue to identify specific pedagogical practices that can facilitate movement towards clarified, reflective, and positive cultural identifications in the music classroom. One such approach, which originated in the field of ecological/environmental education, is known as *place-based education.* In a general sense, place-based education can be understood as "the process of using the local community and environment as a starting point to teach concepts in . . . subjects across the curriculum" (Sobel 2004, 29). Applied to music education, this approach involves incorporating musical content or musical perspectives that are rooted in a particular *place*. The term *place* can refer to geographic or physical location, but also "extends beyond the physical structures to include the connections, memories, and specific cultural ties with the place" (Wiens 2015, 21). Stauffer (2009) elaborates on the importance of *place* in music education; illustrating an example of a band instructor who started a mariachi program at his school after recognizing his instrumental program was underserving a large percentage of his local school population (the people in his place). Subconsciously, this music educator had to work through important critical questions, such as:

> Who goes to this school? Who is in the band? Who is not included, either in the band or any other ensemble? What does the community tell me about how to serve or engage the marginalized? What is my role and response as a musician and teacher? What changes can I make? Who can I help? What do I need to learn? What is my role in this new ensemble? How can the community help us? What can we return to the community? (180).

In addition to making in-school musical learning experiences more relevant for a higher percentage of students, place-based initiatives in music education provide students who identify with the cultural/musical majority with concrete opportunities to look at the world from the alternative perspectives that exist in their *place*. Regarding the previous example, although the mariachi program became a "point of pride" (Stauffer 2009, 179) for Latino/a students, the teacher who implemented this program asserted the "greatest part" of the program was the fact that students from a variety of ethnicities participated. From Stauffer's descriptions, it appears as if these particular students made great strides towards attaining clarified, reflective, and positive socio-cultural/musical identifications through participation in this ensemble. Students who did not originally identify with mariachi music through cultural ties were able to develop the knowledge, skills, and dispositions needed to meaningfully participate in this music tradition from a "we" (rather than "us/them") perspective.

Robinson (2017), a black music educator at an affluent, pre-dominantly white private school in Massachusetts, USA, provides an additional illustration of a place-based perspective in music education. Robinson uses songs and children's literature about Boston to design a place-based unit that prompts his 2nd grade music students to confront their personal assumptions and biases about the city. His students consider important questions, such as: "Who lives in the city? Who has the political power in the city? Who seems to be in the upper, middle, and lower socio-economic levels of status? What historical events have helped shape Boston's heritage and legacy?" (88). Last year, this unit culminated with a fieldtrip and tour of the city, which he related back to musical repertoire. Every 2nd grader in Robinson's music program rated this particular musical unit as one of their favorites in an end of year reflection.

National/Governmental Identifications

Once an individual has developed clarified, reflective, and positive cultural identifications, he/she is ready to consider his/her role as a member of a larger, national community, as well as a member of other governmental divisions (regional, state,

provincial, etc.). Within the field of music education, authors offer different opinions regarding the appropriateness of using music to cultivate national/governmental identities in school settings. Heimonen and Hebert (2016) question whether music should be placed in this predominantly functional role at all, while Southcott (2016) points out cultivating citizenship is an inherent function of schools, and by extension, school music programs. Despite differing perspectives on this topic, scholars generally share a cautionary view regarding the power of music and the ways in which it has historically "been used both for separating and uniting people and nations" (Rasanen 2010, 22). Southcott (2016) points out, "As music educators we should be aware of just how powerful our medium is and how it can be used for good or ill in our schools" (43).

The MEGE framework I propose includes a distinct layer intended to cultivate in-group identifications from a national and/or governmental perspective. However, it is important to note my use of the term "nation" is not meant to be synonymous with the term "country". According to Keller (2016), "A country is a territory governed by a state," while "a nation is a people, defined by a shared background and identity" (xvi–xvii). While in some cases it is appropriate to apply the notion of national identity to a country, in other cases this notion has much more to do with factors such as ethnicity, religion, and/or common language than geographic borders and/or governing bodies.

