Music, Education, and Australians of East Asian Heritage: A Multiple Case Study

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A thesis submitted to fulfil requirements for the degree of
Doctor of Philosophy

The research reported in this thesis was supported by the award of a
Research Training Program scholarship

Sydney Conservatorium of Music
The University of Sydney

January 2025

Statement of Originality

This is to certify that the research presented in this thesis is my own work. I have not submitted this material, either in full or in part, for a degree at this or any other institution.

I certify that the intellectual content in this thesis is the product of my own work and that all assistance I received in preparing this thesis and sources have been acknowledged.

Name: Wang Ke
Signature:

Date: 18 January 2025

Authorship Attribution Statement

Thesis including publications

The article in Chapter 1 of this thesis is published as Wang, K., & Webb, M. (2023). "Seeking best practice: A systematic review of literature on Chinese music teaching and learning in Western classroom contexts". *International Journal of Music Education*. https://doi.org/10.1177/02557614231175988. I conceived the study and subsequently co-designed it with the co-author. I took the lead in analysing data and writing various drafts of the MS. The co-author provided feedback according to which subsequent revisions were made and editorially contributed to smoothing and refining the final MS for publication submission.

The article in Chapter 2 of this thesis has been accepted by the *British Journal of Music Education* for publication as: Wang, K., & Webb, M. (Forthcoming). "East Asian-Australian preservice and early career music teachers and their heritage music in New South Wales schools: A case study". I co-conceived and co-designed the study with the co-author. I collected and transcribed all the data. I also took the lead in analysing and coding the data and writing various drafts of the MS. The co-author provided feedback according to which subsequent revisions were made and editorially contributed to smoothing and refining the final MS for publication submission.

The article in Chapter 3 of this thesis has been submitted to the journal *Music Education Research* for publication as: Wang, K., & Webb, M. (Under review). "Musical parenting attitudes and practices and homeland music identification among East Asian-Australian families living in Sydney". I co-conceived and co-designed the study with the co-author. I collected, transcribed, and in some instances translated the data. I also took the lead in analysing and coding the data and writing various drafts of the MS. The co-author provided feedback according to which subsequent revisions were made and editorially contributed to smoothing and refining the final MS for publication submission.

The article in Chapter 4 of this thesis has been accepted by the *International Journal of Music Education* for publication as: Wang, K., & Webb, M. (Forthcoming). "Chinese music in Sydney, Australia, and new modes of transmission: A case study of a community conservatory". I co-conceived and co-designed the study with the co-author. I collected, transcribed, and translated all the data. I also took the lead in analysing and coding the data and writing various

drafts of the MS. The co-author provided feedback according to which subsequent revisions were made and editorially contributed to smoothing and refining the final MS for publication submission.

Conference presentations relevant to this thesis

In the process of conducting research for the above-named articles, I prepared conference papers in which I shared the preliminary findings. This enabled me to deal systematically with the data as they were collected, transcribed, and coded, and to receive feedback that was useful in drafting the articles for publication. The paper titles and conferences or symposia are listed below in reverse chronological order. Their relationship to the completed journal articles is evident from the titles, although as can also be seen, these were refined and revised. I list these to show an aspect of the genealogy of three of the publications on which this thesis is based.

Wang, K. (2023). Chinese instrument tuition in Sydney, Australia: A case study of community music teachers' experiences and perceptions [Paper presentation]. Chinese Studies Association of Australia 18th Biennial Conference 2023, Sydney, Australia.

Wang, K. (2023). East Asian-Australian music teacher identity and teaching East Asian music in New South Wales schools [Paper presentation]. Australian Society for Music Education XXIV National Conference, Sydney, Australia.

Wang, K. (2023). Prospects of diversifying classroom content among East Asian Australian preservice and early career music teachers [Paper presentation]. Music Education Division Seminar, Sydney Conservatorium of Music, The University of Sydney.

Wang, K. (2022). Prospects of diversifying classroom content among East Asian Australian preservice and early career music teachers [Paper presentation]. Graduate Research Symposium, Sydney Conservatorium of Music, The University of Sydney.

Wang, K. (2022). The Representation of Chinese Music in Western Classroom Contexts: A Systematic Literature Review [Paper presentation]. Graduate Research Symposium, Sydney Conservatorium of Music, The University of Sydney.

Wang, K. (2022). The Representation of Chinese Music in Western Classroom Contexts: A Systematic Literature Review [Paper presentation]. Trinity Laban Postgraduate Research in Music Education Symposium, Trinity Laban Conservatoire of Music and Dance.

Wang, K. (2021). The Representation of Chinese Music in Western Classroom Contexts: A Systematic Literature Review [Paper presentation]. Music Education Division Seminar, Sydney Conservatorium of Music, The University of Sydney.

Attestation of Authorship Attribution

As supervisor for the candidature upon which this thesis including publications is based, and second author of the four publications listed above, I can confirm that the authorship attribution statement above is correct.

Supervisor Name: Michael Webb
Signature:

Date: 18 January 2025

Acknowledgments

This thesis marks the end of a long and memorable journey. I would not have been able to do this work without the wonderful people who generously gave me their time, knowledge, experience, encouragement and inspiration.

I would like to extend my deepest gratitude to my principal supervisor Associate Professor Michael Webb. He provided me with excellent opportunities and advice in writing my thesis, and he also spent a significant amount of time reviewing my papers and providing me with constructive feedback to help me better my work. Without his patient guidance and insightful navigation, my experience at the University of Sydney would not have been as fulfilling, both academically and personally. It is a lifetime honor to be his student. I look forward to continuing our collaborations following the publication of this thesis. I would also like to especially thank him for his editorial assistance with the thesis.

I have enjoyed the encouragement of several other staff at the Sydney Conservatorium of Music. I would like to thank my associate supervisor, Professor Jennifer Rowley and Dr. James Humberstone and Dr. Jim Coyle for their help with this research. I would also like to thank Associate Professor Christopher Coady and Dr. Catherine Ingram for their advice during my candidacy.

I also extend special gratitude to Associate Professor Christina Ho and Dr. Aaron Teo for their help at critical points in my research. I appreciate the time they took to consider my inquiries and provide introductions and thoughtful advice.

I would like to thank all those who participated in the study for their trust and valuable reflections—without them it would not have been possible. I hope the outcomes are interesting and useful to them in some way.

I acknowledge that the research conducted in this thesis was supported by an Australian Government Research Training Program Scholarship and Henderson Postgraduate Scholarship. A special mention must go to Associate Professor Kathleen Nelson for her assistance with my scholarship application.

Finally, to my parents who have witnessed this journey—I am grateful for their unconditional support in pursuing my dreams and for their selfless love and consistent patience. I

would also like to thank the other members of my entire extended family—Thank you for being there for my parents during my time away from home. You are my motivation along the way!

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Abstract

This study examines the presence (or absence) of East Asian (primarily Chinese) music in Australian education settings (primarily in the state of New South Wales), in relation to the three learning environments—Formal, Home, and Community—of the East Asian music transmission ecosystem. It addresses how Chinese music might be taught and learnt; who might be well placed to teach it and how it might be resourced; the role parents (might) play in elevating the status of Chinese (or East Asian) music in their child's education; and what can be learnt from community providers of Chinese instrumental music education about the music's place in Australian cultural life. An introductory chapter provides an overview of the research and discusses the broad themes of Asia literacy in Australian education and multicultural music education in Australia. This is followed by a systematic literature review of Chinese music's pedagogical applications in Western schooling contexts. Next are three case studies involving participant groups representing the three learning environments: preservice music teachers of East Asian heritage (Formal); East Asian-Australian parents whose children are involved in music learning (Home); and instrumental teachers at a private community-based Chinese music academy (Community). The study found that Chinese and other East Asian music forms were in a precarious position in most NSW educational settings. It identified a range of blockers to the inclusion of East Asian music forms in schools: ambivalent cultural heritage culture identification among teachers of East Asian heritage and among East Asian-Australian parents; a perception that culturally diverse music was not a core concern of Australian music education; and a general lack of familiarity with Chinese music in Australia. It also found that within the last decade, Chinese music's precarity is being challenged, both at the tertiary level and in the Sydney community as Australians come to understand that "Asia" is an integrated and highly present and contemporary part of Australian society.

Keywords: East Asian music, Chinese music, Chinese diaspora, music education, multiculturalism, cultural identity, music transmission, Asia literacy.

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Prefatory Note

Impact of the COVID 19 pandemic on this study

My PhD candidature began on 1 October 2020, however COVID 19 restrictions prevented me from travelling from my home city in China to Australia. Hence, the first 12 months of my candidature involved online communication and instruction. This meant my approved research plan had to be adjusted, and it was at this point that I proposed conducting a systematic literature review that eventually became the first of the study's four journal articles, that is, Chapter 1 in this thesis. My original research plan was to deal with "music education in the music lesson where all pupils below a certain age, and a proportion above that age, take music classes not to learn performance but to learn about music" (Walker, 2000, p. 31). I planned to conduct surveys and interviews, and undertake action research in New South Wales secondary and primary schools.

I arrived in Australia at the start of 2022. Since New South Wales (NSW) schools were still recovering from the impact of the pandemic, the State Education Research Applications Process (SERAP) placed restrictions on research for the 2022 school year. Hence the study as originally conceived could not go ahead and it rendered redundant one of the early rounds of ethics applications I had submitted to the University HREC (Human Research Ethics Committee). After working largely on my own, this came as not only a practical but also a psychological set-back, as I had to discard months of work.

Under the direction of my supervisor, I revised the research design so that it moved away from formal education settings towards immigrant parent and community musician groups. At this point, with my supervisor I also met with and consulted Associate Professor Christina Ho of the University of Technology Sydney, who is an expert on Asian-Australian immigrants and education. I revised and resubmitted some of my ethics applications, or created entirely new applications, which was a time-consuming process. At about the midpoint in my candidacy I decided with my supervisor that this would be a thesis with publications. It is fair to say that in the end, the delays I experienced due to the pandemic made this feel like a more manageable approach to the study.

In the introduction to the thesis that follows, the changes I made are shown under the heading, Methodology, in part to explain how the various case studies came about and where some more glaring research gaps remain. I do not see the fact that I had to make such changes as being in any way unfortunate. In fact, they highlight how much work there is to yet to do in comprehending issues relating to culturally diverse music education, especially in multicultural societies such as Australia, and as regards the inclusion of East Asian music forms and styles.

Introduction

This is a thesis including publications. The study on which these publications are based investigates aspects of the presence (or absence) of East Asian—primarily Chinese—music in educational settings, whether in schools or in the community, in New South Wales (NSW), Australia. I do not argue the case for the inclusion of East Asian music in education, although I do briefly summarise the case made by others. Rather, I assume the music's inclusion, on the grounds that long ago Australia adopted a multiculturalist educational position, which is manifested in a plethora of both federal and state government educational quasi-mandates, guidelines, recommendations, and priorities. The research comprises a multiple case study with four main parts, each of which is represented by a peer-reviewed journal article that has either been published, accepted, and is currently under review. With additional brief introductions, these articles stand as Chapters 1 to 4 of the thesis. Bookending the thesis are Introduction and Conclusion sections.

My aim in conducting the research was to gain an understanding of the place of my own ancestral musical culture within complex multicultural societies that have become home to members of the global East Asian diaspora. Having already completed undergraduate and master's degrees in music education in my home country, I was keen to undertake research in the field of multicultural or culturally diverse education in another country. I set my sights on Australia, which seemed an ideal place since Chinese music had been present in that country since the nineteenth century at least, and Chinese people formed a significant immigrant minority group there.

I was curious to know how prevalent East Asian music—especially Chinese music—was in Australian education, in schools and universities. I discovered that very little research on Chinese music in education in Australia had been undertaken, which meant there was definitely a gap that could be addressed. As I looked into the topic, I began to ponder: if East Asian music was to become more prevalent and audible within Australian society, especially in educational settings, who would be the likely agents of its transmission—which teachers, for example—and how might its teaching and learning be better resourced and supported. Such questions as these came to form the focus of my research.

Overview of the Research Area—Literature

Australia's proximity to Asia means that it has become a major destination for Chinese immigrants. According to the Lowy Institute's 2023 *Being Chinese in Australia* survey, "some 1.4 million people with Chinese ancestry live in Australia, which comprises around 5.5% of the population" (Hsu, 2023, p. 5). Some of Australia's Chinese descended from migrants who came to Australia during the gold rush of the nineteenth century. Others have come more recently, from mainland China, Hong Kong, Taiwan, Macau and across Southeast Asia. As a racialized group, the Asian diaspora in Australia has been "socially excluded under the White Australia Policy that existed for much of the 20th Century, included in the Asian Century adopted as government policy in 2012, re-excluded during the COVID-19 pandemic, and tentatively re-included in its aftermath" (Liu et al., 2024, p. 1). As the Lowy survey points out, it is worthwhile getting to know the views of this community of long-standing. How "Chinese-Australians see their place in Australian society is critical", it states, "not least to the country's social cohesion" (Hsu, 2023, p. 5).

'Asia literacy' and Australian education

One of the first places I looked for the possible inclusion of East Asian music in Australian education was at literature on the 'Asia literacy' movement, which has been part of the national consciousness to varying extents since the 1950s (Singh, 1995, p. 600). Three decades ago, M. Garbutcheon Singh (1995) wrote:

> Asia is the source of much of Australia's trade [...], elements of its culture [...], and a deep, recurring feature of its nationalism [...]. [...] Asia literacy is one means by which Australia is managing its political, economic, military and cultural relations with that region during the present period of global restructuring [...]. Asia literacy, therefore, is an Australian economic, cultural and social project whose dimensions take in such disparate connections as colonialism, battlefields and multinational trade. Thus, it is reasonable to expect that even Asian language programmes would seek to distribute among Australian students an awareness of, and to elaborate upon the aesthetics, economics, sociology, histories, geography, philosophies and politics of 'targeted' Asian countries, albeit domesticated for Australian use. (p. 600)

The 2012 policy alluded to above was the Gillard government's "Australia in the Asian Century White Paper: Australia's roadmap for navigating the Asian century"[1]. This re-energized the notion of 'Asia literacy', declaring that "every Australian student will have significant exposure to studies of Asia across the curriculum to increase their cultural knowledge and skills and enable them to be active in the region" (Commonwealth of Australia, 2012, p. 15).

Rebecca Cairns notes that "[i]n education, studies of Asia have been a national policy concern since the early 1970s. [...] [A] consistent flow of policies and governmental reports [have] argued that it was in the national interest to promote Asian languages and studies of Asia in Australian schools" (Cairns, 2017, n.p.). On the other hand, scholars such as Benjamin Herscovitch had written of Australia's 'Asia Literacy *Non*-Problem', stating that the country was home to a "multicultural society that is *naturally* Asia literate" (Herscovitch, 2012, p. 12, emphases added). It should be noted that Herscovitch glossed 'Asia literacy' as "the ability to speak Asian languages and a familiarity with Asian cultures" (Herscovitch, 2012, p. 3).

The government's 2012 'Asia Century' policy led to the embedding of the cross-curriculum priority 'Asia and Australia's engagement with Asia' in the national and state curriculum documents. The 'Engagement with Asia' priority aimed to ensure that students learn to recognize the diversity within and between countries in the Asian region as well as develop knowledge and understanding of Asian societies, cultures, beliefs and environments, and to identify connections between the peoples of Asia, Australia, and the rest of the world (Southwell, 2013). The priority concentrated on three themes: Asia and its diversity, Achievement and contributions of the people of Asia, and Asia-Australia engagement[2].

