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## **Electronic Article**

### **Building a New Music Curriculum**

A Multi-faceted Approach

**Chi Cheung Leung**

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## Building a New Music Curriculum A Multifaceted Approach

Chi Cheung Leung, The Hong Kong Institute of Education

### Introduction

This paper addresses one of the four questions of the MayDay Group Action Ideal No. 7 (see <http://www.nyu.edu/education/music/mayday/maydaygroup/index.htm>): *To what extent and how can music education curriculums take broader educational and social concerns into account?* A multifaceted music curriculum model (MMC Model)—one that addresses relevant issues, criteria, and parameters typically involved or often overlooked—is proposed for consideration in designing a music curriculum. This MMC Model and the follow up discussion are based on the results of a larger study entitled *The role of Chinese music in secondary school education in Hong Kong* (Leung, 2003a; referred to here as the “original study”), and one of its established models, the Chinese Music Curriculum Model, which was developed in connection with research concerning curriculum decisions for the teaching of Chinese music. The original study employed a questionnaire survey of 209 secondary school music teachers and interviews with 26 professionals from the cultural sector in Hong Kong.

The MMC Model approaches curriculum from a comprehensive perspective, and underscores the importance of addressing a range of different dimensions and issues in designing music curriculum. The aim of the MMC model is to lead stakeholders in music education to consider all relevant dimensions necessary for planning an effective curriculum. Since the model incorporates a multiplicity of variables, it may well be of use for curriculum planning in other countries, even those where no single traditional music repertory exists. The four dimensions emphasized in the Model are: (a) the importance of popular, traditional (including folk and classical), and contemporary music; (b) music at the local, national, and global level; (c) embedding academic studies in appreciation, composition, and performance activities; and (d) integrating elements of other cultural subjects in the teaching of music. These four dimensions, although quite well known to most readers, *all* need to be considered

in designing and implementing a curriculum in order to strike a pragmatic balance among them in consideration of the particular circumstances, needs, and criteria of a local situation or particular nation. However, the model advanced would not be a model for actually writing a curriculum. Rather, it offers a comprehensive approach for conceptualizing curricular decision-making and for guiding individual teachers, groups of teachers in a particular school, or bureaucrats in an education ministry to consider the variables of all four dimensions and to clarify the direction of their thinking before proceeding to write their curriculum according to the particular needs and protocols of their school, district or region.

The penultimate section of the paper discusses the interplay of variables that affect successful implementation of the MMC Model with regard to education, policies, and culture. The discussion focuses on the impact of education at different levels, and underscores that the implementation of the model needs to address pragmatic issues in society from many different perspectives.

