

Neokleous, R. (2009). *Civilizations meet in sound: Promoting intercultural dialogue through music education*. In L. Ioannides (ed.) *Proceedings of the Polis Citizenship Association: Conference "Citizenship-Globalization-Multiculturalism"*. p. 269-284.

Civilizations meet in sound: Promoting intercultural dialogue through music education

Rania Neokleous

Introduction

Music is one of the most expressive forms of human communication. However, it is not a universal language as it was long believed, but it consists of diverse musical practices or musics.¹ The musical language heard in a Cypriot playground differs vastly from the musical soundscape experienced in a village in South Africa, or in a Balinese church. People, therefore, do not immediately understand, appreciate, or enjoy the musics of other civilizations.² If we do not educate students to appreciate and understand a variety of other musical cultures, then they will probably be unable to understand an integral part of every civilization.

This essay will start with an overview of the basic premises of multicultural music education. Then, it will examine the status of multicultural music education in the Cypriot primary music curriculum, focusing on an analysis of the supported curriculum as this is expressed in the National Music Books.

Furthermore, it will present the rationale for introducing the contextual study of World musics as a means for intercultural dialogue, providing suggestions for the implementation of a multicultural music curriculum.

Basic tenets of multicultural music education

The early efforts in multicultural education began in the 1920s in countries characterized by diversity such as the United States. Multicultural music education grew in a path parallel to multicultural general education, and in the early days of its inception it was manifested mainly through the choice of singing and listening repertoire. At the turn of the twentieth century, repertoire for singing and listening perpetuated the music of the European classical canon along with some German folk melodies. After the 1920s, music educators began to incorporate in their teaching folk songs and dances initially from other western European cultures, and gradually from eastern Europe and Latin America. In the 1950s, with the developments in the discipline of ethnomusicology scholars began to question the notion of music as a "universal language", and gave equal value to all music traditions. Changes toward a truly multicultural perspective for music education came after the Tanglewood Declaration of 1967 which supported that music of all periods, styles, forms, and cultures belongs in the curriculum. The Tanglewood symposium launched an outgrowth of research and practice in multicultural music education, revealed through several scholarly publications and symposia such as the

¹ Anthony Palmer, "World Musics in Elementary and Secondary Music Education" (Ph. D. diss., University of California, Los Angeles, 1975) ; David J. Elliot, *Music Matters, A New Philosophy of Music Education* (NY: Oxford University Press, 1995).

² David J. Elliot, "Key Concepts in Multicultural Music Education," *International Journal of Music Education* 13, no.6 (1989): 11, 11-8.

1990 MENC symposium entitled “Multicultural Approaches to Music Education”. Internationally, multicultural music education programs are continuing to flourish in places as geographically distant as in Brazil, Norway, Japan and Australia. The International Society for Music Education further shows its support for multicultural music education through its Panel on World Musics.¹

Today, multicultural music education refers to the introduction of a broad spectrum of musics in the curriculum in a way that recognizes diverse student groups.² There is a concrete rationale of why a multicultural music education program should be developed. First, multicultural music education differentiates from approaches which imply that Western classical music is superior over all other musics. By doing so, a multicultural music program becomes a means of celebrating a diverse student population by honouring the music of their homelands.³ In addition, bringing the students in contact with a rich array of musics builds a sensitivity and understanding to cultural differences and promotes a dialogue between civilizations.⁴ Many are the musical gains from adopting a multicultural approach in music education. Since music ceased to be considered a universal language, one cannot be a well rounded musician if he/she is only defined within the music of one culture.

In the last decade, music education has begun a systematic attempt to address the major issues that have arisen from this multicultural perspective. A first issue has been to decide what music traditions to include in the curriculum. Should we choose cultures that are represented in the classroom, or choose musics that give completely different experiences? Several models for selecting repertoire have been suggested and analyzed.⁵

As music educators strived to find songs and listening examples from other civilizations, they stumbled upon recordings and transcriptions of ambiguous quality: an Arabic maqam would be played on a well-tempered instrument such as the piano, or the same folk song would be found with several different melodies and lyrics. The matter of authenticity, therefore, arose to perplex educators’ choices of repertoire. In the latest scholarly discourse, authenticity can be maintained by securing as many of the following parameters: the recording or notation have been provided by a traditional musician, traditional instruments are being used, the lyrics are in the original language with a pronunciation guide and a translation in the students’ language, if there is a dance, game, movement, is it explained thoroughly, and the cultural context is given.⁶

¹ For a detailed examination of the history of multicultural music education look in Terese M. Volk, *Music Education and Multiculturalism: Foundations and Principles* (New York: Oxford University Press, 1998).