Although musical learning experiences conceived from a *national* perspective vary due to a number of factors, they commonly involve:

1. Performing music drawn from accepted and valued musical traditions, and developing familiarity with associated repertoire, composers, creators, and performers.

2. Learning to play instruments associated with these music traditions.

3. Learning about/demonstrating key indicators of "quality" within a given musical tradition.

4. Learning about/demonstrating performance and audience etiquette that is expected within a given musical setting.

Standardized Curriculum

Some countries (or states, provinces, etc.) have well-established music education policies, programs, and related curriculum documents that attempt to standardize musical content, learning processes, and assessment practices from a national/governmental perspective. In the United States, the field of music education has followed a path of increased national standardization, as evidenced by national music standards, originally adopted in 1994, and revised/updated in 2014 (SEADAE). On a national level, these standards do not specify musical content. However, they do impose Eurocentric conceptualizations of teaching and learning music, evidenced by a strong emphasis on learning to read and write music using standard written notation, and identifying Western music concepts such as dynamics, articulation, harmonic structure and phrasing, regardless of the cultural setting from which the music is drawn. Additionally, music performance rubrics/assessment tools used in United States settings consistently impose ethnocentric and subjective indicators of musical quality, such as intonation, tone quality, blend, and balance, regardless of the cultural setting from which the music is drawn. Music educators can resist these types of hegemonic tendencies by striving to embrace/include a variety of musical perspectives that exist within a larger nation or nation-state in the curriculum, and assessing musical proficiency/mastery in ways that are consistent with indicators of quality that are accepted within each music culture.

Patriotic Music in Schools

In some national/governmental settings, educational policy requires (or encourages through conditional funding) the inclusion of certain patriotic repertoire (such as national anthems) in the curriculum (Hebert 2016; Southcott 2016). In the United States, teaching the *Star-Spangled Banner* in public schools is not usually a required practice, but it is highly encouraged and locally supported. After the tragic events that occurred on September 11, 2001, Abril (2016) asserts, "a patriotic fervor swept the country" (77). Many American school districts implemented rituals that involved "reciting the 'Pledge of Allegiance' and/or singing the national anthem each day" (77). Local school boards/schools/teachers who resisted or questioned this practice were in some cases labeled as "un-American."

In 2005, the National Association for Music Education (NAfME) launched "The National Anthem Project," an initiative that promoted the use of the *Star-Spangled Banner* "in the (music) curriculum and in school performances" (Abril 2016, 77) as a means of "restor[ing] America's voice" (Bradley 2009, 68). Although Bradley (2009) observes very few practicing American music teachers questioned the appropriateness of this national campaign at the time, Hebert (2016) contends, "This project was widely rejected by the academic community" (9). Bradley (2009) notes the "strong military presence" (68) embedded in the project, as evidenced by pictures on the accompanying website and the list of supporting organizations, while Abril (2016) argues, "The lesson plans and other documents associated with the project propel absolutist views, where declared truths take a front set to discovered or divergent understandings" (90).

Building from these perspectives, I argue patriotic practices in music education (such as requiring learning the national anthem as part of the school curriculum) may indeed promote a sense of national loyalty and pride within the context of school, but most often, these practices do little to ensure students develop national identities that are *reflective* in nature. Abril (2016) agrees, noting his own personal experiences with the *Star-Spangled Banner* as a daily ritual in an American elementary school rarely extended beyond mindlessly singing along with a recording. He argues requiring students to participate in this type of activity, without thought, discussion, and guided critical reflection, functions "as a way to reinforce blind patriotism" (89). Although it certainly is possible to incorporate patriotic music selections (such as the *Star-Spangled Banner*) in reflective ways, Abril contends this approach is not the norm in American schools. As an American music educator myself, I tend to agree.

Blind patriotism in music education is problematic. It negatively affects the process of developing clarified and reflective national identity because it reinforces notions of national superiority, and encourages individuals to "to promote their own country's interests by any means" (Heimonen and Hebert 2016, 159). Hebert and Kertz-Welzel (2016) contend dangers related to patriotic music education are more pronounced in powerful nations (for example Germany, Russia, the United States, and China), where

"there is more of a widespread tendency to assume that international cooperation is unnecessary" (176). Within countries such as these, "an internationalist attitude tends more often to be viewed with suspicion relative to smaller nations for which its necessity is undeniable" (176).