### **A Multi-faceted Music curriculum model**

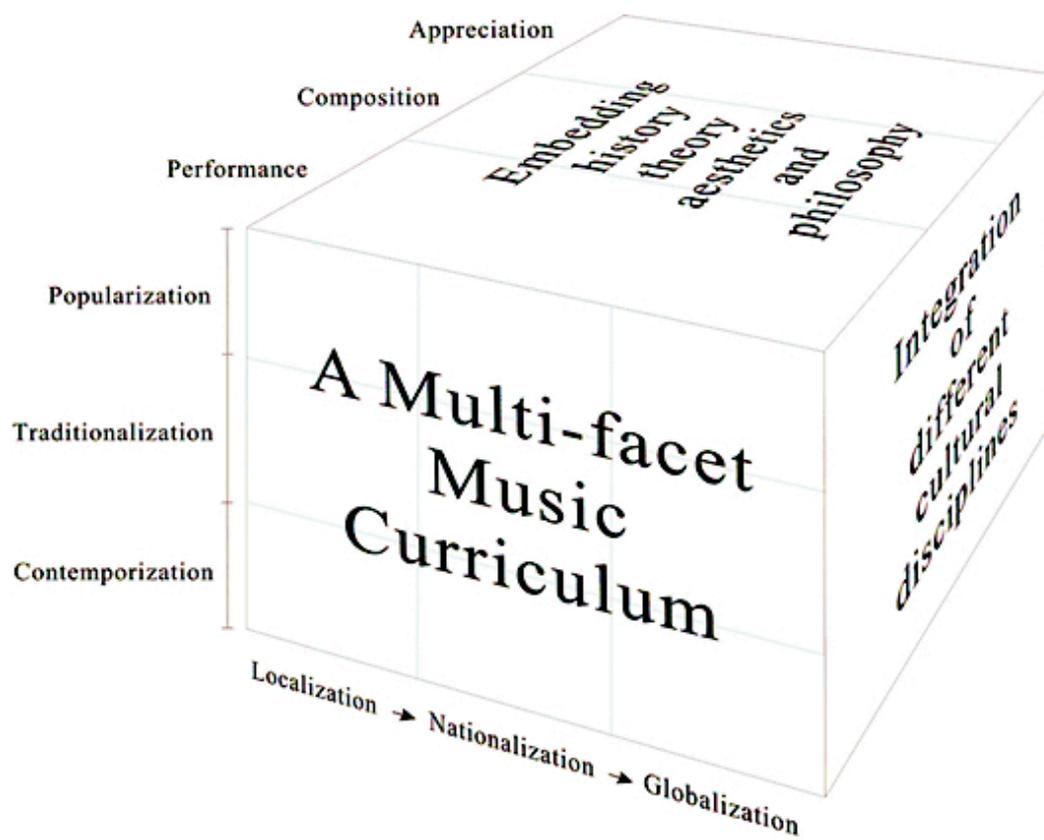
The MMC Model, which constitutes a comprehensive view in projecting an effective music curriculum, could be applied to different levels of music education for policy makers, educators, and music teachers to take into consideration as a curriculum guide, for future music teachers as part of their music programmes, or for school students as their music programmes. The four dimensions proposed are combined in a cube-shaped model (*Figure 1*). They are:

- popularization, traditionalization, and contemporization of music (on the left of the cube);
- localization, nationalization, and globalization of music (at the bottom);
- embedding considerations of aesthetics (i.e., questions of art theory, ‘beauty’, taste, etc.), music theory, history, and philosophy within composition, appreciation, and performance (on the top); and
- integrating elements of culture in the teaching of music (on the right side).

Though a curriculum model, it stresses the vitality of processes rather than just

the hardware of the content. It focuses, then, on not only what is done but also on *how* it is done. In order to stress this processual character, “-ization” appears after local, national, and global, as well as after the popular, traditional, and contemporary dimensions. Furthermore, an effective balance between different areas within the four dimensions is vital when planning curriculum; the proportions of different areas should be flexibly adjusted according to particular situations, but without damaging the overall balance of the contents. In other words, in using the MMC model, educators should be well aware that the unique issues and concerns of specific situations or countries should be well considered when implementing the MMC Model.

*Figure 1*



### **Popularization, Traditionalization, and Contemporization**

The first of the four dimensions for the development of a multifacet music curriculum considers the variables of popularization, traditionalization, and contemporization. It highlights the importance of popular, traditional, and contemporary music in the music curriculum. Popular music is the major influence in the cultural milieu and musical interests of the students and, as such, should be included in the curriculum. Traditional (including folk and classical) music is crucial for the preservation of cultural heritage and for cultivating cultural identity and, accordingly, merits inclusion in the curriculum. Contemporary music is evidence of the ongoing development of music and its culture as a living art and this is a worthy reason for representing it in the curriculum. In view of providing our students with a comprehensive understanding of music, it is suggested that the proportion of popular, traditional and contemporary music should be relatively equal.