² Peter Dunbar-Hall, “The Ambiguous Nature of Multicultural Music Education: Learning Music through Multicultural Content, or Learning Multiculturalism through Music,” in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 57-69.

³ Bennett Reimer, “The Need to Face the Issues,” in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 3-11.

⁴ Barbara Andress, “Multicultural Music in Early Childhood,” In *Music for Young Children* (Fort Worth: Harcourt Brace & Company, 1998), 195.

⁵ Elliot, Key Concepts in Multicultural Music Education, 11-8.

⁶ Ellen McCullough-Brabson, “Early Childhood Multicultural Music Education,” in *Readings in Early Childhood Music Education*, ed. Barbara L. Andress and Linda Miller Walker (Reston, VA: MENC, 1992), 75-91.

Several scholars stress the importance of choosing music that is representative and accepted by the culture.¹ Even if this idea seems obvious, the matter of choosing representative repertoire requires deep investigation. For example, in Cyprus one of the best-known American folk songs is the song “Oh Susanna”. I was greatly shocked when an American colleague pointed out that “Oh Susanna” not only is not a representative folk song but it also has negative cultural connotations because of its use in the Minstrel Shows. Therefore it is important to consult “culture bearers” (practicing musicians educated in a particular culture) to secure that the chosen musical selections is integral and meaningful to the culture’s tradition.²

How to teach world musics has also been a growing issue. Scholars have suggested that in order to retain the authenticity of the musical selection when teaching, the culture’s method of transmission and learning processes should be used.³ Very important has also been the presentation of the music selection’s social, political, and historical context, as this context affects the experience that the music work evokes.

Music Education Curriculum and Multiculturalism in Cyprus

How these global developments in multicultural music education have been manifested in Cypriot education? The second part of the paper will present the Cypriot Primary Music Education Curriculum and analyze it in reference to the basic tenets of multicultural music education

Primary education in Cyprus currently follows the guidelines of the 1997 Legislation for Basic Education.⁴ Music is a statutory subject for every primary grade, taught for two forty minute periods per week. The learning objectives in music are specified by the National Primary Music Curriculum, which was developed by the Ministry of Education and Culture in 1996. The method used to organize the subject matter of the music curriculum is *The Materials Approach* where the curriculum is built around the materials used during instruction.⁵ According to *The Materials Approach*, the the National Music Curriculum is expressed through the National Primary Music Books (NEMB) first published in 1995 by the Bureau of Curriculum Development of the Ministry of Education and Culture. The NEMB series consist of one Student Book and one Teacher Book for each of the six primary grades.

Among the thirteen overarching aims of the primary music curriculum there are three aims relevant to multicultural music education. According to the music curriculum, students should: a) come in contact and appreciate good musical examples, b) experience, respect and love the Greek Cypriot music tradition, c) appreciate the music

¹ See for example the interviews of Patricia Shehan Campbell with renowned ethnomusicologists on the matter of repertoire selection in the publication *Music in Cultural Context: Eight Views on World Music Education* (Reston, VA: MENC, 1996).

² Bryan Burton, “Weaving the Tapestry of World Musics” in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 57, 161-85.

³ Anthony Palmer, “On a Philosophy of World Musics in Music Education,” in *Critical Reflections on Music Education*, ed. Lee R. Bartel and David J. Elliott (Toronto: Canadian Music Research Centre, University of Toronto, 1996), 140.