Music educators can avoid the pitfalls of blind patriotism while simultaneously promoting positive national identity by choosing music selections that reflect national values of which many citizens are proud. As an American music teacher, I try to incorporate songs that reflect values such as equality, justice, and the pursuit of liberty, rather than songs that glorify military prowess/strength or emphasize national superiority/exceptionalism. Many Australian music educators use songbooks published each year by the Australian Broadcasting Commission (ABC) as a means of diversifying repertoire and celebrating the cultural plurality that exists within the country (Southcott, 2016). Although these books do include some Australian folk and composed songs, much of the included repertoire consists of folk and popular songs from across the world, with a particular emphasis on songs from countries that reflect the demographic make-up of Australia's multicultural society. Historically, songs from the British Isles, Germany, Italy, and the continent of Africa have been included in these annual songbooks. Recently, the inclusion of more songs from countries such as Vietnam and Samoa reflects acknowledgment and acceptance of the ways in which Australia's demographics continue to change over time. Hebert and Kertz-Welzel (2016) take the notion of repertoire diversification one step further, recommending musical repertoire and related lessons that actively promote "*reconciliation* in the relationships between ethnic groups or nations that share a history of political tensions or even the hostility of armed conflict" (177). These authors contend a reconciliatory approach is "much more compatible with the authentic spirit of musical creativity than any patriotic agenda, since the very essence of musical expression may be found in the shared creation of audible beauty that inherently features a profoundly subconscious and visceral power which to some extent transcends ethnic boundaries and even the inadequacies of language" (177).

International Music Education

In certain cases, learning experiences conceived through an *international* lens can also help students develop clarified and reflective national identities in the music classroom. While we should be mindful of risks related to essentialism, there is much to be learned by exploring the reasons why music traditions have evolved into a source of pride for people in certain countries around the world. Among other benefits, these types of learning experiences can help students clarify and better understand their own national connections to/feelings about certain musical sounds. For example, in Trinidad and Tobago, the distinct sound of the steel pan "has become a symbol of national identity" (Dudley 2004, 4). Many people in Trinidad initially disregarded this music tradition, which originated in lower class neighborhoods, as nothing more than "abominable" noise. Dudley (2004) states, "there was a general consensus in 1940s Trinidad that a 'respectable' person would not have anything to do with a steelband" (57). Yet, over time this tradition has been embraced, celebrated, and practiced by musicians from a broad range of class and ethnic groups. Despite the musical and cultural divisions that still exist in Trinidad and Tobago, this "story of struggle and triumph" makes the steel pan "a compelling symbol for the nation" (53), and provides a powerful medium through which students from many different locales can clarify and reflect upon their own national attachments to music.

Global Identification

The global layer of the MEGE framework (outermost layer in Figure 1) shares many of the theoretical underpinnings that have already been explained in this article, especially those related to the potential of music as social praxis. Musical learning experiences at the global layer of the MEGE framework are intended to further expand students' musical horizons, and widen their notions of "citizenship" and "in-group identification". Coon (2000) refers to this idea as "pan-humanism," which he asserts "develops when an individual comes to believe that many millions of people, of varying creeds and colors, are all on his or team" (86).

Globalism vs. Interculturalism

This shift from an "us/them" focus to a "we" focus is a distinguishing factor that separates an *intercultural/international* orientation from a *global* orientation. Intercultural/international approaches emphasize the ways in which cross-cultural learning, sharing, and cooperation can emerge when people are willing to open their ears, hearts, and minds to different perspectives. Although this aim is quite positive in nature, the word *between* maintains a clear distinction separating groups of people. In contrast, the global layer of the MEGE framework I propose considers the ways in which music educators can best promote all-encompassing "human" in-group identifications that transcend real and imagined boundaries.