In 2021, Hamish Curry expressed his concern at the state of Australian students' Asia literacy, arguing, "Australia has no data or clear understanding about what students learn about Asia and Australia's engagement with Asia through their education" (Curry, 2021, n.p.). He explained that in Australia, Asia is stereotyped as being ""out there" rather than [...] being an integrated and highly present and contemporary part of Australian society itself. Our own communities are wellsprings of Asian studies" (Curry, 2021, n.p.). Moreover, Curry believes it is misguided and narrow to align "Asia and Australia's Engagement with Asia" solely to the Humanities, Social Sciences, and Languages, noting that among other subjects, it is also "highly

[1] ParlInfo - Australia in the Asian Century White Paper.
[2] Asia and Australia-s Engagement with Asia CCP.

relevant to the Arts" (Curry, 2021, n.p.). Thus he attempted to steer the conversation back to the broader view outlined by Singh in the 1990s (see above).

My attempt to uncover the extent to which music was included in the 'Asia literacy' push led me to a set of music advocacy papers published between the late 1960s and early 1990s. Over this time the impact of ethnomusicology was beginning to be felt in Australian universities and eventually, in Australian music education. In 1970, Coralie Rockwell wrote what must be the earliest of such statements released by the NSW Department of Education, titled "An ethnomusicological approach to secondary music teaching" (Rockwell, 1970).

The articles discussed below were mostly produced outside the field of music education studies, which was still taking shape as an academic field in Australia in the 1970s and 1980s. In different ways, they are all allied with the Australian government's Asian Studies 'push' of the 1960s to 1990s. I will begin by summarising the arguments they advance for the inclusion of diverse music forms and East Asian styles in Australian national life, then look at some aspects of each in greater detail.

The case for Asian music in Australian education

As a young composer and university lecturer in the late 1960s, Anne Boyd became dedicated to advancing 'Asia literacy'. She produced a lengthy article titled "Asian Music in Australian Music Education", which was published in the *Australian journal of Music Education* in three parts, between 1968 and 1970 (Boyd, 1968; Boyd, 1969; Boyd, 1970). In these articles, Boyd's justification of the inclusion of Asian music forms in Australian education rests on the two key points—Australia's geographic location, and philosophical principles of cultural relativity and pluralism. These can be summarised as follows:

a. Geographic location—Australia's proximity to Asia rather than Europe—which has both cultural and political implications (Boyd, 1968, p. 41). Reconsidering Australia's geographical location should lead to a reorientation in thinking about culture, which in turn should result in the forging of "a new and exciting national identity" (Boyd, 1968, p. 41). Politically, Australia should be striving for "peaceful co-existence" in the Asia-Pacific world region. Therefore Australians should reject cultural ethnocentrism and seek to become 'Asia literate' (Boyd, 1968, pp. 43-44). Schools play an important part here, and music can contribute to an increased understanding of Asian cultures.

b. Principles of cultural relativity and pluralism should replace an ideology of Western superiority (Boyd, 1970, p. 27). The great works of the West should be taught alongside the great works of the East (Boyd, 1970, p. 28). Music should be studied "as a world wide phenomenon" (Boyd, 1970, p. 28). The "principle of plurality in the context of music education is inextricably related to such values as tolerance and freedom" (Boyd, 1970, p. 28). Moreover, music education should be based on the "intrinsic beauty" of a musical piece, not on its "museum function" (Boyd, 1970, p. 28). This would lead to "a broadening of musical life to encompass the performance of music in a trans-cultural context" (Boyd, 1970, p. 28).

Several years after Boyd, Noël Nickson argued for the inclusion of Japanese music in Australian education on the grounds of its novelty or difference, by which he meant: 1) it demands a different kind of listening (Nickson, 1978, p. 34); and 2) it involves "performing techniques" unfamiliar to Western ears (Nickson, 1978, p. 34). Moreover, Nickson argues, it has been "unjustly neglected" (Nickson, 1978, p. 35), and he appealed to music teachers and syllabus committees to pay attention to the "extent and quality of what Asian music [...] has to offer the school teaching programme" (Nickson, 1978, p. 36).

Nickson urged Australian music educators to show respect to East Asian people, including "for the treasure house of music they have preserved and made available to the world at large for well over one thousand years" (Nickson, 1978, p. 36). He then zooms out and repeats a version of Boyd's geographical and economic argument (Nickson, 1978, p. 35), followed by an appeal to embedding a culturally "inclusive rather than exclusive" music education (Nickson, 1978, p. 35). He concludes by emphasising that an inclusive education will prepare and qualify "our younger generation [...] to exercise free choice and to shape our national cultural identity" (Nickson, 1978, p. 35).

A decade after Nickson, Margaret Kartomi (1989) re-emphasized the 'Asia literacy' argument (p. 35). Music studies should "expand and develop Asian studies in Australia", she wrote (Kartomi, 1989, p. 36). She also reiterates Nickson's geographical-economic argument (Kartomi, 1989, p. 36), noting that studying Asian culture, including music, is a matter of "national survival and prosperity" (Kartomi, 1989, p. 41). Like Boyd, she argues against Eurocentrism and "[a]ttitudes of cultural superiority" (Kartomi, 1989, p. 36). Not long after Kartomi, Smith and Hurword repeated the geopolitical argument advanced by Boyd, Nickson,

and Kartomi, as well as these authors' argument against Eurocentrism in the study of music, with a particular emphasis on how teachers might be prepared for this task (Smith & Hurword, 1992, p. 164).

Further thoughts on Asian musical literacy

To consider aspects of these articles in greater detail, it should be noted that Boyd argued that "Australian music educationalists must re-examine the entire content and methods of our conservative and European-biased system of music education" (Boyd, 1968, p. 44). Here she reveals the influence on her thinking of the avant-garde and its rejection of a Platonic view of music—both its emphasis on "aesthetic balance and proportion" and its potential "as a moral and civilizing force" (Walker, 2000, pp. 33-34). She was eager to turn educators' attention to the geographically local and regional musical culture rather than that of Western Europe. Fascinatingly, however, more than four decades later, Jane Southcott and Angela Hao-Chun Lee found that "[m]any Australians still consider China more remote than England" (Southcott & Lee, 2013, p. 335).

Nickson asked whether Japanese music is important enough to have a place in music education. He answers in the affirmative, but then states: "It is harder to describe what sort of place to find for Japanese music in Australian schools" (Nickson, 1978, p. 35). This is because, as he puts it, "the philosophy of music education still seems to be hazy in Australia" (Nickson, 1978, p. 35). He then lays out the emerging critique of this time—and one that seems to have as much currency in the present as it had forty-five years ago—that "Australian music education was Eurocentric and nowhere near pluralistic enough" (Nickson, 1978, p. 35). Nickson argued that Japanese music "has been unjustly neglected (*only China of the great literate nations of Asia has been more so*)" (Nickson, 1978, p. 35, emphasis added).

Kartomi states: "Perhaps in no other discipline have eurocentric attitudes been more entrenched than in traditional Music studies, where curricula have tended to exclude Asian and other non-Western music" (Kartomi, 1989, p. 36). Such "widespread ignorance", she writes, is not confined to Australia, but is "shared by virtually every other Western country" (Kartomi, 1989, p. 37). However, it is more regrettable in Australia given the country's location "in the Asian region" (Kartomi, 1989, p. 37). Kartomi argued for "a role for Music Studies in the move to expand and develop Asian Studies in Australia, not only among Music students but also

students of Asian languages, law, politics, business and other disciplines" (Kartomi, 1989, p. 37). For Kartomi, "the justifications for the inclusion of Asian music are the same as those given for studying Asian languages" (Kartomi, 1989, p. 36).

Kartomi went further than Boyd, arguing that the "study of Asian music [...] needs to include not only the traditional, but also the contemporary and popular styles, as practised both in the countries of origin and Australia" (Kartomi, 1989, p. 38). In this aspect of the article it was if Kartomi was anticipating the situation described three decades later by Gay Breyley (2014), where

> growing numbers of Australians of all backgrounds perform genres identified as Asian. Just one example is Melbourne's K-pop group Chill, whose three members identify themselves respectively as Korean, Chinese Australian (Melbourne born) and Taiwanese Australian (migrated as a student). People identifying as Asian Australian also work with every musical genre, from hip hop to classical, metal to jazz and funk. (pp. 269-270)

Rosalynd Smith's and Gregory Hurword's 1992 paper, "Asian Music in Australian Education: A Model for Teacher Training", stated that "an increased emphasis on Asia implies a reorientation of the study of Australian education which will place Australia in an Asian context, with the goal of making our population 'Asia literate'" (Smith & Hurword, 1992, p. 164). They then argue their case for learning Asian music as part of primary school Asian Studies on the basis that it can be done so through *active* involvement, which they state is not typically the case with other aspects of learning about Asia in school (Smith & Hurword, 1992).

Barriers and solutions

Each of these authors flags "impediments to change" or progress in increasing Asian musical literacy in Australian education (Smith & Hurword, 1992, p. 164). Boyd notes a "lack of adequate textbooks and of trained teachers" (Boyd, 1968, p. 44), that is, "a deficiency in resources, teaching methods, and teacher knowledge" (Boyd, 1970, p. 28). Nickson mentions various 'deficits': teacher knowledge and ability, syllabus time, resource materials, co-operation and support from education officers, parents, and students. But, he argues, "[i]f teachers and syllabus committees could bring themselves to realise the extent and quality of what Asian music, and Japanese music in particular, has to offer the school teaching programme", they

would discover that many resources were already available (by the late 1970s) (Nickson, 1978, p. 36).

Kartomi anticipates that some will hold that "the incorporation of even a small component of Asian music in music curricula at every level will threaten the learning of Western music by lessening the time spent on its (Western music's) study" (Kartomi, 1989, p. 38). And like Boyd, she points to a "lack of sufficient teaching materials and trained teachers" (Kartomi, 1989, p. 39). Smith and Hurword identify "lack of teacher experience and confidence", and note that "teachers will only include Asian music in the classes if it becomes a required part of their training" (Smith & Hurword, 1992, p. 165).

Boyd occasionally commends practical activities such as introducing to primary or junior secondary students "aural training through group improvisation based on the principles underlying the performance of [traditional] Asian orchestral music" (Boyd, 1968, p. 43). Nickson allocates substantial space to listing materials that should serve as a basis for creating classroom resources (Nickson, 1978, see pp. 36-38). Kartomi concludes with eight recommendations, including "introducing the music of an Asian culture at all levels of schooling, developing new teacher training and retraining programs, producing high quality resources, teaching Asian musics in their multicultural Australian setting, and attending performances" (Kartomi, 1989, p. 42). Smith and Hurword propose a six-point model for general teacher training in Asian music, which would: include in-depth study of at least one Asian musical culture; emphasise cultural context and involves students in performance and composition; ensure that curriculum studies in music include practical training in Asian music; give learners an in-context experience of the music (through travel or fieldwork); involve exchange visits with teacher-trainees from Asian countries; and involve teacher-trainees in developing curriculum materials" (Smith & Hurword, 1992, pp. 166-167).

Progress?

This advocacy, which dates back half a century, does not appear to have resulted in a substantial increase in the inclusion of East Asian music forms and styles in Australian education. Music teachers' disinterest or reluctance may end up being just as much of an issue. Perhaps Singh's diagnosis of three decades ago may be closer to the truth than many Australians would like to admit: "In part, people's sense of Australianness is based on their rejection of

themselves as Asian or as part of Asia, and consequently the rejection of Asian-Australians as 'real Australians'" (Singh, 1995, p. 602).

More recently, Susan Leong and Denise Woods arrived at a similar conclusion in their article, ""I Don't Care About Asia": Teaching Asia in Australia"; they were still asking, "how do we make Asia literacy relevant to students?" (Leong & Woods, 2017, p. 378). Leong and Woods contend that "[m]ost of the research into the pedagogy of Asian literacy has been produced at the primary and high school level" rather than at the level of higher education (Leong & Woods, 2017, p. 369). If that is so, it would be fair to state that such work has resulted in very little change in terms of East Asian music's inclusion in primary and secondary education.

Perhaps Boyd, Nickson, Kartomi, and Smith and Hurword were too optimistic in expecting the 'Asia literacy' movement to include the study of music. In my search for East Asian and Chinese music in Australian education, I next turned to multicultural music education. I wondered how successful my own academic field had been in encouraging educationists and teachers in Australia to culturally diversify their content to include such music, or to engage in research in this area.

Multicultural music education in Australia

"[W]hat one might call 'public multicultural music' has been an important part of the way in which Australians have developed their conception of a multicultural nation", writes Graeme Smith (2007, pp. 152-153). From the second half of the 1970s, "ethnic musical forms […] gain[ed] a new public among groups of left-liberal activists, who began to see ethnicity and cultural pluralism as arenas for political action and mobilisation" (Smith, 2007, p. 153). Around the same time, "other social commentators, sociologists and policy activists were shaping the public policy that would become Australian multiculturalism" (p. 153). Two "partly conflicting frameworks" were advanced, "cultural multiculturalism" and "ethnic rights multiculturalism" (Smith, 2007, p. 153). The former maintained that "society is ideally ethnically and culturally diverse" and that this diversity should be acknowledged, accommodated and encouraged (Smith, 2007, p.153). The latter movement "saw ethnic divisions as linked to inequalities of power and to socio-economic disadvantage" and saw migrants being subjected to "a system of inbuilt racism and economic exploitation" (Smith, 2007, p. 153). According to Smith, "both sets of ideas

influenced the cultural and musical activists who were committed to bringing 'multicultural music' into public arenas in Australia" (Smith, 2007, p. 153).

Interestingly, it appears that East Asian music was only minimally represented in this 'movement', even though, as Aline Scott-Maxwell notes, "Asian music—whether presented in Australia by visiting artists or Asian performers living here—has been a consistent part of the panorama of musical possibilities for Australian audiences since at least the 1980s" (Scott-Maxwell, 2011, p. 83). Michelle Duffy writes of the Festival of Asian Music and Dance that at the time of her analysis had been held since 1995 (Duffy, 2003).

There are several possible explanations for near invisibility of East Asian music, the first being that the ethnic rights framework described by Smith was "the more influential of the two" types of advocacy, and East Asian immigrants were never included in or saw themselves as part of the "romantic workerism" that informed this approach (Smith 2007, p. 167). Another reason may have been that East Asian music systems are just "too far removed" from what mainstream Australian audiences were willing to accept at the time (see Southcott & Lee, 2013, p. 335). Duffy noted in 2003 that the Festival of Asian Music and Dance could be "criticised for the model of multiculturalism it seems to serve", indicating that there was a tokenism regarding the inclusion of the music and dance of certain cultural groups (Duffy, 2003).

The justifications for increasing Australians' level of 'Asia literacy' and those for transitioning from a mono- to a multicultural music education were fundamentally different, although to an extent they overlap in the music writings of the authors discussed above (Boyd et al.). 'Asia literacy' advocates are—or were historically—more concerned with political and economic factors; multicultural music educationists have been concerned with issues of social and cultural equity. Graeme Smith explains that in the 1970s, two "partly conflicting" frameworks in operation, which were the ideologies of "cultural multiculturalism" and "ethnic rights multiculturalism" (Smith, 2007, p. 153).

Cultural multiculturalism held that "society is ideally ethnically and culturally diverse, and that while "core institutions" should exist, they should acknowledge, accommodate and encourage this diversity" (Smith, 2007, p. 153). This is compatible with Boyd's "principle of plurality" mentioned above (Boyd, 1970, p. 28). Ethnic rights multiculturalism "depicted an ethnic population predominantly confined to the working class, and saw the problems of migrants as resulting from a system of inbuilt racism and economic exploitation, a view that

provided the grounds for political activism and mobilisation" (Smith, 2007, p. 153). Singh's and Leong & Woods' critiques of aspects of the "Asia literacy" movement have some affinity with the "inbuilt racism" aspects of this form of multiculturalism (Smith, 2007, p. 153).