⁴ Ministry of Education and Culture of the Cyprus Republic, Department of Elementary Education. Legislation Regarding the Operation of Public Elementary Schools Κ.Δ.Π. 233/97. Available from <<http://www.moec.gov.cy/nomos/nomo21.htm#Γύροι>> . [20 August, 2007]

⁵ Joseph A. Labuta, and Deborah A. Smith, *Music Education: Historical Contexts and Perspectives* (New Jersey: Prentice Hall, 1997).

heritage of other civilizations.¹ In order to examine how these three general aims are supported in the National Books, the content of the National Music Books for Grades 1-6 was analyzed based on their song repertoire and listening selections. A total of one hundred and fourteen songs has been organized depending on their type (folk song, art song, newly composed children's song) their origin, language, tonality and meter. Similarly, a total of two hundred and fourteen listening selections included in the accompanying CDs for the music books were analyzed according to the type of each selection (classical, folk music, Greek art music, Byzantine music, and musical). Moreover, the author looked for any background information provided about the songs and listening material, as well as any methodological suggestions for presenting them to students that would show a connection with multicultural education.

Song repertoire in the supported curriculum

As seen in Table 1 the data acquired from the NEMB seem encouraging at first, with various song types represented. An emphasis in folk traditions can be detected, since 59.65% of the songs in the books are folk songs, with 37.72% of the total percentage being Greek and Cypriot folk songs and 21.93% being folk songs from other countries. Other types of songs are also incorporated in the NEMB, especially newly composed children songs in Grades 1 through 4 and several Greek art songs in Grade 6. The song repertoire of Grades Three, Four and Five is composed predominantly by Greek and Cypriot folk songs, comprising more than 57% of the repertoire in each Grade.

Nonetheless, a more careful examination of the data reveals several shortcomings. Even though the total percentage of non-Greek folk songs in the six Grades is substantial (21.93%), these songs do not follow a balanced distribution across the books. More specifically, 18 out of 25 (72%) of the non-Greek folk songs can be found only in Grades 1 and 2, while Grade Four, for example, contains no folk songs from other cultures .

Another limitation of the song repertoire stems from the fact that the non-Greek folk songs in the NEMB represent, with one exception, only European song traditions. As Table 2 shows, out of the 25 non-Greek folk songs, 10 (40%) songs come from Germany and 3 (12%) songs come from France. Poland, Norway and Britain, are represented with two songs each, while Belgium, Hungary, Romania, and Austria with one song. The only non-European folk song is the song KumBaYa from the West Indies in Grade 2.

Moreover, with the exception of KumBaYa, none of the folk songs is presented, at least partly, in the original language. All songs have been translated into Greek, and there is no indication that the translation keeps a connection with the song's original story, theme or meaning. For example, the song "The Bell" found in Grade B, follows the melody of the French tune Frere Jacques, but has no resemblance in meaning. Similarly, the Greek lyrics to KumBaYa do not keep the spiritual character of the song, whose lyrics allegedly are based on the words "come by here, my lord" pronounced as "KumBaYa ma lord" in the heavy accent of the African-American Gullah people in North Carolina.²

Some inaccuracies concerning the origins of a few songs can be found. For example, the song KumBaYa is listed as a song from West Indies, a group of islands that extends in an arc from southern Florida to the coast of Venezuela. However, latest studies support that KumBaYa originated from the Gullah, a community of African Americans living in South Carolina and Georgia in the United States. Moreover, the song "Clap

¹ Bureau of Curriculum Development: Ministry of Education and Culture of the Cyprus Republic. *National Curriculum of Elementary Education (in Greek)* (Nicosia: Press of the Cyprus Republic, 1996) .

² James F. Leisy, *The Folk Song Abecedary* (New York: Hawthorn Books, 1966).

your hands” is listed as a Greek folk song, but it is considered a universal children’s song, probably of British origin.

A severe limitation in the presentation of all folk songs in the books is the absence of any background information regarding the songs’ context, origin, translation, or meaning. With such information lacking, the music teacher does not have any indication on the music tradition behind the song. For example, Grade 3 contains a song called “Little Waltz” based on a Viennese melody. In the student books there is a brief one-paragraph reference to Waltz history and a mention to Johann Straus, but there is no reference to the lyrics of the particular song or to the instruments that would accompany such a composition. For most other songs, such as the song “Kazatsok”, there is no information about the music tradition of the song whatsoever in neither the student book nor the teacher book.

The lack of background data seems especially unfortunate in the units on Greek and Cypriot folk music. In Grade 3, for instance, there is a unit on Cypriot Folk music that includes four Cypriot folk songs in 5/8 meter. Nonetheless, there is no information on the function of each song, information that might have enhanced students’ understanding of the songs. For example, the song Agia Marina is a traditional lullaby dedicated to St. Marina, the protector saint of children and Moiroloi is a gloomy lament. Except Agia Marina, the other three song lyrics appear incomplete, with only the first verse presented, thus not allowing students to comprehend the inherent meaning of each song.