Globalism vs. Cosmopolitanism

Although both global and cosmopolitan educational approaches promote a "moral stance that requires every human to be concerned with the wellbeing of every other human being on earth" (Bates 2014, 310), I contend global and cosmopolitan educators approach the learning process from different vantage points. Whereas cosmopolitan educators tend to prioritize learning experiences that highlight human *similarities* (real or perceived), global educators tend to prioritize learning experiences that explore (and promote the acceptance of) human *differences*.

Cosmopolitanism in music education relies heavily on the tenets of *aesthetic* theory, which are deeply engrained and reinforced (if not explicitly taught) in many university music teacher preparation programs around the world (Regelski 2016). Aesthetic theory is grounded in the belief (conscious or subconscious) that musical sensibility is universal—that is, all humans can agree on which musical sounds are innately meaningful and beautiful within the traditions at stake. This underlying assumption leads to situations in which well-meaning educators, who have never been prompted to question "the dominating aesthetic ideology and its educational rationale" (Regelski 2016, 25) use what they perceive to be "musical universals" to cultivate a sense of in-group global/human identity in their classrooms. Yet, we should remember that "music is not one 'universal language' that is the same for everyone around the world" (Meyer, as cited in Heimonen

2012, 66). Music might more accurately be described as consisting of "several languages that . . . have certain sounds in common" (66), but even then, we should be mindful of the ways in which musical meaning is deeply influenced by contextual factors, in addition to sounds.

Bates (2014) contends an additional weakness of cosmopolitanism in music education is its reliance on the hegemonic assumption that our world "is progressing towards a glorious cosmopolitan future patterned after North American and European middle and upper class, urbane cultural norms" (313). Acceptance of this assumption has contributed to a *connoisseurship* perspective in music education: Western art music is widely regarded as the most "cosmopolitan and sophisticated" form of music, and proficiency in this tradition is therefore considered "the highest of all musical accomplishments worldwide" (314). Musical learning experiences conceived from a connoisseurship perspective privilege Western art music and its related elements, concepts, and skills. In some music education settings around the world, these learning experiences are emphasized in the name of equity. Stakeholders and policymakers assume "exposure" to "sophisticated" music can have a "civilizing effect" (315) on children (especially those who come from rural, non-cosmopolitan, and/or low-income populations), and therefore argue ALL students should have equal opportunities to "develop understanding and skills directly related to performing classical music" (315) within the context of their school music programs.

Music Education as Global Education (MEGE) can be viewed as an alternative to this cosmopolitan approach. Musical learning experiences designed through a global lens provide students with opportunities to develop the knowledge, skills, and dispositions required to encounter many different music cultures in meaningful ways. Western art music is not neglected, but instead represents just one of these music cultures (Campbell 2004). Global music educators cultivate "supportive and caring surroundings" (Heimonen 2012, 68), in which students experience and critically examine musical differences in respectful ways, ultimately leading them towards heightened levels of musical sensitivity.

Music experiences conceived at the global layer of the MEGE framework I propose are grounded by several additional guiding principles, brought forth by world music educators working at the "intersection of ethnomusicology and music education" (Campbell 2003, 28) and praxial music education scholars. These principles further clarify the core differences between global and connoisseurship/aesthetic perspectives in music education.

1. Throughout the world, there are many "highly sophisticated music traditions based on different but equally logical principles" (Anderson and Campbell 2010, 2). No music tradition is superior to another.
2. Since ALL music is "good for" something to someone (Regelski 2004, 2016), all music is worthy of study in educational settings (Gates 1999).
3. Students should have opportunities to actively engage with a wide variety of culturally diverse music traditions from around the world in their music classroom. These experiences should include, but should also extend far beyond musical cultures that exist in the local (and even national) community (Elliott 1989; Koza 2001; Campbell 2004).

Campbell (2004) contends music educators who apply global principles such as these in their classrooms can help students come to know "music with a capital 'M', Music as it sounds and functions across the globe" (28). She asserts, "It is fair and fitting for students to learn music as the human phenomenon that it is, in its diversity of forms and functions, components and contexts, and stylistic subtleties across cultures" (237). Through these experiences, students can develop coping strategies that permit them to interact meaningfully in a global musical culture.