In the late 1970s the philosophy of music education was inchoate, or "hazy", to recall Nickson's blunt description from the time (Nickson, 1978, p. 35). Nita Temmerman's article of four decades ago, "Music Education in a Multicultural Society—Australia", is the earliest statement of its kind from an Australian music educationist regarding "music as part of education for a multicultural society" (Temmerman, 1985, p. 57). Temmerman begins by drawing attention to Australia's ethnic diversity: "Australia today is one of the most cosmopolitan societies in the world" (Temmerman, 1985, p. 56). Smith refers to a 1999 document produced by the Howard government that suggests "Australia might be 'the most multicultural nation in the world'" (Smith, 2007, p. 152). By 2017 this had become a trope, a statement of pride. In an official brochure the Prime Minister Maldolm Turnbull declared: "Australia is the most successful multicultural society in the world"[3] (Australian Government, 2017, p. 3). But how did this translate into music education practice?

Temmerman found questionable "the level of congruency between intent expressed by the official Education Department statements, and reality" (Temmerman, 1985, p. 57). She observed that "a concerted effort to use music as a vehicle for cross-cultural studies to help children appreciate and understand lifestyles and cultural patterns different from their own has not been commonly translated into practice" (Temmerman, 1985, p. 57). Moreover, she believed that while "ethnomusicology and world music [were by the mid 1980s] firmly entrenched in most pre-service music teacher preparation courses", there was "a disparity between the official and actual curricula with the latter not attending sufficiently well [to] the principles of multiculturalism" (Temmerman, 1985, p. 57). All of this is to say that music classroom content seems not to have diversified culturally to any appreciable extent by the time she was writing.

However, a rare exception must be mentioned. Elizabeth Honey, Anna Piatkowska and Deborah Brown (1988) prepared a multicultural resource collection for primary school generalist teachers in Victoria entitled *Festivals, ideas from around the world* and noted that these materials could "be used in the classroom to help recognise and appreciate Australia as a largely immigrant nation, and to explore and share many cultural heritages" (p. iv). Chinese (Chinese New Year)

[3] https://www.homeaffairs.gov.au/mca/Statements/english-multicultural-statement.pdf

and Vietnamese (Trung Thu) materials are included in the extensive resource. The work aimed to help local teachers to familiarize themselves with cultures, music, dance, and more, which are not well-represented in Australia (Southcott & Gindidis, 2015).

Frank Murphy compared the state of multicultural music education in Britain and Australia in a 1991 article, noting that "Australia has been long on theory, but short in practice, at least at the secondary level" (Murphy, 1991, p. 390). Interestingly, he mentions that teaching resources were in preparation, including for Korean music. However, it is not clear whether this made an impression in music classrooms.

By the end of the 20th century and in the first decade and a half of the 21st, there had been major changes in government and educational policies, with recommendations of increased cultural and linguistic diversity in Australian education (see Marsh, 2005, pp. 37-38). As Robert Walker wrote at the start of the new millennium, "[m]ulticulturalism inevitably means either an end or a change to established cultural hegemony" (Walker, 2000, p. 31). Yet in 2013, Southcott and Lee were still having to argue the case for the "exploration of other musics in schools" in order to "promote intercultural understandings" (Southcott & Lee, 2013, p. 336). "Thus", they surmised at the time, "we would have moved from past positions of assimilation and integration to an aspirational understanding of contemporary, multicultural Australian society with diverse cultures and varied musics that can be authentically offered to children in Australian schools" (Southcott & Lee, 2013, p. 336).

Kathryn Marsh noted in 2005, that "in incorporating a 'multicultural perspective' in their music programs, [NSW] teachers have frequently used inappropriate examples of music taken out of context, examples derived from publications which bear very little relationship to the manifestations of music within the Australian community, in direct contravention of the [state] multicultural education policy" (Marsh, 2005, p. 38). According to Marsh, teachers' "lack of confidence reflects the fact that, in their pre-service training, many [...] have not acquired an understanding of the necessity of such [multicultural music] programs" (Marsh, 2005, p. 38).

For Marsh, another factor inhibiting teachers from bringing multicultural music into their classrooms is their inability "to view music or behaviour related to a particular culture from an 'insider's' perspective, [and to see it as being] relevant to their own lives and those of their students" (Marsh, 2005, p. 39). In response, Marsh created a fieldwork project for pre-service teachers, with which she made considerable gains in addressing these and other issues (Marsh,

2005, pp. 39-40). She found that the project had the effect of broadening the perceptions and shifting the attitudes of her Anglo-Australian students, and it helped bi-cultural students to rediscover their culture (Marsh, 2005, pp. 40-44).

A decade after Marsh, Melissa Cain explored some of the same territory from a Queensland perspective. She found the "frankness of [preservice teacher] interviewees' comments reveals a deficiency in tertiary training and professional development experience with regard to cultural diversity in music education" (Cain, 2015, p. 82). She also notes that "while 'other' musics have been included in the curriculum, they have been allocated a position of limited power and thus offer little potential for challenging the canon" (Cain, 2015, p. 82).

The extent of research into multicultural music education in Australia (aside from considerations of Australian Indigenous music)—even in its more recent manifestations as culturally diverse music education and culturally responsive music education—is surprisingly modest, especially given the advocacy of the 1960s–1990s (see Murphy, 1991). Since the new millennium it has been mostly confined to a handful of writers, prominent among these being Cain (2015), Peter Dunbar-Hall (2000), Dawn Joseph (Joseph & Southcott, 2009a; 2009b), Marsh (2005), Rohan Nethsinghe (2012a; 2012b), and Southcott (Southcott & Joseph, 2010a; 2010b). Jiao Tuxworth and Rachel Dwyer have recently attempted to rekindle interest in this area, writing from the previously unexplored perspective of teachers of Culturally and Linguistically Diverse (CALD) backgrounds (Tuxworth & Dwyer, 2023).

By comparison to such work, however, the literature on Chinese music and Australian (multicultural) education is almost non-existent. Important exceptions include the publications of Southcott and her associates and co-authors, Sicong Li, Angela Hao-Chun Lee, and Vicky Liao. The work of this group of researchers tends to come under the domain of community music, including the areas of music engagement, ageing, and cultural identity (Li & Southcott, 2012; Li, 2013; Southcott & Liao, 2022), and music curriculum history (Southcott & Lee, 2013).

Southcott and Lee (2013) investigated the changing representation of Chinese songs in Australian school music publications. The authors noted an eventual shift away "from Orientalist 'exoticism' within an imperialistic and monocultural understanding to one of aspirational multiculturalism that strives for authenticity" (Southcott & Lee, 2013, p. 334). Further, they found that "the representations of Chinese songs and culture have progressed from stereotypical

parody, through Westernised adaptations, to the inclusion of some authentic musical practices" (Southcott & Lee, 2013, p. 334).

Southcott and Liao (2022) examined the experiences of twelve members of the Melbourne Chao Feng Chinese Orchestra, which has promoted Chinese culture and music in Australia since the early 1980s. The authors acknowledge "the importance of community music groups in a multicultural and multilingual social and cultural mosaic like Australia" (Southcott & Liao, 2022, p. 170). As Southcott and Liao reflect, "Chao Feng has provided a community space for cultural and musical continuance for its members" (p. 169). And they also note, "members of Chao Feng's proudly understanding and communicating their Chinese music making as a major part of their Chinese culture", despite their "general assimilation to the host country" (Southcott & Liao, 2022, p. 180). These dual positions are crucial to understanding not only the broad topic of the present study, but also their complex outworkings and interrogations in the various case studies set out in the chapters of this thesis.

Methodology

This is a qualitative multiple case study investigating the extent of inclusion of East Asian music forms and styles in Australian education at different levels. Although the study's data are drawn almost entirely from participant interviews, it can be considered qualitative since it concentrates on "particular individuals, events, and contexts" and is "express[ed] in natural language, employs small samples, and draws on cases chosen in an opportunistic or purposive fashion" (Gerring, 2017, p. 18). Participant observation and other data collection methods were constrained by the conditions of the pandemic that were in operation at the relevant phase in the research. All precautions have been taken to ensure the validity and credibility of the analysis and findings; even so, I am aware that each of the case studies reported on in the thesis is preliminary and should be followed up with additional research.

Given the very wide research gap relating to the topic, which is more notable given the longstanding 'Asia literacy' push in Australia, as well as the more recent national and state cross-curriculum priority mandate, the case study approach was seen to be particularly appropriate. Janet Barrett writes of how case studies are well-suited to music education contexts, since "[a]spects of the lived experience of music teaching and learning are often too nuanced, contextualized, and interdependent to be reduced to discrete variables" (Barrett, 2014, p. 114).

Moreover, she explains, "case study reports can aptly convey the multifaceted ecologies" of music teaching and learning situations—the "dynamic intersections of subject matter, learners, teacher, and educational milieu [that] are vital to our professional understanding" (Barrett, 2014, p. 114).

Barrett writes that "learning to conduct, guide, or evaluate case studies in music education depends on keen decisions for selecting and binding the case (the subject), articulating its conceptual or analytical frameworks (the object), employing appropriate and multiple strategies for data generation, addressing clear purposes, and providing a detailed report of the case that is particularistic and complex" (Barrett, 2014, p. 118). Following Barrett, the case or *subject* in the present study is East Asian music and its presence in or absence from educational settings in New South Wales. This is examined from several perspectives, hence the study comprises multiple case studies. The *object* is the ideology of Australian multiculturalism as it has informed government policies, especially in education, which have led to the inclusion (or exclusion) of East Asian music forms and styles in education in NSW. The *purpose* of each of the three case studies has been to provide a complementary perspective on why East Asian music is largely absent from NSW education, and who might be the agents of that music's transmission in NSW when recommending a corrective to the current situation. The *presentation* of each case study has been in the form of a standard length academic article prepared and submitted for publication in the field's leading academic journals.

To be more precise, regarding my strategies for data generation, I identified and interviewed representatives of stakeholder groups in East Asian music in education, including Australian pre-service and early career teachers of East Asian heritage who were enrolled in or had graduated from leading New South Wales preservice music teacher education courses (Chapter 2), parents of East Asian-Australian heritage whose children attend schools across the greater Sydney region (Chapter 3), and a recently established community music institution and its young instrumental instructors (Chapter 4). In Chapter 3, I also address aspects of the musical parenting styles of East Asian Australians, as well as the extent of their identification with their homeland music. To gain and convey a wider view, I also undertook to identify what constitutes best practice in the teaching and learning of Chinese music in Western educational settings (Chapter 1).

The case studies documented in Chapters 2, 3, and 4 below, provide further detail concerning participant recruitment and the ways the data collected were handled, from the time of the interviews, through the transcription and analysis processes, to the ways data excerpts were woven into the reporting. For each case study I conducted semi-structured interviews, which allowed me to provide in-depth descriptions of the participants' experiences (Roulston, 2014). As Kathryn Roulston (2014) explains, "semi-structured interviews provide freedom for interviewers to pursue further detail concerning topics that arise in discussions with individual participants" (Roulston, 2014, p. 251). Broadly speaking, the interviews I conducted were phenomenological, to the extent that they were used to "develop knowledge about human experience through examining people's descriptions of their lived experiences and life worlds" (Roulston, 2014, p. 251).

The interview 'schedules' were based around the themes devised for each case study. In the interviews, I posed questions to East Asian Australian preservice and early career music teachers, East Asian Australian parents of school-aged students, and Chinese community instrumental instructors, in order to more comprehensively ascertain the place of East Asian music in Australian national and local community life (see Appendix B). Participants were selected and recruited based on criteria specific to the focus topic of each case. All interviews are recorded with the participants' consent and were transcribed in full, and in some cases translated into English, for coding and analysis.

Each of the case studies (Chapters 2, 3, and 4) relied upon thematic analysis (Braun & Clarke, 2006; Newell et al., 2017), which is widely used in qualitative research. As Braun and Clarke (2006) explain, thematic analysis is "a method for identifying, analysing and reporting patterns (themes) within data" (Braun & Clarke, 2006, p. 79), which has the benefit of being flexible, and "which can potentially provide a rich and detailed, yet complex, account of data" (Braun & Clarke, 2006, p. 78). An example of the process of theme generation and coding as it was undertaken in each case study can be found in Chapter 3.

To reiterate, all four articles were co-authored. To mitigate the risk of interpretation bias, the first and second authors of each article independently coded the data and then came together to discuss and identify broad themes and nuance these. Moreover, member checking (Lincoln & Guba, 1986) was used to validate the accuracy of the interpretation process. As Guba and Lincoln (1989) stated, "member checks [are] the single most critical technique for establishing

credibility" (Guba & Lincoln, 1989, p. 239). Additionally, to eliminate researchers' bias, I, as the first author of four articles, had sent summaries of the interview transcripts and identified themes to the participants to seek their feedback in order to accurately reflect their experiences (Anney, 2014; Rolfe, 2006). I also encouraged participants to provide suggestions or clarify any queries, thus this process helped the authors to confirm the findings and ensure the credibility and reliability of the qualitative analysis.

The University of Sydney required ethics approval to ensure transparency and that the participants clearly understood the nature of their involvement. Ethics approval was applied for and granted by the University of Sydney Human Research Ethics Committee (HREC) for this study (projects #2021/142 and #2022/272) (Appendix A).

Knowledge gaps addressed

It should be clear from the introductory literature survey above, that to date very few studies have investigated the extent to which East Asian music is represented in NSW educational settings, and that even fewer studies of Chinese music in such contexts exist. The literature seems to imply that East Asian forms are not likely to be chosen by teachers if they do decide to introduce their students to culturally diverse music. In preparing to conduct the various case studies documented below, I identified and addressed the following specific gaps:

Chapter 1, Article 1: To the best of my knowledge, no systematic literature review had previously been conducted on the current state of teaching and learning of Chinese music in the classroom in a Western educational context. Neither had there been any exploration of what might constitute best practice approaches to teaching and learning Chinese music and whether established pedagogical approaches might be compatible with Chinese music forms and styles. For these reasons, I conducted such a review.

Chapter 2, Article 2 (Case study 1): Against a background of Australian multiculturalism, there has been almost no research examining the relationship between music teachers' ethnic heritage and their motivation to teach their heritage music. Moreover, there has been almost no research on teachers teaching East Asian music forms in Australian classrooms.

Chapter 3, Article 3 (Case study 2): Minimal research is available on the attitudes and perceptions of East Asian-Australian parents towards their children's general musical

involvement, and I found no dedicated studies on East Asian-Australian parents' attitudes towards their children learning (about) their homeland musical culture.

Chapter 4, Article 4 (Case study 3): Even given the several detailed studies referred to above, research on the performance and teaching of Chinese music in Australian communities is scant, and there is very little research on the attitudes of members of the Australian public towards Chinese music. Neither could I find any studies on the challenges teachers face in teaching Chinese instrumental music in Australia.

Research problem and guiding research questions

At the beginning of my research I formulated the problem I wished to investigate as follows: What is the current status of East Asian music forms within music education offerings in NSW primary, secondary and tertiary institutions, what factors account for this, to what extent does this reflect the priorities of Australians of Chinese and East Asian heritage, and what does this convey about their sense of cultural and national identity?