Similar lack of contextual information is found in reference to the traditional 7/8 meter Greek dance – song form called Kalamatianos. The five Kalamatianos folk songs contained in Grade 3 and the eight Kalamatianos folk songs in Grade 4 all have a particular meaning related to Greek culture of the past century. For instance, the song “Gerakina” tells the true story of a girl who fell in a well while fetching water for her family, while “Aigiotissa” refer to courting in the old days where weddings in many cases were pre-arranged by parents, and it was often that two young people would fall in love but not be able to marry each other. Unfortunately, the teacher book for each Grade does not contain any data related to the songs’ context. All songs seem to be presented as an a-cultural phenomenon, something that happens in a vacuum.

A positive element of the music books are the interesting illustrations for each song, especially the Greek folk songs, showing scenes from Greek culture, traditional costumes from different eras, and activities of everyday life.

Listening Repertoire in the supported curriculum

Table 3 gives an overview of the types of suggested listening repertoire in the NEMB. A strong emphasis on Western classical music can be traced, since classical music comprises 87.85% of the suggested listening material, and it is the predominant genre in every grade. Greek art music ranks second in prominence consisting 9.35% of the listenings; however, 70% of this genre is found in Grade 6. Examples of folk music, both Greek folk music and folk music of other countries, are rare and comprise a mere 1.87% of the listenings, a total of four examples in two hundred and fourteen listening selections. The only folk music selection from another country in the whole six grades is the American folk song “Go tell aunt Rhody”. However, this selection is presented in an instrumental version played by a piano, without any of the traditional instruments or the vocal inflections used in this musical culture.

Some contextual information regarding the listening selections is given only in Grade 6, in which the curriculum focuses on an overview of music history. Nonetheless, the textbook examines only the history of Western classical music, with particular emphasis on 20th century Greek and Cypriot classical composers. An exception of folk music example is a brief five-line reference to the Cypriot dance suite, found in Unit 3. However, there is no discussion on how this dance originated, and how it is embedded in the Cypriot culture.

Discussion of results

Even though the overarching goals of the primary music curriculum address the need to familiarize students with the music of other civilizations, this goal does not seem to be promoted by the National Music Books. As shown earlier, despite the inclusion of several folk songs in the National Primary Music Books, the majority of them are melodies of songs from the predominant western European musical cultures, such as Germany and France. The songs are all translated in Greek, a reminiscence of “musical tourism” that was observed in the United States during the 1920s.¹ Moreover, the music listening curriculum stresses heavily Western classical music; Listening selections consist predominantly of strictly Western classical music. Traditional Greek and Cypriot music is underrepresented and music selections from Non-European cultures (Africa, Middle East, Far East) are absent. This reveals an assimilationist music curriculum ideology, identifiable by its exclusive concern with the major musical styles of the Western European ‘classical’ tradition.²

The goal of familiarizing students with the song tradition of Cyprus and Greece seems to be somewhat addressed, judging from the substantial percentage of Greek and Cypriot songs found in the National Music Books. Nonetheless, all songs in the music books are presented without a cultural context that would make them more meaningful to students.

The current practice of including songs from other cultures translated, and cleansed from their tonal and rhythm irregularities is unacceptable, because if the music has been altered then it begins to lose its ability to carry that culture’s messages.³ Moreover, the alienation of music from its context prohibits the learner from experiencing the cultural meaning of each musical selection. Humans make music in social and cultural contexts, and unless this context is presented an important element of the music is lost.⁴

Multicultural Music Education: the answer to cultural understanding

This paper has shown that the supported primary curriculum of Cyprus currently perpetuates a Western classical ideology. Even though there has been an effort to include at least songs from other traditions, those have been limited to European nations and have been presented without any attempt to present them as an inseparable part of a culture.

Recent data show that a substantial number of immigrants has arrived in the island from many parts of the world (mainly countries of Eastern Europe and England), thus altering the once homogeneous Greek-Cypriot population in public schools. The total amount of non-Greek-speaking students attending Cypriot public schools in the year

¹ Patricia Shehan Campbell, “Music education in a time of cultural transformation,” *Music Educators Journal* 89, no. 1 (2002): 27-32.