Results of the original study show that the music teachers surveyed consider that both traditional and contemporary Chinese music are equally important and, thus, that both traditional and contemporary Chinese music are of educational value to students. A number of the interviewees stated that developing new tradition(s) is equally important as preserving the old tradition. In other words, they stress that the preservation of the old tradition is important but it is equally vital to develop and compose new music. In addition, some emphasize the importance of teaching according to the students' life context. In other words, they assert that using popular music to teach students is a good means of enhancing students' interest. Some of the interviewees further point out that some popular music, like Cantopop and Putonghua pop, has many musical characteristics extracted directly from or unconsciously influenced by Chinese music and thus is a good means for attracting students' interest in learning Chinese music. In view of the above, achieving a balance among popular, traditional, and contemporary Chinese music is proposed.

The incorporation of popular music in the formal school curriculum has been one of the major topics of discussion in recent years. Simms (1999) states, "in the last

twenty years the Americans have been rather more eager than the Europeans to depart from doctrinaire aspects of postwar modernism and to adopt a variety of simpler styles that often incorporate elements from pop and rock – all blend[ed] (p. 208).” He further argues that popular music has a value that nourishes classical composers. In line with this, Rahn (1994) comments,

the opposition between high and low art no longer distinguishes so much two audiences as two attitudes. The traditional dichotomy has the residual value of differentiating between those who are “cultured” and those who are not. But the most explicitly “cultured” persons—particularly academics—tend with increasing frequency to emerge from lower middle class strata where they have merely been exposed to popular culture but formed a part of its normal audience (p. 40).

Simms’s statement alerts us to the impact of popular music in society, while Rahn points out the blurred boundary between classical and popular music, as well as the emergence of a ‘cultured’ sector whose members grew up under the impact of popular music. Popular music, under the promotion of the mass media, is already part of people’s ordinary life. This happens in many parts of the world where the mass media—like television, radio, and Internet—are commonly available. According to Green (2003), most young people, including those learning classical instruments, are enculturated into popular music. It constitutes not only the current cultural context of the adolescent, but also has roots extended from traditional musics (Wong, 1997). The teaching of popular music can further enhance and deepen students’ understanding of it as well as of music at large. As such, its role in school music education is extremely vital.

With the hegemony of Western classical music, which is described as being Eurocentric or as having ethnocentric bias (Regelski, 2003), and the growing dominance of popular music (Meyer, 1996), traditional music has been ignored in the past century in many parts of the world. In this study, it should be noted that traditional music refers to the classical and folk traditions, both of which are pertinent to the students’ education. Pascall (1992) is concerned that the domination of popular culture may deprive the students of their understanding of the inheritance from tradition that has shaped society today. He stresses that teachers should teach key traditions and influences within such heritage, including popular music. Although

Bontinck and Smudits (1997) argue that not all musical cultures have been standardized, the continuation of their existence is in doubt. Unfortunately, under the overwhelming impact of the mass media, both the classical and folk traditions have been under immense threat—although, comparatively speaking, Western classical (but not classical music of other cultures, for example, court music or music performed by the elite) is enjoying a better position than the folk tradition, partly due to subsidizing by government and private sources, and partly due to commercializing by record companies.

At the same time, however, contemporary music is seldom taught in class despite the fact that culture is constantly evolving and, as a result, so is music. As Swanwick (1999) states, “music not only has a role in cultural reproduction and social affirmation but also has potential for individual development, for cultural renewal, for social evolution, for change (p. 25).” Salzman (2002) agrees and writes, “change has continued to overtake music and the arts as it has the whole of society (xii).” According to Harbison (1999), the task of composition is to rebuild and reconnect the culture from the past to its current context, which is important in continuing the process of developing the culture—in this case, music. To these ends, it is vital not only to preserve and produce the “classics” but also to teach the ever-evolving music of our time. As evidenced in the above studies, in addition to popular and traditional (including classical and folk) music, contemporary works should also be taken into serious consideration. Under the impact of the mass media and commercial music sectors, popular music and classical music have more and more attracted the attention of their audiences through different ways of using music from its opposite; for example, popular music uses themes extracted from classical music in numerous ways while classical orchestras offer ‘pops’ concerts. The participation of both types of musician in ‘pops’ concerts helps to bridge and popularize both styles. Contemporary music, to the contrary, continues to be inaccessible to audiences and limits itself to an elite circle—the composers, their friends, and cognoscenti.