I planned to approach this problem by means of a series of focused research questions:

1. What approaches to East Asian music are currently considered best practice in culturally diverse music education pedagogies? What are the best models for the successful transmission of East Asian music to Western classrooms?
2. What are the attitudes of pre-service music education students of East Asian heritage studying in universities (in Sydney, NSW), towards including their heritage music in their future teaching? What factors account for these attitudes?
3. What are the attitudes of secondary students of East Asian heritages studying in Sydney schools towards learning (about) East Asian music? What factors account for these attitudes?
4. Which aspects of an introductory East Asian music teaching and learning sequence do NSW primary and secondary school teachers and their students find most engaging and why?

This design involved (prospective) teachers but concentrated on schools. As explained in the prefatory note above, I was unable to implement this plan (see Figure 1 below).

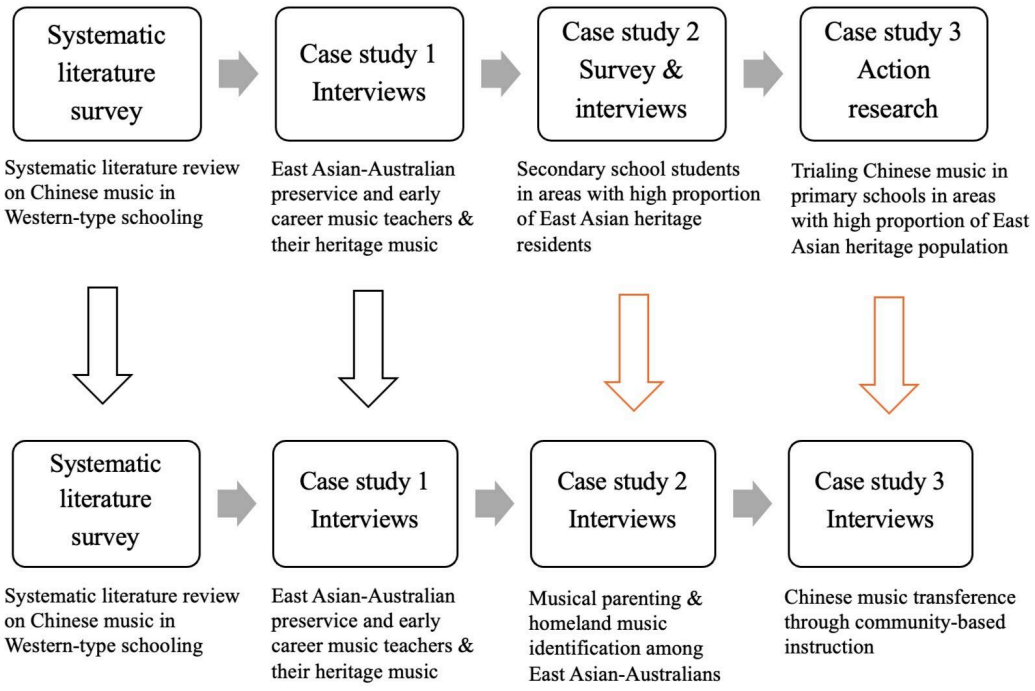
Revised research questions

With the changes necessitated by the COVID 19 pandemic and its impact on my plans to travel to Australia and on my ability to gain access to schools, teachers, and students, I revised the study's guiding research sub-questions as follows:

1. Can aspects of Chinese music be taught effectively in Western educational settings? If so, which music forms and in what ways?
2. What are the attitudes of pre-service music education students of East Asian heritage studying in universities in Sydney, NSW, towards including their heritage music in their future teaching? What factors account for these attitudes?
3. What are the attitudes and practices of parents of East Asian heritage towards their children's involvement in music? What are their attitudes towards their children learning the music of their cultural heritage?
4. To what extent are Australians familiar with or interested in learning Chinese music and why; and, through what educational channels is Chinese music currently being offered to the Sydney public?

The revised research design moves from (prospective) teachers, to parents, to the community, with the aim of gaining a clearer understanding of the place of East Asian musical forms in Australia (see Figure 1).

Figure 1. Diagram comparing the original research design (above) with the revised design (below).



Thesis structure: the four parts of the study

As Figure 1 shows, the study is in four parts, according to four co-authored academic journal articles, which form Chapters 1, 2, 3, and 4, below. As already noted, Article 1 (Chapter 1), is a systematic review of literature relating to the teaching and learning of Chinese music in Western or Western-type educational settings. It serves to introduce both the topic overall and the three complementary parts of the study that follow it. The purpose of the review article was to gain an understanding of whether aspects of Chinese musical culture can or do transmit successfully to primary, secondary, and tertiary classrooms, and if so, what constitutes best practice in teaching and learning Chinese music in such settings. Chapters 2 (Article 2), 3 (Article 3), and 4 (Article 4) are case studies of aspects of Chinese music (and other East Asian music forms) in educational settings in New South Wales. Each one examines the larger topic from a different perspective.

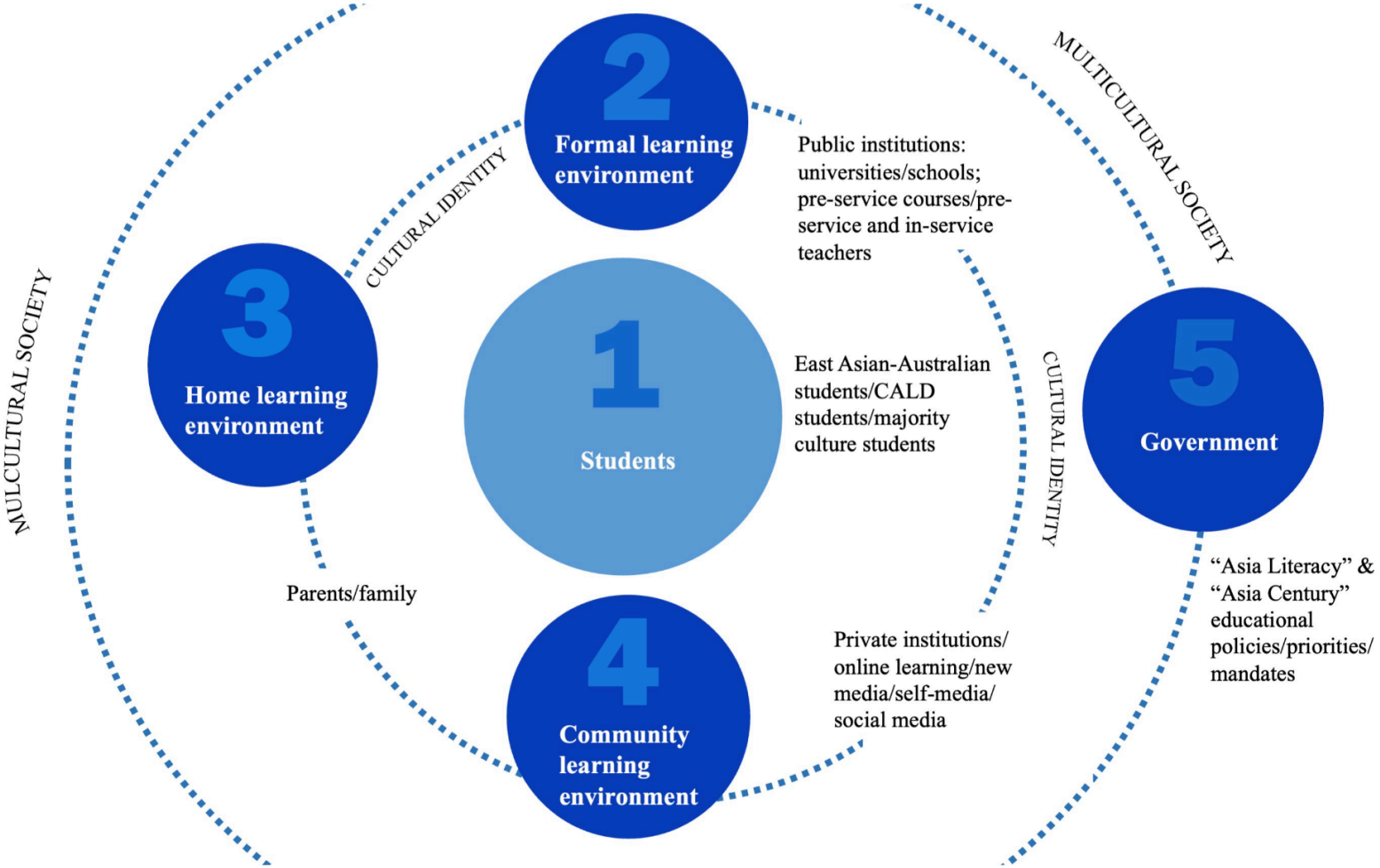
Chapter 2 (Article 2) is an exploration of the extent to which East Asian Australian preservice and early career music teachers' identify with their heritage culture and whether they are likely to teach their heritage music in the future. It examines the reasons for the participants'

general reticence to teach East Asian forms. With the co-author I ponder the extent to which culturally diverse music is actually a significant part of Australian school music education and discusses the gap between Australian policy makers' and academics' vision of multiculturalism and its actual implementation. The complex issue of attitudes surrounding race in Australia is raised in relation to the inclusion or exclusion of East Asian music forms.

Chapter 3 (Article 3) is an investigation of how East Asian Australian parents perceive the place of music in their children's education, what music styles they think are worth learning, and their views on their children learning their homeland music. In this study my co-author and I attempt to understand the relationship between immigrant parents' approaches to musical parenting and their sense of cultural identification.

Chapter 4 (Article 4) is a survey of the experiences of a group of instructors who teach Chinese musical instruments in the Sydney community and it explores attitudes towards Chinese music in Australian national life. In this study I and my co-author examine modes of transmission and the take-up of Chinese music in the Australian community. We uncover new ways the music is being promoted in Australia.

Figure 2. The East Asian music transmission ecosystem.



The East Asian music transmission ecosystem

The four parts of the study relate to what can be thought of as the East Asian music transmission ecosystem and its three learning environments (Figure 2 above). Students (1) are at the centre of this ecosystem since they are the ones to whom the musical knowledge is being transmitted. *This is the aspect of the study that, due to the pandemic, I was unable to investigate. Hence, no student data were included in this study.* Oriented towards and revolving around students is the Formal learning environment (2). *This aspect is addressed in Article 1 (Chapter 1), which deals with Chinese music pedagogies, and in Article 2 (Chapter 2), preservice and early career teachers.* Also revolving around students is the Home learning environment (3), *which is addressed in Article 3 (Chapter 3), by considering the musical parenting and homeland music identification among East Asian-Australians,* as well as the Community learning environment (4), *which is dealt with in Article 4 (Chapter 4), by examining Chinese musical transmission in the Sydney community*. Beyond these environments is the Government (5). *The government is addressed above in the Thesis Introduction, where ideologies, policies and mandates relating to multiculturalism are discussed through an examination of the relevant literature.*

East Asian-Australian students, CALD students, and majority culture students, are (or could be) the East Asian music learners (1). The Formal educational environment includes public institutions—schools and universities. These are the places where music curricula are implemented, and where teachers, pre-service and in-service, serve as agents of East Asian musical transmission (2). In the Home learning environment, parents and family members encourage and support their children's learning and they model ways to value East Asian musical culture and promote its benefits (3). The Community learning environment encompasses private studios or academies, concerts and festivals, online learning, learning through new media, self-media and social media, which are also vehicles of East Asian musical transmission (4). Regarding the Government, the 'Asia literacy' movement, 'Asian century' educational policies, and the cross-curriculum priority (CCP), for example, are crucial factors that steer the inclusion of East Asian music in Australian education.

This study examines aspects of the Formal learning environment, the Home learning environment, the Community learning environment, and Government formulations, since in

various ways they all have an impact on the transmission of East Asian music to Students. This ecosystem is informed by multiculturalist ideals and ideologies, which condition the ways the human agents experience—perceive, express—their cultural identity.

As the study ultimately reveals, obstacles and barriers to East Asian music's educational inclusion may need to be addressed in each of these environments to accomplish its successful transmission.

Research objectives and significance

A common goal of music education is to gain knowledge and skills that enable individuals to flourish throughout their lives. It plays a crucial role in shaping the lives of young people in culturally diverse societies, and contributes to making such societies equitable, just, prosperous and cohesive. This study zooms in on a Western society that is home to members of the global Chinese diaspora, and examines aspects of the inclusion of their heritage music in music education initiatives and programs. It does this by identifying the key environments of the East Asian music transmission ecosystem and exploring aspects of these in an attempt to gain multiple perspectives on the research problem.

Mark Slobin wrote that at its simplest, the notion of "diaspora" "marks the existence of an identified population that feels that it is away from its homeland, however imagined, however distant in time and space" (Slobin, 2011, p. 97). Maya Georgiou pointed out that "[d]iasporic identities are shaped in different spaces, which are interconnected and sometimes distinct and competing" (Georgiou, 2010, p. 22). Citing Cohen, she explained: "Each different space is linked to a common experience of uprooting, a sensation of desire, and a sense of belonging" (Georgiou, 2010, p. 22).

A substantial and growing literature exists on the music and identity of the people that comprise the global Chinese diaspora; some of the more recent additions to this corpus are included in the literature reviews of several of the articles that form part of this thesis. As Su Zheng has noted, Chinese immigrant musical expressions – in her work, in the United States – are conditioned and shaped by "constant multilevel interaction and negotiation between the host country, the homeland, the aspirations of individual musicians, historical consciousness, and internal cultural conflicts" (Zheng, 1994, p. 276). I now briefly mention two examples from Australia.

In his study of Teochew opera, a unique folk form originating in ‘a cultural–linguistic region in the east of Guangdong province’ in China but practiced to some extent over the past few decades in Sydney’s west, Nicholas Ng provides a glimpse of how complex the matter of ethnic identification can be for Australians of Chinese heritage, including himself (Ng, 2021). As he explained, “I have been engaged in the sonic quest for my identity as a Chinese Australian through music for the concert hall, contemporary dance, theatre and installations. My ancestry is also part Teochew, and in my work as a composer, performer and researcher, I am beginning to look into ways of drawing on [that aspect of] my heritage” (Ng, 2021, p. 177).

Lu Liu’s (2019) doctoral dissertation employs ethnographic research to investigate the recent transformation of the Chinese pipa solo tradition from a folk to a conservatory tradition. In her multiple roles as a performer, educator and researcher, she not only collaborates with composers to create and premiere new pipa compositions, shares her knowledge with students young and old, but also values the great treasure that the tradition of the pipa has brought her. As Liu writes, “I was born in China, but I am a member of Australian society. I belong to both countries, and my personal experiences in my homeland and the place where I live have shaped my musical journey. It took years for me to build a bridge between my Chinese and Australian musical cultures – to become bi-cultural and bi-musical” (Liu, 2019, p. 212).

The literature emphasizes that diasporic identities are complex and nuanced. The Chinese diaspora has quite a long history and it is important to conceptualize its shifting profile within global population flows from a historical perspective. This is particularly significant for Australia, given the paucity of the record relating to the presence and fortunes of Chinese musical culture within Australian contexts.

Given the academic emphasis on multicultural and culturally diverse music education in Australia over the past half century, the study attempts to cast new light on the status of East Asian (especially Chinese) music forms within this important area. It exposes the precarious position of East Asian music forms in Australian education, and identifies potential ways to remedy this situation. The study provides data from Australia that will permit comparisons with other parts of the global East Asian and Chinese diaspora. It hopes to encourage East Asian-Australians to continue to value their heritage music forms and to see these as contributing to make national musical culture in Australia more rich, vibrant, and truly representative of its history and present reality.

Definitions

The following questions of definition had to be addressed early in the research process: What is Chinese music and who is an East Asian-Australian?