² David J. Elliot, “Key Concepts in Multicultural Music Education,” *International Journal of Music Education* 13, no.6 (1989): 15, 11-8.

³ Anthony J. Palmer “World Musics in Music Education: The Matter of Authenticity,” *International Journal of Music Education* 19 (1992): 32-40.

⁴ Victor C. Fung, “Experiencing World Musics in Schools: From Fundamental Positions to Strategic Guidelines”, in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 187-204.

2003-2004 is 3158 in a total student population of 58 524.¹ With this number accounting for more than 5% of the student population, the need to apply principles of intercultural education in the Cypriot school system becomes ever more pertinent.

Moreover, since Cyprus is currently a member of the European Union, the focus of education should be shifted to prepare students for a democratic and pluralistic society. Thus ethnocentric and monocultural elements should be alleviated from the schools. It is therefore necessary for Cypriot education to be oriented towards an intercultural focus that connects Cypriot traditions with the traditions of other communities, that promotes tolerance and understanding between different populations, and that includes the Turkish Cypriot community.²

It is the author's belief that music education with a multicultural emphasis can serve greatly the proposed focus in intercultural education. Considering especially the tension between the Turkish-Cypriot and the Greek-Cypriot communities in the island, multicultural music education might be a catalyst in shaping a common future.

Because music symbolizes and embodies many aspects of culture, performing and listening to music of a culture other than one's own may contribute to a deeper understanding and acceptance of that culture-knowledge that transcends communication through words alone. If understanding is a key to tolerance, then music education can take an active role in building bridges between groups and possibly contribute to their peaceful coexistence.³

It seems as a logical suggestion, therefore, that elements of the musical traditions of immigrant groups be taught in the schools and an instructional dialogue with music educators from the Turkish community be initiated.⁴ In this perspective, a multicultural approach in music education will not only become a vehicle for intercultural dialogue but also provide students with a meaningful context to develop musically. By learning about music from other cultures students will not only acquire a deeper understanding of musical structures but also appreciate the music of their culture more, because they will realize all the elements that each music tradition shares with other musics as well as what makes it unique.⁵

Do we want our students to have the richest music experiences possible or do we want to restrict them in simply one viewpoint of the world's musical mosaic? Do we want them to reject any musical example they do not understand or approach it with awe and fascination? Since music is multicultural, music education must also be multicultural, and this approach for education should begin from the primary school. Research has shown that when students gain a positive attitude toward one foreign music, and are able to perform and listen intelligently to that music, they become more

¹ Committee on Educational Reform, *Democratic and Humanistic Education in European Cyprus: Perspectives for reconstruction and renovation* (in Greek). 2004. Available from < <http://www.moec.gov.cy/metarithmisi/f4.htm> > [2 August 2007]: 286.

² Suggestions for incorporating the music of immigrants in the Cypriot curriculum have been offered in a 2004 Reform proposal, conducted by an appointed panel of experts. For more details look in: Committee on Educational Reform, *Manifesto of the Educational Reform* (in Greek), 2004. Available from < <http://www.moec.gov.cy/metarithmisi/f4.htm> > [2 August 2007]: 4.

³ Mary Goetze "Preparing Teachers for a Multicultural World." in *Music Education at the Edge: Needs, Identity and Advocacy*, ed. Sam Leong and Glenn Nierman (Western Australia: ISME Commission for Music in Schools & Teacher Education, 1998), 92.

⁴ Committee on Educational Reform, *Democratic and Humanistic Education in European Cyprus*, 117.

⁵ William Anderson and Patricia Shehan Campbell, ed., *Multicultural Perspectives in Music Education*, 2d ed. (Reston, VA: Music Educators National Conference, 1996), 5.

flexible in their attitudes toward other unfamiliar musics.¹ Each society has a unique musical system, related to the character of its culture.² It seems imperative then, to accept the intrinsic value of each music and try to develop a music program in world perspective.