Not many significant changes have been identified in music classrooms, however. Teachers continue to be trained at universities and conservatories mostly in classical music and thus keep on teaching a limited range of all music that is

available. Although world musics have been widely discussed by music educators, their restricted expertise and resources have limited their educational effect. As a result, traditional curriculum and thus music education have not reacted sensitively to the musics of the popular, traditional, and contemporary cultures existing in the real world. This is especially serious in some places (especially those deeply influenced by Western classical music) where prejudice against popular music still exists among many people who value Western classical music as the most important music to be taught at school. Such people have totally ignored the fact that many classical traditions were developed initially as popular culture among their contemporaries but were only later identified as classics after their popularity faded; for example, the development of both Western and Chinese operas. At the same time, the contemporary repertoire is nearly totally absent from general music classes and even more seriously absent in performance activities. Similar situations exist in other countries, to various extents. The model proposed here thus draws the attention of music educators to the need to seek a balance of popular, traditional, and contemporary music in order to strengthen and develop this dimension to a full extent in music curriculum.

### **Localization, Nationalization and Globalization**

The dimension of localization, nationalization, and globalization of music underscores local music as being of first importance in the music curriculum, followed by music at the national level, and finally the global level in relation to other musics in the world. Localization refers to local pop, traditional, and contemporary music. Nationalization includes nationally known pop, traditional, and contemporary music. Globalization refers to the study of pop, traditional, and contemporary music in comparison to musics around the world. Local music forms the foundation of students' education. Music widely recognized within one's nation projects an overview of the country's music. At the global level, the study of world musics provides students with a wider perspective of the world's cultures. Before proceeding to further discussion, two points need clarification. First, the term "globalization" in this dimension does not mean a uniform or standardized kind of music but, to the contrary, recognition of the importance of the diversity and varied characteristics of musics around the

world. For this reason, some use the term “glocalization” to signify the importance of localization in the process of globalization. Second, the study of music in comparison with musics around the world does not mean study from the perspective of music at the local or national levels but, rather, study that identifies uniqueness and thus enhances understanding of different musics.

The above dimension is based on the results of the original study, which found that music teachers in Hong Kong considered local Chinese music, such as Guangdong music (agreed to by 91.7% of the music teachers), as most pertinent to teach in the music curriculum. This reveals that these music teachers considered local context to be of vital importance in the selection of teaching content. In addition, some of the interviewees pinpoint the importance of introducing the works written by local composers while others emphasize the use of Cantopop to teach music. Following the importance of local music is music widely known in China, for example Jiangnan sizhu (66.9%) and Beijing opera (70.3%), which were not initially developed locally or were not familiar to most of the Cantonese in Hong Kong. This music is thus considered to be at the national level of recognition. In addition, interviewees point out that there are many musics around the world, including Western classical music, jazz, and world musics, that students would benefit from understanding. In other words, they recommend that musics from other parts of the world should be emphasized equally if students are to have a balanced-understanding of local, national, and world musics.

Leung (2003c) points out that in many countries in Asia classical music endangers the existence of local traditional music. Erlmann (1998) highlights the fragility of local culture under globalization (that is, global uniformity), and Desroches’s (1996) study of French pop articulates that the current trend towards globalization (understood as previously mentioned) should emphasize cultural identity. Helms (2000) advises the need to preserve variety against the homogenizing effects of Europeanization. In other words, the preservation of national or regional cultural identities has to be guaranteed in the process of change. According to Vaughan Williams (1999), “all great music has grown from and speaks to the culture from which its composers arose. Only music that is nationalistic in this sense