East/West, or Orient/Occident, forms one of the world's two major cultural-economic area dichotomies, the other being Global North/Global South. Originally, the Eastern world was a geographic designation, and included East Asia, Southeast Asia, South Asia, Central Asia, and West Asia. Culturally, East Asia includes China, Japan, and North and South Korea. In this study, the designation East Asian-Australian refers to an Australian citizen or permanent resident of East Asian heritage.

East Asian musics are diverse in form and style, some of which are historically related, and others, indigenous to a specific area. Again, in this study, the designation East Asian music refers to the ancient art, folk, and popular music traditions of China, Japan, and South Korea.

In discussing Chinese music, I refer to Derrick Tu (2019), who states: "traditional Chinese music is any music that originated from local practices and customs in China and based on its own social and intellectual lineage in the development of its civilization. It includes historical practices from local areas as well as modern compositions using local practices as the basis of its creation" (p. 22). In Chapter 4: Case Study 3 (the fourth journal article), the notion of modernised Chinese music is raised. Since the mid-nineteenth century, Chinese instrumental music has been heavily influenced by Western art music, and in the twentieth century especially, it underwent modernising reforms, which affected the construction of musical instruments, music education at all levels, and performance aesthetics.

Chapter 1

The publication presented in this chapter investigates the status of research on Chinese music in Western educational settings. To ascertain what constitutes best practice in teaching Chinese music in the Western classroom, this systematic literature review examines journal articles and postgraduate theses on the topic.

In conducting a literature search some studies can be inadvertently overlooked or have appeared since the article was published. I mention two such papers here at the outset. Samuel Leong (2005) collaborated with practising Nanyin (an ancient Chinese musical art form) musicians to introduce it into the music curriculum in Singapore schools. The project aimed to facilitate the preservation, development and promotion of Nanyin in Singapore (Leong, 2005). The project created a new model of instruction that involved local musicians working with music teachers as an integral part of the school curriculum. Every study of this kind is valuable for what it can potentially contribute to the development of new classroom pedagogies for Chinese music.

Wai-Chung Ho (2022) surveyed 40 preservice music teachers and 70 primary and secondary school teachers in Taiwan using a questionnaire to explore their attitudes about teaching multicultural music. The study found that traditional Western music dominated music education in Taiwanese schools, and that it was teachers with more teaching experience who were more inclined to teach traditional Chinese music. The study emphasized that music teachers should play a greater role in "promoting cultural and national values in school" (Ho, 2022, p. 638).

The ultimate Word version of the systematic review article begins on the next page.

Seeking best practice: A systematic review of literature on Chinese music teaching and learning in Western classroom contexts

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ABSTRACT

A standalone literature review was conducted to ascertain the extent and status of research on the practical inclusion of Chinese music in Western educational contexts. The study identified a body of journal articles and postgraduate theses on the topic. The papers were analysed to discern what might constitute best practice classroom approaches to teaching and learning Chinese music. Based on the review's criteria for inclusion—papers were in English, praxis-oriented, peer-reviewed, and published over the past three decades—the study found that the number of publications was limited (19) and that in terms of established pedagogical approaches they engaged, some gaps existed, certain pedagogies were minimally represented, and some were perhaps too recent to have been trialled. Even so, the study concluded that while best practice is an elusive notion, Chinese music forms and styles appear to be compatible with a range of educational settings and Western-oriented music teaching and learning approaches.

KEYWORDS: Chinese music; multicultural music education; cultural diversity; best practice; music education pedagogies

Introduction

In this article we examine developments relating to the inclusion of Chinese music in Western and Western-type formal education settings. Our study—a systematic or standalone literature review—assumes that music educationists working and publishing in this field are in pursuit of best practice within multicultural or culturally diverse music education, even if they do not explicitly state it. We approach the topic from an Australian perspective, where, as five percent of the total population, Chinese Australians comprise one of the two largest immigrant minorities in the country (the other being Australians of South Asian ancestry), yet Chinese music appears to be

underrepresented within education, particularly in primary and secondary school settings. We share D. Tu's (2019) recently expressed concern that often in educational contexts, "Chinese music is situated in a dualistically hierarchical relation with Western music" (2019, p. 31). We have chosen to approach both issues—best practice and the prevalence of Chinese music in Western education—through a systematic survey of research literature relating to the classroom incorporation of classical and folk vocal and instrumental music traditions.

We first discuss the general concepts on which our study is based and explain its research design, that is, our paper selection criteria, search method and analytical approach. Next, we set out an overview of the content of the papers we ultimately selected: a corpus of 19 representative peer-reviewed journal articles, conference proceedings paper and academic theses published between 1991 and 2021. Finally, we analyse and discuss the papers' musical content in relation to the established pedagogical approaches they engage, attempt to draw conclusions relating to current notions of best practice in the classroom teaching and learning of Chinese music, and make several recommendations for future developments in this area of culturally diverse music education.

Part 1 Definitions and research design

Multiculturalism, Chinese music, and best practice

As intimated, this study relates to multicultural or culturally diverse music education, hence it is necessary to comment briefly upon the trajectory of this subfield of music education since its emergence in the 1960s. Also, it is helpful to have a clearer idea from the outset of what we mean by the terms 'Chinese music' and 'best practice'.

Multiculturalism

As Elliott (1989) states, descriptively 'multicultural' means 'culturally diverse' (p. 14). But he goes on to say that the term "is also used in an evaluative sense. It connotes a social ideal: a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each" (Elliott, 1989, p. 14). A substantial literature exists that approaches multicultural music education from various political, ideological, and philosophical perspectives. As Howard et al. (2014) explain, "[t]he present momentum in multicultural practices in [American] music education is built on a long and multifaceted lineage" (p. 27).

Over time terminology has shifted in keeping with these changing theoretical and practical approaches—and in accordance with shifting notions of best practice in teaching global music forms and styles—from multicultural music to world music, culturally diverse music, cross-, inter- or transcultural music and so on, not necessarily in strict linear succession. Not always helpfully, some of these terms are used interchangeably (Kim, 2017). Such shifts have been influenced by the field of ethnomusicology and developments in culturally responsive education (Gay, 2010), as well as by societal changes relating to population movements, so that the notion of "diversified normality" is among ideas more recently being promoted by music educationists (Carson & Westvall, 2016). This involves curricular decisions that are "informed by a dynamic reading of the larger community— its goals, challenges and contexts—not by a focus on a single, idealized vision, that, at heart, would be unavoidably exclusionary or reductive" (Carson & Westvall 2016, p. 48).

Chinese music

In discussing how we use the term Chinese music, we turn to Fung (1994, p. 51) who points out that "it is not a single musical category" (Fung, 1994, p. 50). Jones (2003) provides an indication of the enormous scope of Chinese traditional music alone. Fung rightly insists that insider understandings must be valued; "viewing music of other cultures from one's own particular cultural viewpoint", he argues, "defeats the purpose of studying other musics" (Fung 1994, p. 50). Like Fung (1994, pp. 48-49), Tien (2015, p. 2) explains that although the Chinese word *'yinyue'* (音樂) is typically translated as 'music', the activities and ideas these two words point to vary. Both Fung and Tien urge educators to "become aware of the ideas underlying [Chinese] musical practice and ideas such as the contemplation of harmony between nature and humanity" (Fung, 1994, p. 50). More prescriptively, D. Tu (2019) writes:

> Traditional Chinese music is any music that originated from local practices and customs in China and based on its own social and intellectual lineage in the development of its civilization. It includes historical practices from local areas as well as modern compositions using local practices as the basis of its creation. (p. 22)

For the review we include regionally distinct solo instrument and ensemble traditions, folk instrumental and vocal traditions of ethnic majority and minority groups, court music including various operatic traditions, nursery rhymes, contemporary art music based on traditional themes, and traditional-style popular songs. We omitted articles dealing with most Chinese popular

music, not because we consider it to be less Chinese than other music forms, but because at this stage of our research we wish to concentrate on those styles and sounds that have traditionally formed the core of the category.

Tien (2015, pp. 6-7) elaborates on Tu's two-part delineation by way of a helpful table that divides music of the Chinese ancient period into three sub-periods and music of the modern and contemporary period into two sub-periods. In general terms, the authors of the papers in our review below adhere to this understanding of Chinese music, although it must be said that the majority are quite accommodating of Western musical understandings and apply these freely to Chinese music. In D. Tu's (2019) terms, this has the unfortunate effect of positioning "Chinese music within the Western musical canon as a form of non-Western music" (p. 28). He believes Chinese music needs "repositioning […] from being an 'inferior' type of music to one with a complex history and rich performance practices" (D. Tu, 2019, p. 28).

Best practice

Best practice refers to "a procedure that has been shown by research and experience to produce optimal results and that is established or proposed as a standard suitable for widespread adoption" (Merriam-Webster, 2022). In our desire to identify best practice approaches to teaching and learning Chinese music, as per the discussion above we have tried to keep in mind Tu's call for the repositioning of Chinese music and Tien's point regarding distinctions between the terms *yinyue* (音樂) and music. To be clear, we did not embark on the research with a fixed idea of what constitutes best pedagogical practice regarding Chinese music. Rather, we anticipated that ideas regarding what constitutes best practice might emerge from the study. This, we expected, would involve offering students an informed insider's experience of some facet of Chinese music. We acknowledge that what music educationists consider to be best practice in this field will vary according to the specifics of historical and educational context.

Research design: selection criteria, search method and analytical approach

The research comprises a standalone literature review, which is "a journal-length paper that reviews the literature in a field without the author's collecting or analyzing any primary data" (Okoli, 2015, p. 882; see also Kraus et al., 2022). We based the framework of our study on Okoli's (2015) eight-step guide to conducting such a review. The first step in such a process is identifying the purpose of the

review. To build on what we have already stated, our intention is to assist teachers, no matter what stage they have reached in their career, with a summary analysis of the practice-based research that has been conducted to date on the teaching and learning of Chinese music in Western and Western-type educational settings.

We were prompted by our perception that praxis-oriented research on Chinese music in culturally diverse music education offerings in the West (or in Western-style education contexts) had only been conducted to a limited extent. We wished to establish whether this was in fact the case. Also, we wondered whether such studies as had been undertaken were informed by a discernible "Euro-centric binary between Chinese and Western music for intercultural learning", that is, approached Chinese music from a Western music perspective rather than a Chinese one (D. Tu, 2019, p. 33). More generally, we were seeking ways to encourage teachers to explore and develop a measure of competence in some area of Chinese music so that they might feel better prepared to confidently provide their students with a glimpse of this diverse, ancient-yet-living form of musical expression about which so little seems to be known in Western education settings.

When selecting papers for inclusion in our review we applied four criteria. First, the papers had to have been produced over the past three decades, to ensure that the research on which they were based and the knowledge they produced was likely to be relevant or useful. Second, the items had to be praxis-oriented, that is, they needed to relate to classroom teaching and learning in a practical rather than a merely theoretical way, involving direct engagement with musical repertoire and processes. Third, the papers had to be research-based and peer-reviewed, hence we included both journal articles and academic theses within our purview. These criteria ensured that each paper included was produced by an accredited specialist, bore a certain weight of authority and accountability, and that the material under discussion in each case had been tested either under classroom conditions or in some related scholarly way. Fourth, the papers had to be in English, since we were keen to examine the extent to which Chinese music was being commended to music teachers in Western education contexts. Applied together, the criteria led us to identify a small yet rich corpus of 19 papers published between 1991 and 2021. 11 of the papers were journal articles, one was a conference proceedings paper, and another seven were academic theses.

We conducted the literature review in three broad stages. In the initial stage, we developed the keywords and phrases for our search, selected the databases for locating such sources, then began identifying resources by searching with the keywords and phrases. We carried out the search by using

the following academic search engines, listed in order of frequency of consultation: Google Scholar, CORE, BASE and Semantic Scholar. The most common keyword combinations we employed were:

Chinese+music+multiculturalism

East Asia+music+diversity+classroom

Chinese+music+classroom+education

Chinese+music+instruments+education

Chinese+folk songs+education

As we identified papers for consideration, we each undertook an initial screening of each paper's abstract to determine whether the paper fitted our topic. During this process we came to an agreement regarding whether we should include or exclude a source, or whether it required closer scrutiny to make this decision. In the second stage, working separately we further evaluated the authors' aims and intentions through a detailed reading of each text, following which we compared notes. Through this process we compiled our set of papers. In the third and final stage, to generate the research findings, we analysed each article and thesis that met our criteria. We did this in several steps, identifying themes through a kind of meta-coding process as they emerged from our study of the papers.

Of the 22 authors represented in the 19 papers we ultimately selected, we noticed that based on their names alone 17 appear to have a Chinese cultural background. (With Christina Ho [2019, p. 8], we "note that a Chinese surname does not necessarily imply that [an author] self-identifies as Chinese".) This may be expected given researchers' motivations of cultural identification, it may be a product of where expertise lies due to background training, or it may be a by-product of working within a Chinese-oriented education system, in Hong Kong and Taiwan, for example. We mention this simply to draw attention to who appears to be undertaking the research, as a consideration for those considering training in the future, whether they are of Chinese or non-Chinese heritage.

Before describing and thematising the content, we compiled a list of the journals represented in our collection of papers (Table 1), and of the universities represented by the theses selected (Table 2). This helped us to gain an impression of the distribution of Chinese music education scholarship and of the academic standing of the publications and institutions involved in producing such research.

Table 1. Journal titles of reviewed literature (11 papers) and conference proceedings (1 paper).

Arts Education Policy Review [1]
British Journal of Music Education [1]
Bulletin of the Council for Research in Music Education [1]
General Music Today [2]
International Journal of Music Education [3]
Music Educators Journal [1]
Music Education Research [1]
Journal of Popular Music Education [1]
Conference Proceedings Publication (1 paper)
2009 *International Society for Music Education* [1]

Table 2. Universities where theses were examined (7 papers).

California State University (USA) [MA]
Teacher's College, Columbia University (USA) [EdD]
The University of London, Institute of Education (UK) [PhD]
The University of Maine (USA) [PhD]
The University of Maine (USA) [PhD]
Royal Melbourne Institute of Technology (AUS) [PhD]
San Jose State University (USA) [MMus]

Next, we attempted to determine the methodological approach adopted in each paper. In the 19 papers, we identified four categories: qualitative research, quantitative research, mixed methods research, and musicological research. Notably, eight of the studies are qualitative in orientation, four are quantitative, three are mixed methods, and four are musicological. From this we discerned that the research involved a balance of available methodologies and approaches, although it was weighted more heavily towards qualitative research.

Part 2 Descriptive overview of content

Prior to undertaking a detailed analysis of the papers, we created a descriptive overview of each item based on a set of basic categories that would assist in comparing the papers and in understanding the ways in which they relate to our overall study aims. First, we determined the targeted or intended educational setting in each paper, that is, whether it was aimed at the primary, secondary or tertiary learning setting, and so on. Then we took note of the country or culture concerned— whether the author/s specified mainland China, Hong Kong, Taiwan or Singapore as their paper's geo-cultural focus or research context. We also took note of the musical focus of each paper, for example, whether it was vocal or instrumental music, folk music, or art music, and so on. Lastly, we glossed the teaching and learning focus, for example, whether a creative approach was taken or commended, or one based on repertoire learning, or whether the approach centred on listening and analysis, and so on (Table 3).

Table 3. Content overview of investigated articles and theses.