A model for a Multicultural Music Education Curriculum in Cyprus

Based on the rationale supported earlier, it seems appropriate that the Cypriot National Music Curriculum should be revisited in order to embrace the basic tenets of multicultural music education. The proposal below for developing a multicultural music curriculum in Cyprus has been adapted from the concepts of modified and dynamic multiculturalism, proposed by Elliot³ based on Pratte's typology of multicultural ideologies. According to the principles of modified multiculturalism, several musics should be included in the curriculum, often selected on the basis of geographical boundaries, ethnicity, or religion. The musics should be frequently compared and contrasted in their approaches to musical elements, or roles in society, and taught through the accepted teaching methodology of each culture. Unlike modified multiculturalism, the proposed curriculum should avoid using a strictly western aesthetic, and move to dynamic multiculturalism, where musical concepts original to each culture replace western aesthetic notions of beauty. Teachers should be given the freedom to include the widest possible range of world musics, and help students to function in a variety of musical systems

Therefore, the curriculum should be restructured to include a more meaningful repertoire from around the world. Under modified multiculturalism, the starting point will be the cultures that are closer to the Cypriot culture, along with cultures that are represented in the student population. In this perspective, students in Grade One should be introduced to Greek and Greek-Cypriot music for children as well as to selected examples from western music.

In Grade Two, music that has helped to shape Cypriot music (such as Middle Eastern music) will be examined. As said earlier, due to political situations and historical hostility no trace of Turkish and Middle Eastern music is currently represented in the Cypriot music curriculum. In the prospect of ameliorating the past enmities between the Greek-Cypriot and Turkish-Cypriot communities of Cyprus, music of Middle Eastern and especially Turkish origin should be studied. The realization that Greek-Cypriot and Turkish-Cypriot music share much more similarities than differences could be the catalyst in creating confidence between the two communities.

Western music, having also influenced Cypriot music, will continue to be studied concurrently with traditional music starting in Grade 3. Moreover, elements from the musical traditions of some immigrant communities should be introduced. The music teacher should be given the opportunity to choose among the music traditions represented in his/her school community. In Grades Four and Five the multicultural approach would move on to cultures more distant to Cyprus, such as Chinese and African Music, so that students will be able to understand the common features shared by all music and the characteristics that make them differ. The music spectrum of Grade 6 will be focused on American idioms such as blues and jazz since they so strongly connect with the music that Cyprus youth listens and enjoys.

¹ McCullough-Brabson, *Early Childhood Multicultural Music Education*, 76.

² Bruno Nettl, *Excursions in World Music*, 3d ed. (New Jersey: Prentice Hall, 2001), 11.

³ Elliot, *Key Concepts in Multicultural Music Education*, 11-8.

The revision of the National Curriculum should be followed by a new publication of the National Music Books. Representative singing and listening selections from the chosen cultures should be included along with their translation, pronunciation guide and contextual information. Additionally, the teachers' book should become more practical by suggesting teaching approaches that correspond to each culture.

Reforms in teacher education and in-service training should also be considered. Research has shown that most teachers feel inadequate about teaching music with a multicultural emphasis.¹ Therefore, music education methods classes and in-service seminars should be offered that equip teachers with representative materials from world cultures, and train them in teaching methods that are coherent with each culture's musical system.² The ultimate purpose will be to develop teachers who are open to all music traditions and are also competent in at least two different musical systems, hence teachers who are bimusical.³

The reconstruction of the Cypriot curriculum will heighten the need for cooperation of music teachers and ethnomusicologists.⁴ In this respect, the Cyprus Musicology society has been supporting research in ethnomusicology, and they could be a valuable resource. Ethnomusicologists will be able to assist the music teachers in choosing representative repertoire from the different cultures, and maintaining teaching practices that are authentic.

Coda

This paper has shown that despite some indications for multicultural music education in the National Elementary Curriculum in Cyprus, the Cypriot elementary music books that support the curriculum include only limited resources for the teaching and learning of World musics. A reorientation of the music curriculum is needed in order to promote respect and understanding for all music cultures and prepare students for a multicultural society. The proposed model for modified-dynamic multicultural music curriculum incorporates musics of different regions, including the music of immigrant populations, and approaches instruction in a way that honours the learning procedures of each civilization.