can hope for subsequent international esteem or permanence (p. 108).” Although this is a statement quoted from the 19<sup>th</sup> century, it still holds true to a great extent. Despite the importance of understanding the music of one’s nation, Walker (2000) points out a growing realization that Western culture and other cultures around the world have complex and sophisticated musical practices that are equally valuable. Simms (1999) also states that Debussy’s favourite music was not the classic works of Beethoven, Wagner, or Schumann, but the simple notes of an Egyptian shepherd’s pipe. Many studies (Campbell, 1991, 1996; Jordan, 1992; Kwami, 1996; Volk, 1998) have indicated the importance of a multicultural approach in the teaching and learning of music in North America and some other Western countries. As Swanwick (1999) points out, “customs and conventions differ.... [E]xposure to other cultures helps us understand something of our own (p. 22).” As such, the role of music education is to highlight the essential values and identities of various cultures, thereby providing experiences of deeper musical meaning in music that is widely accessible to the students.

In light of the above studies, it can be argued that music at the local, national, and global level is equally important. Local music represents the current cultural context; music of a nation signifies one’s cultural identity; and the study of world musics fosters the understanding of cultures around the world. It should be noted that, even when teaching Chinese music, there are differences of familiarity between local and national music. The original study highlights that Guangdong music is better received in Hong Kong than Jiangnan sizhu, which, though widely known throughout China, originated in Shanghai and its surrounding area. This is one of the many examples supporting the importance of teaching local musics that are often ignored simply because the music has been commonly known locally and often is less valued as a result. In addition, the teaching of world musics is not as commonly emphasized in Hong Kong as in many Western countries. The teaching of music in Hong Kong concentrates mainly on the teaching of Western classical music and thus the importance of an understanding the music of other cultures (other than Western classical) has not been well addressed. World musics are pertinent both to students’ overview of world musics and to their comfort and familiarity with the music of

their own country at both the local and national levels.

### **Embedding Academic Studies in Appreciation, Composition, and Performance**

The third dimension of the MMC Model draws attention to academic studies of music in appreciation, composition, and performance. In teaching music, this dimension addresses two issues: the first issue is embedding music history, theory, philosophy, and art theory in the teaching; and the second issue deals with a balance of appreciating, composing, and performing music. With regard to the first issue, such academic studies were regarded as the least important areas for inclusion in music teaching in the original study. The music teachers who participated pointed out that students considered the study of history, theory, and philosophy to be mainly academic in nature, and find these areas relatively unattractive and uninteresting.

The above-mentioned areas, however, are vital in enhancing students' understanding of the processes involved in appreciation, composition, and performance of music. The study of music should not merely stress the techniques and knowledge of the subject but also the intention of the composers and the wider philosophical issues involved. This is especially significant when studying music of different countries where historical backgrounds, as well as different philosophical ideas and theories of art, can have great impact on music appreciation, composition, and performance. It is proposed, therefore, that the teaching of these academic areas could be embedded into the activities of appreciating, performing, and composing music rather than taught as discrete areas. In line with this third dimension, music teachers have to be creative and flexible in designing their music programmes to include different aspects and varied activities. Students can be asked to participate not only in class discussions and in presentations, but to search outside of class for useful knowledge and information with regard to appreciating, composing, and performing music. However, in practice, the embedding of these aspects needs further experiment and investigation before it can be realized successfully.

Concerning the issue of engaging students in appreciation, composition, and performance, these three areas are clearly interrelated and thus the content of these activities should be designed holistically. Mills (1991) states that when students are

involved in these activities in a coherent way the boundaries between them disappear. Green (2003) also values an integration of these areas in formal education, which she finds is even a common practice of learning music among pop musicians. For Hallam (2001), learning music through these areas involves intellectual and technical processes that are complex and diverse. According to Swanwick (1994), these three activities reinforce one another and are an organizing principle for effective teaching. An approach that stresses the holism of these three activities has been emphasized by numerous other writers (Durrant & Welch, 1995; Hoffer, 1991; Plummeridge, 1991; Regelski, 1981; Winters, 1986) and in different music curriculum documents from Australia (Australian Education Council, 1994), the United Kingdom (Department for Education, 1995), and the USA (Blakeslee, 1994). However, in traditional practice, performance seems to dominate the music curriculum, especially in North America where performing groups like marching band play an important role in music education (Leung, 2003b). Thus, it is crucial to re-visit the need for balance in implementing these three music activities in school music programmes.