Authors*	Educational setting	Country/ culture	Musical focus	Teaching and Learning focus	Pedagogical approach**
Stock (1991) [J]	Upper secondary	China	Erhu music by the renowned musician, Hua Yanjun (Abing)	Listening and analysis with creative composition	CoM; MME; CrME; WMP
Chin (1993) [Th – MA]	Upper primary	China	Traditional Chinese instruments: *pipa, erhu, shen*g, Chinese percussion instruments: drums, wooden instruments, cymbals gongs	Orff-style lessons involving traditional Chinese instruments, folk songs, movement, improvisation, and composition	OS
Yang (1994) [J]	Secondary	China	Chinese *luogujing* and traditional Chinese percussion	Use of Chinese music notation in four-step process in teaching and learning Chinese percussion	MME; WMP
Chen (2000) [Th – EdD]	Primary/ Undergraduate	Taiwan	Taiwanese folk songs (of Han Chinese immigrants)	Learning published versions of Taiwanese folk songs through performance, theory, history, literature, and composition	CoM
C. C. Leung (2002) [Th – PhD]	Secondary	Hong Kong	Traditional Han Chinese musical culture: folk song, opera, narrative song, and instrumental music;	Investigation of how to design an effective Chinese music curriculum for Hong Kong schools	CoM

			instrument and ensemble classes		
Wong-Yuen (2006) [Th - PhD]	Secondary	Hong Kong	*Luogu dianzi* traditional Chinese percussion music from Beijing opera	Enriching Chinese music in Hong Kong schools; commends playing and making up music, attending live performances, collaborating with expert performers	CoM; MME
Chen-Haftek (2007) [J]	Primary	China	Chinese regional folk songs, Chinese percussion, *guqin,* "dragon" and "ribbon" dance	Immersive learning of Chinese music and culture through imaginative play, improvisation, composition, and exposure to professional performers	MME; CrME; WMP
Lau (2007) [J]	Primary and secondary teachers	China	Chinese folk songs: Zou Jiangzhou, Midu Mountain Song, The Embroidered Purse	Performance and analysis of Chinese folk songs; performance-based comparison with Western pentatonic songs	MME
Gackle and Fung (2009) [J]	Secondary	China	Chinese choral works: Jasmine Flower, Zhong Qiu, Flower Drum Song; rehearsing the Chinese National Anthem and Herding Song	Enhancing authenticity of engagement with Chinese music and culture through choral arrangements	ChME; MME

M. Tu (2009) [Th – PhD]	Primary	China	Chinese folk songs, instrumental music, stories, rhymes, dances, and games	Investigates how a Chinese music curriculum impacts USA elementary school students' attitudes towards Chinese people	MME; CrME
Chong (2010) [J]	Secondary and Tertiary students and music teachers	Singapore	"Bai Niao Chao Feng", a canonic piano piece by Wang Jianzhong composed in 1973	Detailed instruction in the traditional Chinese music system using a canonical Chinese solo piano piece	CoM; MME
B. W. Leung (2014) [J]	Primary and secondary teachers	China	Cantonese opera (*Yueju*), other traditional Chinese cultural arts	Cantonese opera artists collaborate with teachers to increase student engagement with the music-dramatic form	WMP
Yang and Welch (2014) [J]	Tertiary	China	*Hua'er* folk song of northwest China	Investigates the impact of formal, informal, or mixed pedagogies on expert folk singers, the repertoire and student learners	MME; IL
Zhang (2017) [J]	General music classroom-secondary	China	*Qin* and *Xiao* duets, *Jiang Nan Si Shu-Jiangnan* Silk and Bamboo Music Ensembles, Cantonese music, and Chinese orchestra	Studying four types of Chinese classical ensemble through listening and related activities, associating these with their cultural contexts	WMP

Guo (2019) [Th – MA]	Elementary	China	Dong and Miao folk music	Teaching Chinese Dong and Miao folk songs and dances through Orff-inspired methods	OS; MME; WMP
Tan and Conti (2019) [J]	Middle school	China	Chinese traditional-style popular songs and traditional Chinese folk songs	Investigates the effects of Chinese popular music on students' familiarity and preference for traditional versions of the music	MME; WMP
Pan (2021) [J]	Early childhood and music educators	China / Hong Kong	Cantonese nursery rhymes Bright Moonlight, Heavy Rain, A Big Watermelon Is Growing out of My Head, A Little Bird Falls into Water	Approaching nursery rhymes through listening, singing, instruments and movement	MME; WMP
Fox(2021) [Th – PhD]	Tertiary	China	Chinese percussion	Examines teaching processes and performing practices of Chinese percussion through the lens of Western pedagogy	*WMP
B. W. Leung(2021) [J]	Music teachers (primary and secondary)	China/Hong Kong	Cantonese opera	Increasing focus in Hong Kong curriculum on Chinese music and Cantonese opera in their students	MME

* In this column we list the author/s and date of publication and distinguish journal articles [J] and academic theses [T] and in the latter case, by academic degree)
** See Table 4 below

Part 3 Analysis and discussion

At the next, analytical, stage of our research process, we attempted to develop a more granular understanding of our dataset. This permitted us to discern several findings, which we now outline and discuss, and to conclude with some provisional recommendations. The ordering of the findings is non-hierarchical, that is, the numbering is not an indicator of their significance.

Finding 1: Only a limited number of praxis-based studies have been undertaken

Within the field of multicultural or culturally diverse music education over the past three decades, practice-oriented English-language studies relating to teaching and learning of Chinese music have not been abundant, but neither are they scarce. Plotting the publication of the papers over the three decades (Figure 1) indicates that the research output was slow in the 1990s and early 2000s, with significant gaps from the mid 1990s, and that it increased in 2007, yet with a significant identifiable gap between 2010 and 2014.

Figure 1. Paper distribution timeline across the three decades.

To assert such a finding with greater confidence would entail replicating our study for other musical cultures or culture areas as a basis for comparison. Nevertheless, our findings support the claim that Chinese music traditions have received little attention in the literature (Zhang, 2017, p. 26). While it was beyond the scope of our research to account for this apparently limited yield of papers, we do believe it to be worthy of attention.

Finding 2: The gamut of educational settings is represented

The papers sourced for the study represent a wide range of instructional settings, from early childhood/pre-school, primary and secondary, to tertiary or pre-service music teacher training and in-service music teacher training settings. In other words, most typical formal educational settings are represented. Most of the papers—12 out of 19—were directed towards primary and secondary stages: five focused on the primary setting and seven on secondary. Also, seven focused on the in-service music teacher setting. Considering the papers together, this is notional confirmation at least that Chinese music can be taught across the Western formal educational spectrum.

While most of the authors explicitly mention the pedagogical setting to which their study corresponds, where this is not the case, we determined the author's probable target setting. As noted, the bulk of the papers address the needs of secondary and primary classes. Many of these also address pre-service teachers, that is, those who are still completing their training, as well as teachers who are already in the field. It is helpful to now look more closely at the ways the authors address specific pedagogical settings and their justifications for doing so.

Commentary on the papers' educational settings.

Pan (2021) argues that exposing children of various cultural backgrounds to Cantonese nursery rhymes during infancy is a way to promote their musical, phonological, and linguistic development. This is because "Cantonese-speaking children tend to sing more discreet pitches in contrast to English-speaking children, who sing more smoothly" (Pan, 2021, p. 3). The former group "also remembers melodies better than words, whereas the latter does the opposite" (Pan, 2021, p. 3). Early childhood, Pan argues, is "a perfect time to expose [children] to different tonalities" (Pan, 2021, p. 3).

Studies by Chin (1993), Chen (2000), Chen-Hafteck (2007), M. Tu (2009), and Guo (2019) concentrate on the primary educational setting. Chin (1993) aims to "acquaint [American-Born Chinese] students with the various styles of Chinese folk song experienced through the Orff-Schulwerk process of music education in grades four through six" (1993, p. 2). Chin (1993) combines "Carl Orff's approach with Chinese instruments" and believes Orff's integration of music, movement and "performance on primitive instruments" preserves the "basic vitality and integrity" of Chinese music (p. 20).

Guo's (2019) aim and approach is close to Chin's (1993), although it involves a different cultural repertoire. She wishes to "enrich the Chinese folk music resources found in [USA] elementary music education by introducing music from the Miao and Dong ethnic groups through an Orff-inspired methodology, as well as to provide an accessible path for music educators" (p. 115). Guo (2019) shows that employing this approach can provide an authentic cultural setting for elementary (primary) school classes (pp. 95-96). She emphasises language pronunciation and cultural context in the study of Chinese folk music.

Chen's (2000) designed a new elementary school curriculum focusing on Taiwanese folk songs, as a way of "providing a model for music-educator training based on comprehensive musicianship" (p. i). Through a "unique" combination of musical content and pedagogy, she contends that students will "gain solid training as a musician via the acquisition of aural and performance skills", in combination with studies in music history, literature, and theory (Chen, 2000, p. 20).

Both Chen-Hafteck (2007) and M. Tu (2009) conducted a 10-week project with groups of students in grades 5–6 and 3–5, respectively. Chen-Hafteck (2007) designed an interdisciplinary program for primary school students that provided an immersive, multicultural musical experience across three schools involving six teachers and 250 students. This involved "live demonstrations by professional Chinese musicians and dancers", lessons that integrated music and culture, and "students' hands-on creative projects" (Chen-Hafteck, 2007, p. 225). M. Tu (2009) took a different approach, although she too utilised "hands-on activities to foster student learning of […] selected Chinese children's songs, dances, and games (Tu, 2009, p. 5) in a study involving 141 students across six classes in a single school. M. Tu (2009) measured the "impact of a Chinese Music Curriculum on children's cultural attitudes, aural discrimination, singing accuracy of tonal patterns, and acquisition of Chinese song lyrics" (p. 48).

Four articles and theses address secondary school students. Stock (1991) does not state the intended educational setting of his study, although it seems suitable for middle-to-upper secondary classes. Beginning with a detailed, comprehensive analysis of a piece for *erhu,* a single string fiddle, as performed by the legendary musician Abing, he discusses classroom opportunities for analytical listening, performance, and creative compositional activities (Stock, 1991, pp. 116-117).

Yang (1994) introduces the Chinese *luogujing* to Australian secondary school students. Through four steps, students "learnt some performing skills of Chinese percussion ensemble, and develop rhythmic sense and ability, as well as [...] help strengthen students' knowledge of varied cultures [and] broaden their outlook on the world" (Yang,1994, p. 22).

Both C. C. Leung's (2002) and Wong-Yuen's (2006) studies are concerned with teaching Chinese traditional music in Hong Kong secondary schools. Leung investigates the status of Chinese music in Hong Kong secondary schools while Wong-Yuen investigates which teaching strategies can help students appreciate and experience Chinese music. By contrast, C.C. Leung (2002) develops six models and four notions to facilitate the development and advancement of Chinese music education. Wong-Yuen (2006) proposes that "teachers [...] work with experts or artists in the community to provide opportunities for students to experience authentic traditional Chinese music" (p. 167).

Studies by Yang and Welch (2014), Tan and Conti (2019) and Fox (2021) concentrate on the Tertiary/preservice educational setting. Yang and Welch (2014) examine the challenges of teaching *Hua'er* songs in higher education in China. They propose a teaching model that "requires openness towards a more interactive learning process, which contains well-organised classroom activities of authentic performance and appropriately supportive pedagogical strategies being adopted" (Yang & Welch, 2014, p. 215). Tan and Conti (2019) seek to discover whether undergraduates' short-term exposure to Chinese popular music will lead them to a preference for listening to Chinese traditional music. They also offer lesson plans for introducing middle school students to Chinese music. Fox (2021) analyses American and Chinese tertiary percussion classrooms to reveal insights about contemporary Chinese percussion and to fill the knowledge gap in the training of Western percussionists. He argues that Western percussionists need to "extract helpful performance traditions from the Chinese classroom, as well as reconcile them with elements of contemporary Western percussion pedagogy" (Fox, 2021, p. 190).

Seven articles and theses are aimed at the in-service setting. Lau (2007) aims to "provide background on the cultural and musical nature of Chinese folk songs to help music educators teach these songs more authentically" (Lau, 2007, p. 22). She provides model lesson plans to teach Chinese music. She found that "the musical horizons of American youngsters are broadened and their aesthetic experience enriched" through learning Chinese folk songs, (Lau 2007, p. 26).

Chong (2010) does not state an intended educational setting. He shows how alternative interpretations of the Chinese solo piano piece *'Bai Niao Chao Feng'* (百鸟朝凤) can lead to a deeper and more authentic understanding of the use of the pentatonic of the Chinese music system. He wishes to "help music educators to design lessons that go beyond a superficial mention of pentatonic elements in Chinese music, adding a level of depth to the student' appreciation and listening experience" (Chong, 2010, i).

Zhang (2017) presents sample lessons relating to four Chinese ensembles to encourage students to perform, create, respond to, and connect with Chinese classical music. She "provides ideas and pedagogies for those music teachers who wish to enrich their curricular infusion of Chinese music and inspire their students with broader music world" (Zhang, 2017, p. 31).

Both B. W. Leung (2014) and B. W. Leung (2021) deal with Cantonese opera. The first advocates a 'teacher-artist partnership' approach in school, through which teachers can "reflect on their teaching to respond to the curriculum reform and change their habit of mind" (B. W. Leung, 2014, p. 130). The second advances the idea that teaching Cantonese opera can foster students' sense of national identity. To this end, Leung investigates the teaching of Cantonese opera in Hong Kong and Guangdong to explore music teachers' interests, confidence levels, and perception of their cultural identities.

Gackle and Fung (2009) documents and evaluates the process of learning Chinese choral works by a youth choir in the United States. It found that choir members' engagement with these pieces was enhanced and was considered more authentic when the choir director collaborated with a Chinese language and music specialist in preparing the works for performance while on tour in China.

Finding 3: A moderate range of Chinese music forms is represented

An inventory of the Chinese music forms and styles represented in the 19 papers indicates that they cover folk and classical instrumental music, including ensemble music; Chinese percussion music; folk songs; choral works; modern piano music; Cantonese opera, music of several Chinese ethnic minorities; popular music versions of Chinese traditional music; and nursery rhymes. The focus repertoire contains few surprises or 'out of the ordinary' repertoire items.

Finding 4: Multiple pedagogical approaches are represented

As we studied our corpus of papers, it was apparent that pedagogically, some papers drew upon recognised pedagogical approaches in the field of music education, some of which were more prevalent in the United Kingdom and Europe, others in the USA.

Commentary on the papers' pedagogical approaches

From our analysis of this selection of 19 papers oriented towards a pluralist or culturally diverse approach to music education we determined that collectively the authors engage the following specific music education pedagogies (Table 4): Orff Schulwerk (OS), Comprehensive Musicianship (CoM), Choral Music Education (ChME), Multicultural Music Education (MME), Creative Music Education (CrME), World Music Pedagogy (WMP) and Informal Learning (IL). In some of the papers the authors are explicit about the music education approaches they engage. Where this is not the case, we have attempted to discern the pedagogy closest to the teaching and learning approach the author commends. What follows is a concise summary of how we understand each author draws on one or more of these approaches (we are aware of some overlapping of features between some of the pedagogies). We assume readers are familiar with the approaches under discussion.

Table 4. Multiple pedagogical approaches.

Orff Schulwerk (OS)
Comprehensive Musicianship (CoM)
Choral Music Education (ChME)
Multicultural Music Education (MME)
Creative Music Education (CrME)
World Music Pedagogy (WMP)
Informal Learning (IL)

Although he does not refer to any specific music education pedagogy, Stock (1991) commends an approach that is like CoM. He proposes that Chinese music be taught through "a combination of [...] theory, history, listening, composition and performance" (Stock, 1991, p. 102). In Stock's (1991) paper it is also possible to detect the influence of the CrME approach

associated with British music educationist John Paynter and others (p. 117). Further, it can also be observed in the article, that Stock, who is an ethnomusicologist, touches on MME ideas (Stock, 1991, p. 102) and anticipates aspects of WMP associated with Patricia Campbell (Stock, 1991, p. 102) (cf. Campbell 2004, pp. 26-27).