Imagined Contact through Music?

Even when a music tradition is very unfamiliar and students lack an immediate frame of reference from which they can draw, Elliott (among others) contends the participatory nature of the musical experience itself provides learners with an important opportunity to imagine the world from a different point of view (1990), opening the door

to empathy on a global level. A growing body of research related to the *imagined contact hypothesis* supports this notion. This theory is based on "the idea that simply *imagining* intergroup contact with an outgroup member may be enough to elicit more positive intergroup attitudes" (Crisp et al. 2009, 2). In 2014, a meta-analysis of over 70 studies in this area revealed "imagined contact had a reliable small-to-medium effect across all measures of intergroup bias" related to intercultural attitudes, emotions, and behavior (Miles and Crisp, 14). These positive effects were significantly larger in in children than adults, possibly because "children are at a formative stage where imagery is a key component of how they learn about the world" (19). The notion of imagining contact through active music participation takes this theory to a whole new level, but thus far has not been explored.

From Essentialism to Pluralism

Despite clear evidence that culturally–diverse musical experiences (including those that involve "imagined contact") can have sociocultural benefits (Edwards 1998; Abril 2006; Chen-Hafteck 2007; Mellizo 2016), Regelski (2010) reminds us that they are often grounded by essentialist assumptions. Specifically, he argues these types of learning experiences commonly assume music drawn from a particular geographic region or ethnic group can be simplified "into a homogeneous entity . . . that has its own distinctive 'character'" (95). This essentialist perspective is problematic because it ignores the ways in which "belonging to one group typically intersects with participation in a host of other groups", and highlights common traits that "are often shared only superficially" (95). When we label music selections as "authentic representations" of a music culture, we risk stereotyping and/or misrepresenting both music and people.

Relating this idea to the MEGE framework I propose, musical learning experiences that deviate from the core will likely be more unfamiliar (for both teacher and student), and thus, risks related to essentialism will increase. Over the past several decades, practicing music educators have become increasingly aware of these risks, and unfortunately, many have responded by choosing not to engage in culturally diverse music education at all (Schippers and Campbell 2012). One of the challenges that lie ahead will

most certainly involve reminding ourselves (and others) to be mindful of (but not paralyzed by) issues related to essentialism, authenticity, and misrepresentation. As Nettl (1992) argues, "The idea is not to teach THE music of these cultures, but to teach something about them and for students to know they exist and are worthy of attention and respect" (5).

Regelski (2010) suggests many of the pitfalls related to *essentialism* can be avoided when music educators accept and embrace the notion of *pluralism*. Rather than presenting musical selections as authentic representations of a given music culture by planning and implementing single lessons or units that focus on one world music culture individually, educators can integrate music from all over the world in thematic ways. Regelski (2010) and Schippers (2010) provide examples of themes that could be emphasized, such as music of the royal courts, music and love, music and resistance, music as ritual, sociality, celebration, and recreation.

This pluralistic approach in music education, which I contend is yet another distinguishing factor between intercultural and global music education, is both intimidating and empowering. It requires us to adopt a new worldview. In many cases we must relinquish the role of "knowledge keeper" and embrace the role of "co-learner/facilitator" in the classroom. At the same time, it provides us with unique opportunities to model the type of open-mindedness and thirst for new knowledge we would like our students to develop.

Additionally, a pluralistic approach in music education requires us to accept and embrace the notion of change. Engaging in culturally diverse music–making in educational settings always involves changing the music in some way . . . a new instructional culture emerges each time we bring unfamiliar music to life in our classrooms (Campbell 2004). As global educators, we do not disregard what music means to people in the original cultural setting, but we emphatically must understand that in order to achieve more meaningful musical experiences, our students will need to merge this unfamiliar cultural perspective with their own (Elliott 1990) as they engage in the active music-making process. As

Schippers (2010) asserts, "The core of music is not correctness but its power to move people" (2455).