### **Integrating Elements of Culture in the Teaching of Music**

The fourth dimension proposed for the development of a new music curriculum is that it should be taught in the context of general culture. Music and culture are interrelated and inseparable. The teaching of music should entail integrating aspects of different cultural studies as a means of developing a greater depth of understanding and appreciation of music. Music is “intimately tied to social and cultural contexts and conditions (Swanwick, 1999, p. 32)” and “no aspect of music is capable of being understood independently of the wider gamut of social and cultural processes (Shepherd & Wicke, 1997, pp. 33-34).” These authors further emphasize that a viable understanding of either culture or music needs articulation of both aspects. Carroll (1994) underscores that the cultural roots of music are pervasive and should not be underestimated in the music curriculum. The teachers interviewed in the original study point out that disciplines supporting music education are numerous; they include history, literature, theories of art, philosophy, language, poetry, lyrics, art, painting, calligraphy, fashion, dance, drama, and many others. Although the

importance of incorporating other cultural elements into teaching music is acknowledged, it should be stressed that the aim of any integration with other areas of study must be to enhance students' interest in learning *music*, and to provide variety in the teaching of it. The integrity of music as its own cultural contribution should be preserved and further strengthened as a result of any integration.

In a special issue of the *Music Educators' Journal* (Wiggins, 2001), several writers highlight different aspects of the implementation of integrated/interdisciplinary programmes. Burton (2001) alerts readers to the problem of unsystematic sampling of knowledge, and the loss of territorial integrity in the implementation of integrated programmes. Ellis and Fouts (2001) also warn that there are both benefits and drawbacks in integration and that careful consideration is necessary in practice. Barrett (2001) proposes facilitating the integration of different disciplines from different perspectives of contextual consideration in order to uphold the integrity of music. In relation to this proposal, it should be understood that, as an art, music has value and integrity that stands alone in its own form, and that the integration of different disciplines is a means of teaching music effectively rather than an end in itself. Synder (2001) thus asserts the importance of considering the curricular goals of music when developing integrated programmes. Wiggins (2001) concludes that the key to developing a sound, integrated programme is to make sure that there is a strong, valid, concept-based music curriculum. Barrett, McCoy, and Veblen (1997) also affirm that an effective music programme should be interdisciplinary because "musical understanding draws upon many forms of knowing and understanding (p. 20)." Furthermore, the intimate relationship between music and culture should be highlighted in the implementation of any kind of interdisciplinary programme.

In building a sound, integrated programme, music teachers have to build a collaborative culture with teachers of other subjects in order to establish effective approaches for enhancing students' understanding of music and its cultural context. In return, teachers of these subjects can benefit from such collaborations through the more varied teaching approaches that can result. Besides collaborating with teachers of other disciplines, music teachers also need to upgrade their knowledge and

experience in other cultural areas relating to the teaching of music so they are more self-sufficient and independent in their applications of such integrated teaching. Students can not only learn and understand music better but their other studies as well. To facilitate learning, it is crucial that teachers adapt to different situations and are flexible in their choice of teaching methods. Again, the knowledge depth and understanding of music is still of central importance to students when teachers employ an integrated approach to the learning and teaching of music.

### **An Effective Implementation**

A successful implementation of the MMC Model (or any other education model) requires the concerted effort and interactive communication of the network of factors in a society. The original study identified that government policies and educational practices at different levels are the two major areas of influence on education in music. While curriculum planners typically have no control over these influences, taking them into consideration is important to the pragmatic success of a curriculum.