Acknowledging the rising cultural diversity of Cypriot society, and the need to build a music education programme that promotes cultural understanding is undeniably a big step toward making educational practices better. A reconstruction of the music curriculum under a multicultural emphasis will initiate a dialogue between the civilizations that coexist in the island and will help students understand that each music tradition is different yet it is equally beautiful and fascinating.

Bibliography

¹ Terese M. Volk, "Multiculturalism: Dynamic Creativity for Music Education," in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 25, 15-29.

² Burton, *Weaving the Tapestry of World Musics*, 170.

³ Anthony Palmer J. "Multicultural Music Education: Pathways and Byways, Purpose and Serendipity," in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 31-53.

⁴ Milagros Agostini-Quesada, "Teaching Unfamiliar Styles of Music," in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC, 2002), 139-59.

- Agostini Quesada, Milagros. "Teaching Unfamiliar Styles of Music." In *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer, 139-59. Reston, VA: MENC, 2002.
- Anderson, William and Patricia Shehan Campbell, ed. *Multicultural Perspectives in Music Education*, 2d ed. Reston, VA: Music Educators National Conference, 1996.
- Andress, Barbara. "Multicultural Music in Early Childhood." In *Music for Young Children*. Fort Worth: Harcourt Brace & Company, 1998.
- Bureau of Curriculum Development: Ministry of Education and Culture of the Cyprus Republic. *National Curriculum of Elementary Education (in Greek)*. Nicosia: Press of the Cyprus Republic, 1996.
- Burton, Bryan. "Weaving the Tapestry of World Musics." In *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer, 161-85. Reston, VA: MENC, 2002.
- Byo, Susan J. "Classroom Teachers' and Music Specialists' Perceived Ability to Implement the National Standards for Music Education." *Journal of Research in Music Education* 47, no. 2 (1999): 111-23.
- Campbell, Patricia Shehan. *Music in Cultural Context: Eight Views on World Music Education*. Reston, VA: MENC, 1996.
- Campbell, Patricia Shehan. "Music education in a time of cultural transformation." *Music Educators Journal* 89, no. 1 (2002): 27-32.
- Committee on Educational Reform. *Democratic and Humanistic Education in European Cyprus: Perspectives for reconstruction and renovation (in Greek)*. Available from < <http://www.moec.gov.cy/metarithmisi/f4.htm> > . [2 August, 2007]: 2004
- Committee on Educational Reform. *Manifesto of the Educational Reform (in Greek)*. Available from < <http://www.moec.gov.cy/metarithmisi/f4.htm> > . [2 August, 2007]: 2004
- Dunbar-Hall, Peter. "The Ambiguous Nature of Multicultural Music Education: Learning Music through Multicultural Content, or Learning Multiculturalism through Music." In *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer, 57-69. Reston, VA: MENC, 2002
- Elliot, David J. "Key concepts in Multicultural Music Education." *International Journal of Music Education* 13, no.6 (1989): 11-8.
- Elliot, David J. *Music Matters, A New Philosophy of Music Education*. New York: Oxford University Press, 1995.
- Fung, Victor C. "Experiencing World Musics in Schools: From Fundamental Positions to Strategic Guidelines." In *World Music and Music Education: Facing the issues Issues*, ed. Bennett Reimer, 186-98. Reston, VA: MENC, 2002.
- Goetze, Mary. "Preparing Teachers for a Multicultural World." In *Music Education at the Edge: Needs, Identity and Advocacy*, ed. Sam Leong and Glenn Nierman, 92-5. Western Australia: ISME Commission for Music in Schools & Teacher Education, 1998.
- Labuta, Joseph A., and Deborah A. Smith. *Music Education: Historical Contexts and Perspectives*. New Jersey: Prentice Hall, 1997.
- Leisy, James F. *The Folk Song Abecedary*, New York: Hawthorn Books, 1996.
- McCullough-Brabson, Ellen. "Early Childhood Multicultural Music Education." In *Readings in Early Childhood Music Education*, ed. Barbara L. Andress and Linda Miller Walker, 75-91. Reston, VA: MENC, 1992.
- Ministry of Education and Culture of the Cyprus Republic, Department of Elementary Education. *Legislation Regarding the Operation of Public Elementary Schools K.A.II.233/97*. Available from <<http://www.moec.gov.cy/nomos/nomo21.htm#Τύποι>> . [20 August, 2007]
- Nettl, Bruno. 2001. Introduction: Studying Music of the World's Cultures. In *Excursions in World Music*. 3d edition, 1-18. New Jersey: Prentice Hall.