Conclusion

Cultivating community through music is something that already occurs naturally in music education settings around the globe. Therefore, the MEGE framework I propose through this article does not require sweeping changes. Instead, it attempts to increase the intentionality of this natural inclination through a developmental approach. It seeks "to extend and deepen what each of us thinks of when he or she speaks of a community" (Greene 1995 161). It considers the pathways through which our young people will need to navigate as they build the global knowledge, skills, and dispositions they will need to develop into successful and transformative citizens who will "build bridges among themselves" (167) and "choose to engage in cooperative or collective action in order to bring about societal repairs" (66). From a developmental perspective, this framework provides a way to conceptualize the important contributions music educators can make to an educational effort that transcends traditional subject-area and geographic boundaries.

The journey that lies ahead will not be easy. We are currently navigating through the uncharted waters of an increasingly interconnected and interdependent world, in which people can no longer hide or isolate themselves from the diversity that exists all around them. Unfortunately, many recent events (from my perspective particularly prevalent in the United States), such as terrorist attacks, white supremacist movements, new border walls, gay marriage debates, travel bans, increased frequency of nuclear weapons testing, and tightening of immigration policies, indicate many people have responded to their heightened awareness of human diversity with fear and hate rather than acceptance and love. It is time for the music education community to deeply contemplate our important role in a healing process that simply must happen. Theorizing about how music education can function as global education is an important and necessary step in this process.

The MEGE framework I propose through this article is necessarily incomplete, since "change and the need to respond to change are inherent parts of global education" (Balistreri et al. 2014, 10; Regelski and Gates 2009, passim). Global educators in all subject areas must be open to dialogue, critical reflection, and changes that will most certainly be necessary in the future. After all, we cannot predict the realities that an ever-changing world has in store for our students. Yet, this limitation does not diminish the value of the experiences music educators can provide now–which will serve all students well, regardless of what the future holds. Together, we CAN provide our students with active, meaningful and valuable opportunities to "attend to a range of human stories" (Greene 1995, 167) through musical encounters, and collectively participate in a microcosm of the future world we hope to someday see.

Moving forward, I have identified several questions that require further consideration:

1. In specific terms, what skills and coping strategies (musical and/or sociocultural) does a person need to interact musically in a global setting?
2. How can these skills and coping strategies be highlighted in teacher preparation programs, so future music educators will be ready to facilitate musical learning experiences from a global perspective?
3. What are the specific instructional outcomes of a global music education?
4. What measures can be developed to verify these outcomes?
5. As a diverse community of music educators, how can we foster the level of trust required to engage in continuous meaningful dialogue about global music education issues?

Call for Papers: I invite other music educators and music education scholars to consider questions such as these and respond to my proposed framework for Music Education as Global Education (MEGE). Accepted papers will comprise a special issue of *TOPICS*, which will unpack the unique potential of music education to function as global education.

When submitting, please note the TOPICS style document. Please email submissions to Darryl A. Coan (dcoan@siue.edu) with "TOPICS submission global music education" in the subject field. Provide complete author contact information in the covering email, but no author identification on the manuscript itself. **The deadline for submissions to this special issue of *TOPICS* is six months from the date of publication of this invitation.**

Mission: The mission of *TOPICS for Music Education Praxis* (Themes, Opinion, Practices, Innovation, Curriculum, Strategies) is to fill the gap between music education scholarship and practice. In particular, this journal will focus on the "practice" (practical, praxial, pragmatic) side of the "theory into practice" and "practice into theory" by publishing papers, articles, documents, and other texts that contribute to music education praxis and praxial theory internationally. The intended audience of *TOPICS* will be music education students, school music, community and private music teachers, and professors largely engaged with preparing undergraduate and master's level music education students. Doctoral students, who play an important role in bridging the worlds of music education practitioners and professors, are highly encouraged to author articles. All articles will be aligned or consonant with the Action Ideals of the MDG, as published on its website, however, views expressed by *TOPICS* authors are their own and may or may not reflect the views of the editors.

Peer Review: Submissions that fit the scope of this project will be subject to a rigorous process of double blind peer review. Final publication decisions rest with the editor.

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