Government policies embrace education policy as well as certain cultural and mass media policies. Educational practices are already in place at different levels (tertiary, secondary, primary and early childhood education) and vary according to locale or nation. This study was conducted in Hong Kong, which is a small, highly compact and dynamic city. Government policies and its related funding policies are always implemented simultaneously and with high, direct, and sometimes immediate impact on the life of the people of Hong Kong. In other countries, where law does not stipulate curriculum, government policies may not have a direct or immediate effect on education. Even in a communist country like the People's Republic of China, implementation of curriculum is not as easy as one might assume due to the vast size of the nation and the diverse economic and cultural conditions in different provinces and regions. As a result, this discussion may not apply to countries where there are many social, economic, and political differences.

In addition to government policies, the interviewees highlighted the importance of the support of the community, economic prosperity, and political stability as basic to the success of education in music. As always, cultural subjects like music

experience cutbacks from economic depressions or political instabilities before other subjects. However, the development of culture and cultural education are not always directly related to economic prosperity and political stability. Thus, again, this discussion should not be generalized to all nations without consideration of the pragmatic issues.

### **Significance of Government Policies**

Government policies have a significant impact in the development of education in music. *Education* policy is the ‘inside factor’ that has a direct impact on the role of music in general education. *Cultural* and *mass media* policies are ‘outside factors’ that have a major impact on the social status of music and, thus, on the role of music in education. The original study identified education policy as one of the major influences for stimulating and promoting the development of education in music. Among all other policies, education policy is the pre-eminent source of influence due to its direct effect on education. With respect to the overall school curriculum, there is a need for a balance between academic and non-academic achievement in order that non-academic subjects like music are treated equally alongside academic subjects. The interviewees also stressed that cultural and non-academic subjects must be appropriately recognized in the curriculum if the status of music within the programme is to be raised. This may entail increasing the time given to music within the curriculum and, at the same time, ensuring that music is taught at all levels of schooling. Nevertheless, and importantly, a balance among musics has to be maintained in the curriculum regardless of the time available to music.

A cultural policy that recognizes music through performance, composition, and media broadcasts is crucial if it is to achieve the status in society that music deserves. Such a policy, further, should be developed for the long-term and should identify specific targets. With regard to media policy, it was suggested by interviewees that the market-oriented nature of the mass media and the issue of freedom of the press could inhibit the development and enforcement of an explicit policy emphasizing music and its education. Six operations are proposed for an effective implementation of the MMC model. They are: (1) The establishment of a long-term policy

facilitating the development of music; (2) an increase of performances and (3) career prospects in music; (4) the encouragement of new works by local composers; (5) the provision of awards and other forms of recognition for outstanding achievement in music; and (6) the broadcast of more television and radio programmes involving traditional, classical, and contemporary music. All of these will entail a high degree of collaboration among government and public agencies.

### **Education at Different Levels**

The shared and concerted effort of all levels of education is imperative for the development of education in music. Tertiary education is significant because of its direct impact on the education of pre-service and in-service music teachers. Secondary education should be supported by a strong foundation of early childhood and primary education.

At the tertiary level, there are four major issues. First, there is a need for a balance of local, national, and global music, between academic and practical knowledge, and between the teaching of the subject matter *per se* and the teaching of methodologies appropriate to its presentation in a school context. Second, in order to attract outstanding and talented students in music to study at the tertiary level, admission policy should be flexible enough to accept these students even if their academic achievement is below that normally required. Thus, scholarships and awards could be offered to attract talented students to the music teaching profession. Third, academics in tertiary institutions need to prepare suitable materials for publication for use by school students and teachers. Lastly, there is a need for tertiary institutions to provide updated professional development programmes for current music teachers, like the MMC Model for the teaching of music.