Papers by Lau (2007) and Chong (2010) take a similar approach to Stock, although one that fits more squarely within the MME paradigm that was a forerunner to WMP. While not as analytically sophisticated as Stock, Lau commends a combined cultural and musical approach to teaching Chinese folk songs and she studies the "three tone patterns" that appear in the melody of several songs (Lau, 2007, p. 24). Lau (2007) cites Patricia Campbell at the outset of the article (p. 22), thus noting that author's influence on her work. Chong's (2010) paper concentrates on a canonical item in the Chinese piano repertoire and draws on Chinese scholars' analyses of the piece with the aim of achieving "greater depth and authenticity in understanding the Chinese musical system" (Chong, 2010, n.p.). While Chong's (2010) "ideas for classroom teaching" section is extremely brief, its reference to listening and compositional activities echoes Stock's approach (Chong 2010, n.p.). Hence it is compatible with the CoM paradigm. Given that its focus is an item of Chinese music, Chong's paper can be considered an example of MME.

Theses by Chen (2000), C. C. Leung (2002), and Wong-Yuen (2006) relate to the CoM approach. According to Chen (2000, p. 1), who alludes to MME in passing, a solid musical training can be obtained through information acquisition, critical thinking skills and creativity, aural and performance skills, as well as the study of music history, literature, and theory (p. 20). C. C. Leung's (2002) thesis adopts a similar approach to Chen's. While all three papers ultimately create models for Chinese music education (in Taiwan and Hong Kong), C. C. Leung's (2002) music development model is considerably more broad-based and may be used in other Asian countries (p. 289). Focusing on *luogu dianzi* non-melodic percussion in Beijing Opera performance, Wong-Yuen's research (2006) leads her to conclude that teachers need to guide students towards a personal knowledge through direct contact with music. This includes live performance and practical music making activities that occur together with live miming of the opera action to understand the context of *luogu dianzi* (Wong-Yuen 2006, pp. 167-169). Although Wong-Yuen (2006) does not explicitly mention an educational approach in her thesis, her ideas are consistent with the CoM and MME paradigms (see p. 169).

Chen-Hafteck (2007) proposes an interdisciplinary approach to teaching Chinese music and her key reference point is the MME pedagogy. Also, she expressly mentions Campbell's (2004) WMP (p. 231), and the importance of studying music in its sociocultural context. The notion of creating a new song and dance, of making a musical instrument and improvising a piece of music for meditation are all hallmarks of the CrME workshop approach associated with Paynter and others, although perhaps these elements have been absorbed via other educationists. B. W. Leung's (2014) paper makes no explicit reference to a music education model, although the adoption of a 'teacher-artist partnership' approach reflects the WMP ideal of collaboration with musicians and artists (p.130). Both Chen-Hafteck and Leung emphasize the need for music teachers and music educators to take a broad view of music learning. Also, both papers provide suggestions for how to increase music teacher confidence in the classroom, as well as how to reflect on and transform their teaching methods (Leung, 2014, p.130) and develop music programs that give students immersive musical experiences.

Yang (1994), M. Tu (2009), Guo (2019), Pan (2021) and B. W. Leung (2021) all draw on the MME pedagogy, with Yang (1994), and Pan (2021) either anticipating (in Yang's case) or using the WMP model. Yang (1994) pioneered the application of ethnomusicological approaches in the secondary music classroom in Australia (p. 17), using traditional onomatopoeic notation to facilitate the learning of Chinese percussion ensemble rhythm patterns. He introduces a four-step teaching-learning sequence: organizing a Chinese percussion ensemble; oral exercise; written exercise; and performing practice (Yang, 1994, pp. 19-21).

Fox's (2021) thesis is a response to the increasing prevalence of "Chinese-inspired works […] in the Western orchestral repertoire" (p. 1). On the one hand he consults prominent Chinese percussion specialists, while on the other, he largely dismisses Chinese pedagogical approaches, all the while wanting Western musicians to develop "a clear concept of Chinese percussion practices in practical terms" (Fox, 2021, p. 191). He aims to achieve an authentic musical outcome while side-stepping cultural approaches to learning. Although Fox never refers to music education models or approaches, he nevertheless touches on a component of WMP—consultation with cultural experts.

The studies of both Zhang (2017) and Tan and Conti (2019) refer to Campbell's (2004) attentive listening and engaged listening methodology, which is part of that author's WMP approach. They apply these methods to teaching Chinese music (Zhang, 2017, p. 27; Tan &

Conti, 2019, 340). These authors advocate establishing culturally authentic music materials and the involvement of a culture bearer, which are hallmarks of WMP (Zhang, 2017, p. 31; Tan & Contin, 2019, 333).

Guo (2019) explains that she incorporates "Orff Schulwerk methodology into World Music pedagogy" by "integrating musical play, dances, and story-telling" to create an "encouraging and respectful environment for multicultural music study" (p. 3). She introduces Chinese minority Dong and Miao music and dance to elementary school music classrooms in the United States. In outlining her research paradigm, which is in keeping with MME, M. Tu (2009) refers to the writings of Bennett Reimer and David Elliott (p. 1). She attempts to develop an age-appropriate "Chinese Music Curriculum" for elementary schools in the United States (M. Tu 2009, p. 6).

B. W. Leung's (2021) study is an interesting case of MME in that it advocates the re-inclusion of Cantonese Opera in the Hong Kong and Guangdong music curriculums after schools there had largely turned to the teaching of Western music. Pan (2021) emphasizes the relevance of multicultural learning in music education, thus framing her study in MME terms (p. 1). Her frequent references to Campbell suggest that WMP informs Pan's thinking.

Chin (1993), Gackle and Fung (2009) and Yang and Welch (2014) each adopt a different music education approach. Chin (1993) contributes a "teaching method that integrates Orff music education methods with Chinese folk songs and instruments" (p. 20), aiming to fully explore students' ability to imitate, explore, improvise, and create, as well as deepen their understanding of Chinese musical culture through exposure to various combinations of music, language, and movement. Chin refers in passing to MME (Chin, 1993, p. 2) and anticipates culturally responsive pedagogy in her research (Chin, 1993, p. 3) (see below).

Gackle and Fung (2009) concentrate on Western-style choral arrangements of Chinese folk songs to examine the relationship between culture and choral sound. Although their study falls squarely within the North American ChME approach, they attempt to broaden its scope by inviting Chinese choral directors to evaluate the study's participating choirs' performance of several folk songs. The spirit at least of a certain model of MME is invoked in their work.

To some extent Yang and Welch (2014) employ Green's (2008) IL pedagogy as a reference point in their exploration of the complex issues involved in teaching and learning "authentic" *Hua'e*r folk music in a contemporary Chinese tertiary education setting (Yang and

Welch, 2014). Other points of reference are Schmid's and Campbell's (1992) work on non-Western music transmission approaches, Sheridan and Byrne's (2008) study of folk music in a higher education setting, and Rodriguez's (2009) discussion of IL. Their paper emphasizes the need for "a more cooperative relationship amongst authentic singers and teachers" and greater "openness towards a more interactive learning process" (p. 215).

Finding 5: A breadth of best practice principles is represented, yet some paradigm lacunae

First, we note that best practice is a somewhat subjective notion. Even so, from our detailed study and analysis of the 19 papers, we (tentatively) conclude that best practice in the teaching of Chinese music in Western educational settings could result from engaging various pedagogical approaches (see Finding 4), either separately or in combination, if culture-bearing insider experts are involved in the selection and contextualisation of the classroom materials to be studied (see our earlier point about the papers' Chinese authors). As multicultural pedagogical approaches have shifted over time and new approaches have been developed, researchers have explored new ways to incorporate Chinese music into teaching and learning schemes. From this we conclude that Chinese music forms are compatible with many if not most major Western-style music education pedagogies.

Identifying the seven music education paradigms led us to question first, whether any of these paradigms was under-explored in the selected papers, and second, whether any key paradigms were absent from the literature on Chinese music in music education. For our purposes, a key paradigm is one that has been developed or adapted to incorporate musical pluralism or cultural diversity in the curriculum. We discovered the following issues after conducting a thorough investigation and review of the 19 selected papers.

The application of IL and ChME to Chinese music have thus far been little explored. In contrast with formal learning, IL is co-constructed by students and teachers, and it emphasizes that "learners are empowered to participate in activities with minimal restrictions, control, and intentional immersion", as well as that students have a say in the direction and progress of their learning. Choral Music has recently been merged with WMP and its potential for incorporation into culturally diverse music education has yet to be thoroughly researched (Bartolome, 2019).

An approach resembling that of culturally responsive pedagogy (CRP), is commended in Chin (1993), however codified forms of CRP have only been a focus in music education research

since the early 2010s. It will be worthwhile watching how the pedagogy is applied to contexts involving students of Chinese heritage. Culturally responsive pedagogies are those "that actively value, and mobilise as resources, the cultural repertoires and intelligences that students bring to the learning relationship" (Morrison et al., 2019).

Two of the most widely used music education methods of the twentieth century, those associated with Dalcroze and Kodály, have not been applied in the teaching of Chinese music in Western educational settings and it remains to be seen whether they can be successfully adapted.

Finding 6: Best practice principles

From our detailed reading and analysis of the 19 articles and theses, we discerned that each author sought to identify robust and reliable means of transmitting and embedding Chinese music in Western formal education settings that went beyond superficial encounters with the music. Each author was keen to cultivate a deeper knowledge of the music's technical, social, and cultural qualities. Applying our guiding criterion of 'active classroom engagement', we (attempt) to summarise the ways each author or pair of authors addresses what we believe could be termed best practice in their pursuit of seeing Chinese music more firmly embedded within Western style educational offerings (Table 5).

Table 5. Best practice principles represented in the 19 papers.

Author	Best practice principle(s)
Stock (1991)	Combines theory, history, listening, composition, and performance in the study of *erhu* melodic form.
Chin (1993)	Supplements the Orff instrumentarium with traditional Chinese instruments, while providing folk song accompaniments for USA-born children of Chinese ancestry.
Yang (1994)	Employs a Chinese oral transmission approach based on onomatopoeic syllables that represent the sounds and rhythms of Chinese percussion music.

Chen (2000)	Combines Taiwanese folk songs with Western pedagogy to enable students to acquire a deeper sensitivity towards the songs' artistic worth.
C. C. Leung (2002)	Commends a Hong Kong curriculum that includes music written by contemporary Hong Kong composers, Chinese composers from mainland China, and Chinese composers around the world.
Wong-Yuen (2006)	Proposes working with expert artists in the community to provide live performances and practice sessions where students experience authentic Chinese music
Chen-Hafteck (2007)	Employs an interdisciplinary program that includes live demonstrations by professional Chinese musicians and dancers, lessons integrating music and culture, and students' hands-on creative projects.
Lau (2007)	Uses folk songs to help students understand the traditional agrarian life of Chinese people; demonstrates that it is the three-tone pattern tonal tendency that makes Chinese pentatonic melodies sound different from pentatonic melodies.
Gackle & Fung (2009)	Brings members of a Western youth choir into contact with a native Chinese culture bearer and involved native Chinese choir directors in evaluating the choir's performances of Chinese song arrangements while it was on tour in China.
M. Tu (2009)	Explores ways a Chinese elementary school music curriculum in the USA has a positive impact on cultural attitudes towards Chinese people while improving tonal discrimination skills, and the accurate singing of tonal patterns and Chinese lyrics
Chong (2010)	Conveys an indigenous understanding of Wang Jiangzhong's canonic 1973 piano piece, "Bai Niao Chao Feng" to provide Western teachers

	with otherwise unencountered perspectives and insights into such repertoire.
B. W. Leung (2014)	Investigates the effectiveness of a teacher-artist partnership approach to teaching Cantonese opera among inexperienced Hong Kong secondary music teachers.
Yang & Welch (2014)	Brings greater authenticity to the learning and performance of Chinese folk songs in a formal learning environment by involving recognised folk singers.
Zhang (2017)	Demonstrates through model lessons how to introduce to classrooms the music of four contrasting Chinese ensembles; these allow students to perform, create, respond, and connect to Chinese classical music.
Guo (2019)	Introduces folk songs of ethnic minority groups into elementary school music classrooms in the USA; combines the methodologies of Orff Schulwerk and the approaches to music education in Miao and Dong traditions.
Tan & Conti (2019)	Offers lesson plans that combine traditional and popular versions of Chinese folk music as a bridge to engagement with traditional Chinese music.
Pan (2021)	Introduces Cantonese culture to elementary schools in USA through nursery rhymes, games, singing, moving and storytelling; commends involving colleagues or students who may be familiar with the language and culture concerned.
Fox (2021)	Compares Western and Chinese percussion pedagogy methods and seeks ways to assist Western percussionists in rendering Chinese percussion music with appropriate instrument choice, sound, style, technique, and interpretation.

B. W. Leung (2021)	Seeks ways to ensure the sustainability of Cantonese opera in Hong Kong and Guangdong schools by reaching school music teachers who lack confidence in the tradition.

Conclusion: repositioning Chinese music

We set out to determine how and to what extent Chinese music has been represented in Western and Western-style music education settings over the past three decades. We also sought to discover what might be considered best practice approaches to the transmission of Chinese music in these formal education contexts. We found the following: 1) only a limited number of praxis-oriented papers have been produced; even so, 2) the gamut of educational settings is represented in the corpus of extant papers; and furthermore, 3) a moderate and modest range of Chinese music styles is represented; as are 4) multiple pedagogical approaches; yet 5) pedagogical lacunae remain; and finally, 6) a breadth of best practice principles is represented in the corpus of papers.

For those interested in advancing the teaching of Chinese music in Western settings, this is a somewhat encouraging picture of the state of the field, as much good work has already been undertaken. However—and to address each of these findings succinctly—it can be confidently stated that much room remains for further research-based comprehensive studies to be undertaken, and detailed 'how-to' exemplar lessons to be produced, by trained researchers and experienced practitioners. With respect to educational settings, both the early childhood and tertiary settings could be better represented in future research studies and articles. Also, teacher education needs far greater attention, as well-prepared, knowledgeable, and enthusiastic teachers are crucial to the music's classroom appeal and successful transmission. Further, the Chinese music forms and styles represented in educational offerings could be expanded considerably to include an even broader range of regional musical styles—of opera, for example—as well as more modern and contemporary Chinese music, including art and popular forms. Diasporic Chinese music innovations should also be a focus of future work. Regarding pedagogical approaches, much more research is required, especially as it relates to the music's transmission in classroom settings. Existing established approaches such as Informal Learning and others could be explored further, especially if creative music making is a priority. Collaborative models—between insider and outsider researchers, as well as between classroom teachers and

performers or composers—also need greater consideration for the benefits they can contribute. For example, Zhang and Watts (2021) includes numerous Chinese musical traditions performed by 32 men and women of various ages, occupations, geographic regions, and ethnicities, supported by live recordings and pronunciation guides. This will undoubtedly serve as a model for elementary and secondary school music teachers and students keen in learning about the diversity of Chinese music culture in an authentic way.

In conclusion, we note Wenzhuo Zhang's (2017) recently issued challenge to Chinese national education policy makers to "truthfully, respectfully, and authentically diversify [China's] own ethnic cultures in the national education system" (p. 78). We believe this is a worthy ambition too for educational authorities and practitioners in countries that are home to the 45 million people worldwide who identify as Chinese (Jaivin, 2021, p. 2).

Author Contributions

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Declaration of Conflicting Interests

The authors declare that there are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding

The author(s) disclosed receipt of the following financial support for the research, authorship, and/or publication of this article: This research is supported by an Australian Government Research Training Program (RTP) Scholarship.