- Palmer, Anthony J. "World Musics in Elementary and Secondary Music Education." Ph. D. diss., University of California, Los Angeles, 1975.
- Palmer, Anthony J. "World Musics in Music Education: The Matter of Authenticity." *International Journal of Music Education* 19 (1992): 32-40.
- Palmer, Anthony J. "Multicultural Music Education: Pathways and Byways, Purpose and Serendipity." In *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer, 31-53. Reston, VA: MENC, 2002
- Reimer, Bennett. "The Need to Face the Issues." In *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer, 3-11. Reston, VA: MENC, 2002.
- Volk, Terese M. *Music Education, and Multiculturalism: Foundations and Principles*. New York: Oxford University Press, 1998.
- Volk, Terese M. "Multiculturalism: Dynamic Creativity for Music Education." In *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer, 15-29. Reston, VA: MENC, 2002.

Table 1 *Song Types in the Elementary Music Books*

Song Types	Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
		%		%		%		%		%		%		%
Greek Folk	-	-	6	28.57	10	47.62	11	57.89	8	72.73	-	-	35	30.70
Cypriot Folk	1	5.56	-	-	5	23.81	-	-	2	18.18	-	-	8	7.02
Other Folk	7	38.89	11	52.38	1	4.76	3	15.79	-	-	3	12.50	25	21.93
Greek Art	-	-	-	-	-	-	1	5.26	-	-	11	45.83	12	10.53
Byzantine	-	-	-	-	-	-	-	-	-	-	6	25	6	5.26
Newly comp.	10	55.56	4	19.05	5	23.81	3	15.79	1	9.09	-	-	23	20.16
Other art	-	-	-	-	-	-	-	-	-	-	4	16.67	4	3.51
<i>Total Songs</i>	<i>18</i>		<i>21</i>		<i>21</i>		<i>19</i>		<i>11</i>		<i>24</i>		<i>114</i>	

Table 2 *Represented Countries in the Folk Song Repertoire*

<i>Represented Countries</i>	<i>Grade 1</i>	<i>Grade 2</i>	<i>Grade 3</i>	<i>Grade 4</i>	<i>Grade 5</i>	<i>Grade 6</i>	<i>Total</i>
1. Germany	4	4	-	2	-	-	10
2. France	1	1	-	1	-	-	3
3. Belgium	1	-	-	-	-	-	1
4. Hungary	1	-	-	-	-	-	1
5. Romania	-	1	-	-	-	-	1
6. Poland	-	2	-	-	-	-	2
7. Norway	-	1	-	-	-	1	2
8. Britain	-	1	-	-	-	1	2
9. West Indies	-	1	-	-	-	-	1
10. Austria	-	-	1	-	-	-	1
11. Russia	-	-	-	-	-	1	1

<i>Total of Non- Greek Folk songs</i>	<i>7</i>	<i>11</i>	<i>1</i>	<i>3</i>	<i>0</i>	<i>3</i>	<i>25</i>
---	----------	-----------	----------	----------	----------	----------	-----------

Table 3 *Listening Repertoire in the Elementary Music Books*

<i>Type of Listening</i>	<i>Grade 1</i>		<i>Grade 2</i>		<i>Grade 3</i>		<i>Grade 4</i>		<i>Grade 5</i>		<i>Grade 6</i>		<i>TOTAL</i>	
		%		%		%		%		%		%		%
Classical	14	93.33	23	88.46	21	91.30	27	90.00	35	89.74	68	83.95	188	87.85
Greek Folk	-		1	3.85	1	4.34	1	3.33	-		-		3	1.40
Other Folk	1		-		-		-		-		-		1	0.47
Greek Art Music	-		2	8.69	1	4.34	2	6.66	1	2.56	14	17.28	20	9.35
Musical	-		-		-		-		2	5.13	8	9.88	10	4.67
New Age	-		-		-		-		1	2.56	2	2.47	3	1.40
Byzantine	-		-		-		-		-		2	2.47	2	0.93
<i>Total</i>	<i>15</i>		<i>26</i>		<i>23</i>		<i>30</i>		<i>39</i>		<i>81</i>		214	