At the school level, learning activities could be conducted inside and outside of the classrooms. Both classroom activities and extra-curricular activities are crucial to students' education in music, and essential in providing a balanced music curriculum. School music education is far more than a curriculum 'subject' (Plummeridge & Adams, 2001). Many student activities are scheduled outside the normal school timetable. Moreover, the pre-eminent importance of the school principal, the

music teacher, and the students with respect to education in music should be recognized. Although not significant with regard to general classroom music, the authority of the principal is especially influential with respect to extra-curricular activities (in countries with general music classes) or performing activities (in North American countries) in music, both of which require substantial financial and human resource support. The principal's support is also vital with respect to awards and recognition of students, and to providing flexible scheduling, space provision, and other teaching resources for music activities. The importance of the music teachers with respect to the teaching of music is indisputable. Their academic and practical knowledge of music, and their positive attitude and enthusiasm with respect to teaching their students can have a significant effect on the quality of their teaching. Their education, accordingly, is of prime concern. It is essential that they keep abreast of developments in the many fields that concern their teaching. This may require in-service education, other forms of staff development, and teacher exchange activities in music. Furthermore, it is the students who will be the beneficiaries of a committed principal and teacher with respect to music. It is students whose interest in music must be aroused and sustained if there is to be a significant educational success, for they are the consumers of tomorrow.

Early childhood education is the foundation of schooling and education and, as such, should not be ignored in the teaching and learning of music. In order to facilitate effective learning, education in music should commence at the early childhood level, move through the primary and secondary levels, and, where applicable, into tertiary education. An overall plan for an education in music at all levels of education is essential if there is to be a significant change in the musical status quo of individuals and of society. The Model proposed here emphasizes the importance of government policies as well as of academics and educators at different levels of education. Overall, education in music is not only an educational issue but also a cultural issue. It requires the concerted effort of the entire community, with leadership and support from the government and education sector. In nations where government policy is a crucial factor, community leadership and/or school network collaboration will be of vital importance for the effectiveness of curriculum.

## Conclusion

The MMC model demonstrates a comprehensive approach to music curriculum planning that is adapted from the Chinese Music Curriculum Model, which, in turn, is based on research in the form of a questionnaire and interviews. The study pinpoints key issues in the teaching of music and considers from different perspectives important issues in music education curriculum design. The task of (a) teaching popular, traditional, and contemporary music, (b) with due consideration of local, national, and global level, (c) that encompasses the three major activities of appreciation, composing, and performance, (d) along with embedded knowledge in music theory, history, philosophy, and art theory, (e) while integrating various cultural subjects that enhance students' understanding of music—all these facets surely present a major challenge to any music educator! This challenge points to the need for changes to existing music curriculum thinking. As such, the implementation of this model depends not only on a change of music curriculums but also on a change in the perception of the music teachers and educators concerning the teaching of music at large. In addition, it is vital that educators at the tertiary level, especially those responsible for teacher education, take the lead in guiding future generations of teachers to take up the challenge of placing music in its rightful position. The implementation of the MMC Model can only be successful with good leadership and with much collaboration between teachers and experts in music. The MMC Model can also be adapted to music education at the early childhood, primary, secondary, and tertiary levels. Experimentation is necessary at both the tertiary and school level to achieve the four different dimensions covered by this model. The success of such change will surely be a breakthrough in music education. The model is relevant for the development of music and art education in countries around the world, but teachers and curriculum planners must proceed with careful consideration with respect to unique local needs.

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### **Biographical Information**

Dr. Chi Cheung Leung, educator and composer, received his education in Hong Kong, the USA, and Australia. Currently he is Senior Lecturer at The Hong Kong Institute of Education where he teaches music analysis, composition, and Chinese music. His research interests cover areas including curriculum development, cultural and education policy, extra-curricular activities, music composition and its pedagogy, issues concerning the teaching of traditional music and Chinese music, and technology in education. His articles have appeared in *Music Education Research*, *Finnish Journal of Music Education*, *British Journal of Music Education*, and *Asia-Pacific Journal for Arts Education*. His musical compositions have been performed in USA, Hong Kong, and Singapore. He has been the coordinator of the New Generation Composition Concert since 1998. He is also the coordinator and column editor of the Comparative Music Education feature initiated by the MayDay Group, and Vice-Chairperson of the Commission on Music in Cultural, Educational, and Mass Media Policies of the International Society for Music Education.