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Chapter 2

This chapter presents Case Study 1, which addresses the question of who could or might teach East Asian music in Australian schools. The case study relates to the Formal learning environment of the East Asian music transmission ecosystem (see Figure 2). The participants are a group of NSW preservice and early career music teachers of East Asian heritage.

This is the first study of its kind to explore the extent to which East Asian Australian music teachers' identify with their heritage culture and whether they plan to teach their heritage culture music in the future. I should emphasise that with Leong and Woods (2017, p. 379), I "do not believe anyone is especially obliged or enabled to teach" East Asian music. Nevertheless, the participants' responses point to a potential avenue to explore, the notion of "Asian spaces", which arises in the related literature.

The ultimate Word version of the article that was submitted to the *British Journal of Music Education* begins on the next page.

East Asian-Australian preservice and early career music teachers and their heritage music in New South Wales schools: A case study

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Abstract

This study investigates the extent to which a group of Australian preservice and early career secondary school music teachers of East Asian heritage are likely to teach aspects of their heritage music. It is positioned against a background of national multiculturalism and approaches to cultural inclusivity in Australian society, as well as the long-standing notion of "Asia literacy" in Australian education and the national cross-curriculum priority (CCP) of "Asia and Australia's engagement with Asia". The study's findings indicate that the participants identified with their ancestral cultures to varying extents, generally had very limited knowledge of and experience with their heritage music, and in general were reluctant to teach their heritage music. The authors suggest that the slow rate of progress towards culturally diversifying Australian music classrooms is related to complex matters and attitudes surrounding race in the country. The study proposes developing Cayari's concept of 'Asian spaces' as a means of increasing the presence of East Asian music in Australian schools and of supporting teachers of East Asian heritage in the workplace. Finally, the authors emphasize that culturally diversifying the content of music classrooms can be undertaken by teachers of any cultural background.

Keywords: school music; music teachers' ethnic heritage; East Asian heritage music; multiculturalism; Asian spaces

In mid 2023, the *gu zheng*, a traditional Chinese zither, was a featured musical instrument in the major Australian concert event associated with the national broadcaster ABC's popular annual *Classic 100* listener's poll. The concert involved the Melbourne Symphony Orchestra and a range of soloists performing well-known items from the Western classical canon and some other

music. The poll's theme was "Your Favourite Instrument", and for the concert Mindy Meng Wang played "Fishermen singing in the sunset (渔舟唱晚)" by Gong Yi. Among the distinguished classical soloists on the same program were two high profile Australian musicians of Chinese ancestry, Andrea Lam (piano) and Emily Sun (violin).

For us, the appearance of the *gu zheng* raised questions about the prevalence of East Asian music in Australian public cultural life, and Lam's and Sun's accomplishments caused us to wonder about the aspects of the involvement of Australians of East Asian heritage in music education in this country.[4] Of course, as Michelle Duffy contends, this kind of performance event 'can be criticised for the model of multiculturalism it seems to serve' (Duffy, 2003, p. 105). (Duffy refers to Ghassan Hage's notion of a 'white nation fantasy' in which Anglo Australians 'enact their capacity to manage' their nation's cultural diversity [Hage quoted in Duffy, 2003, p. 106]). We wondered whether East Asian musical instruments are taught in Australian schools and whether students of East Asian heritage, including those who planned to pursue a music teaching career, predominantly pursued mastery of Western classical music, particularly in a national cultural climate where diversity is encouraged. In broad terms, such questions and thoughts lie at the heart of the research on which this article is based. In the article we are concerned with what Aline Scott-Maxwell terms 'direct engagement', that is, 'relatively unmediated encounters' with East Asian music instruments, forms, and styles (Scott-Maxwell, 2011, p. 78; see also pp. 83-87).

What follows is a case study involving East Asian-Australian preservice and early career music teachers in Sydney, New South Wales, and the extent to which they are likely to teach aspects of East Asian music—music of their ethnic heritage—in their classrooms (and by implication, in their schools' co-curricular offerings). The study is positioned against a background of national multiculturalism and approaches to cultural inclusivity in Australian society, as well as the long-standing notion of "Asia literacy" in Australian education, and, since 2014, the national cross-curriculum priority (CCP) of "Asia and Australia's engagement with Asia" (Guo, 2021), which appeared even earlier as a priority at the state level in New South Wales (Southwell, 2013).

[4] As Aline Scott-Maxwell writes, 'Australia's immediate Asian region is [now] generally understood as encompassing South Asia, Southeast Asia and Northeast (or East) Asia' (Scott-Maxwell, 2011, p. 78). For our purposes East Asia encompasses China (including Hong Kong and Taiwan), Korea, and Japan.

To be clear, we do not believe that individuals represent their group, that is, that Australian teachers of East Asian heritage should feel compelled to study and teach East Asian music, nor that they would necessarily be the most qualified to do so. It may be the case that a teacher of another (that is, non-East Asian) cultural background develops an enthusiasm for teaching aspects of East Asian music and becomes proficient at doing so. One such case is a Canadian music educator whose work is mentioned later in the article. To adapt Melissa Cain's cautionary note to apply to teachers: 'ethnic and familial culture may not, in fact, be relevant to [teachers'] sense of self at all', and teachers may not necessarily align themselves with any ethnic identity the majority culture chooses to attribute to them (Cain, 2015, p. 72).

As already indicated, it was our sense that East Asian music has a precarious place in Australian national cultural life, even given the fact that East Asian people are one of Australia's largest and oldest immigrant minority groups. And despite decades of commentary on so-termed Asia literacy—and as will be seen, concomitant attempts by music educationists to engender music teacher engagement with culturally diverse music—East Asian forms appear to be almost entirely absent from Australian schools. We were curious to see what preservice and early career music teachers of East Asian ancestry had to say on this subject. Moreover, we also wished to identify the challenges involved in exposing Australian students of all cultural backgrounds to East Asian music forms and styles and believed music teachers of East Asian heritage might have something relevant to say about this matter. We reach somewhat disheartening conclusions but have also been encouraged by an idea encountered in the literature to ponder a potential way forward.

These questions guided the study on which the article is based:

1) To what extent and in what ways do Australian preservice and early career music teachers of East Asian heritage identify with their ancestral culture?
2) What is the scope of their knowledge and experience of East Asian music?
3) What are their attitudes towards incorporating the music of their cultural heritage in their lessons?

In the remainder of the article, before proceeding to discuss other details of the study and its findings, we briefly touch on multiculturalism and music education in Australia and go on to consider literature on teachers' ethnic heritage and its bearing on their subject specialism. Then we discuss literature on the place of "Asian music" within Australian education. Following the

discussion of our study's findings, we briefly report on follow-up reflections of four of the study participants.

Literature review

Multiculturalism in Australian music education

'Australia today is one of the most cosmopolitan societies in the world', Nita Temmerman wrote in the mid 1980s (Temmerman, 1985, p. 56). She went on to discuss how a national policy of cultural assimilation and 'Anglo conformity' in relation to immigrant groups—including in education—gave way, in the 1970s, to one of multiculturalism (Temmerman, 1985, p. 56). While this change of policy was reflected in the school music curriculum (Temmerman provides examples from the state of Queensland), at the time of writing, she identified a considerable 'gap between intent and reality' (Temmerman, 1985, p. 57). This would become a repeated refrain over the coming decades. In 1991 Frank Murphy reported that in the 'field of music and multicultural education, Australia has been long on theory, but short in practice, at least at the secondary level' (Murphy, 1991, p. 390). Twenty years later, Dawn Joseph and Jane Southcott found '[s]ome classrooms have incorporated non-Western musics into their curricula, although teachers have often been poorly prepared in pre-service teacher education to undertake this' (Joseph & Southcott, 2009, p. 459).

Writing thirty years after Temmerman, Melissa Cain observed that '[d]espite the face of Australian society developing interculturally, educational structures which relate to European traditions are still firmly entrenched' (Cain, 2015, p. 75). Cain found that teachers 'display interest in providing their students with exposure to a broad array of musics and yet there appears to be an invisible boundary they will not cross' (Cain, 2015, p. 83). In a separate study which included Australian participants, and which sought to establish 'exemplars of diverse practice', Cain and Jennifer Walden 'found it more difficult than expected to identify teachers who include diverse musics in their repertoire' (Cain & Walden, 2019, p. 15). In large part, Cain attributes this situation, in Queensland at least, to 'a deficiency in tertiary training and professional development experience with regard to cultural diversity in music education' (Cain, 2015, p. 82).

It appears then, that with isolated exceptions musical content in Australian schools has never really become very culturally diverse. That is, the multicultural or diverse cultures vision of Australian policy makers and some academics has never translated into reality in the music

education sphere. Cain concludes that music educators generally 'do not wish to be seen to threaten the position of Australia's own musical culture' (Cain, 2015, p. 83). This prompts us to ponder the nature of the dominant model of multiculturalism that is at work within Australian music education, as alluded to at the opening, a point to which we return towards the end of the article.

Ethnic heritage and music teaching

What is ethnic identity? According to Jean Phinney, 'the process of ethnic identity formation appears to involve an exploration of one's ethnicity (e.g., its history and traditions) that leads to a secure sense of oneself as a member of a minority group' (Phinney, 1992, p. 160). Ethnic identity is generally of significance among immigrants to a country other than that of their birth or ancestry. It is important to note that one's ethnic identification can change, but their ethnicity or ethnic heritage remains a permanent characteristic.

To date, almost no research has been undertaken on the relationship between music teachers' ethnic heritage and their motivation (or lack thereof) to teach their heritage music, especially in a multicultural societal context such as exists in Australia. While this was not the focus of his research, Josiah Lau's recent Sydney Conservatorium of Music honours level study includes three participants who are of East Asian descent. In different ways, each expressed keenness to expose primary school students to the music of their (the participants') heritage culture (Lau, 2022, p. 28).

In an article that briefly explores the topic, Filipino American music educator Pauline Latorre asks, 'why embrace our own ethnicity when it comes to teaching music?' (Latorre, 2021, p. 35). She answers the question by stating that 'our ethnicity is part of who we are'. In a sense, Latorre argues for the prevention of the 'loss of self and culture' among music teachers (Latorre, 2021, p. 35). For her, teaching her heritage songs in class,

> was a journey in learning more about myself and the land of my parents. As I shared this part of myself with my students, I realized I had created a safe space where they could also share their diverse backgrounds and that we were creating shared memories and connections to each other. It was powerful. (Latorre, 2021, p. 36)

Latorre's ideas are helpful in our context, as well as being related to the substantial and growing literature on the matching of teachers' and students' ethnicity more broadly, which is not our specific focus in this article.

Christopher Cayari's (2021) article, "The Education of Asian American Music Professionals: Exploration and Development of Ethnic Identity", investigated ways 'the educational, musical, and cultural experiences of nine Asian Americans who pursued careers in various musical professions influenced the development of their racial and ethnic identities' (Cayari, 2021, p. 8). It touches on several ideas that are relevant to this study. Cayari cites a case in the literature where a Korean American teacher assisted one of her Korean American students to 'develop a deeper connection to her parents' culture through [the teacher's] knowledge of the folk song, *Arirang,* which the student had 'experienced in a choral setting' (Cayari, 2021, p. 11). As the author reflects, the 'melding of Western European techniques and Asian music provides a thought-provoking context to consider how ethnic identity might be formed through music learning activities' (Cayari, 2021, p. 11). Like Latorre, one of the participants in Cayari's study, a Filipino American high school choir and orchestra teacher named Ariadne, eventually 'committed to teaching her students Asian music [in this case] through conducting Filipino folk songs with her choirs' (Cayari, 2021, p. 20). In his conclusion, Cayari proposes that music educators cultivate what he terms "Asian spaces", while not 'perpetuating stereotypes that pressure students into playing certain instruments because of their ethnicity' (Cayari, 2021, p. 22). We will return to this notion later to discuss its potential for Australian music education.

Related to Cayari's study is Korean American music teacher Clara Yoon's recent article investigating the othering of Asian teachers within a multicultural education setting (Yoon, 2022). Yoon notes that during the coronavirus pandemic, 'Asians have modulated from "model minorities" back to "yellow peril," and the stigma against Asians and Asian Americans has become an epidemic itself' (Yoon, 2022, p. 63). Yoon thinks through how best to empower and cultivate support for Asian teachers, including how to 'address [their] multiplicities of cultures and identities' (Yoon, 2022, p. 74). Yoon also notes the inadequacy of representation of Asian music forms within multicultural education offerings in the United States, and that the 'perpetuation of othering and covering of Asians and Asian Americans [in society and schooling] demand[s] strong countervailing actions as well as continuous commitment from all allies' (Yoon, 2022, p. 72).

Luong-Phan and McMahon found that among the challenges Asian or other non-native English-speaking language teachers faced in teaching in Australia, were 'discrimination, racism, prejudice, marginality, language barriers and inadequate assistance for demanding and multiple transitions' (Luong-Phan & McMahon, 2014, p. 58). It is possible that music teachers of East Asian heritage fear similar challenges if they were to attempt to teach their heritage music. Teo, for example describes a situation where a music teacher colleague of East Asian heritage working at a Brisbane school, related to him: "It just ticks me off that no matter [what] we do, we're always going to be seen as people who don't belong here" (Teo, 2022, p. 91). She expressed this frustration following a classroom incident where 'one of the boys kept asking at the top of his voice if I was from Choi-nahh while I was trying to deliver content' (Teo, 2022, p. 91). It would certainly be difficult to teach music from East Asia in such an environment. One participant in Lau's study mentioned above encountered a similar situation – where students kept asking, '"Are you Chinese? Are you Japanese? Are you Korean?' and in response, she (bravely) decided to expose them to music of her East Asian heritage (Lau, 2022, pp. 30-31).

East Asian heritage language teaching

Literature on the teaching and learning of East Asian heritage languages in Australian schools is also helpful in shedding light on issues we raise. In a study titled 'Chinese Self, Australian Other', Han and Ji (2021) concentrated on 'Chinese language teacher identity entering into Western educational contexts', an area they found to be under-researched. As Han and Ji note, Australia is 'a country of diverse cultural backgrounds', hence it 'has witnessed the complexity of teacher identity interaction and transformation' (Han & Ji, 2021, p. 4). Shen and Jiang (2021) investigated the relationship between ethnic identification among Australian students of Chinese heritage and the extent of their heritage language proficiency. Their work focused on 'awakening the Chinese diaspora to heritage language maintenance' (Shen & Jiang, 2021, p. 6). This prompted us to wonder whether the Chinese diaspora could be awakened to maintaining its heritage music. Of course, we are aware that although language and music share some similarities, the two modes of communication shape identity in different ways.

Kwee (2023) examined the relationship between the sense of cultural awareness and professional identity among Chinese heritage language teachers working in New South Wales and Victoria. She notes that Chinese immigrant heritage language teachers derive satisfaction

from being able to connect first- and second-generation Chinese students with their cultural roots (Kwee, 2023, p. 344). Again, we wondered whether music teachers of East Asian heritage could achieve similar results by connecting East Asian heritage students with their heritage music.

Although it was developed in relation to immigrant teachers, specifically, those who received their training overseas before immigrating to Australia, Yip's (2021) 'sense of belonging theory of professional adaptation' is helpful for comprehending how teachers of East Asian (or other) heritage may perceive the impact of their heritage culture on their teaching. Yip's theory holds potential for understanding how a music teacher's ethnic heritage or ancestry may contribute to their overall professional identity. As she writes: 'A weak professional identity, a sense of vulnerability, and an ethnocentric intercultural perspective diminish immigrant teachers' sense of belonging and inhibit professional adaptation' (Yip, 2021, p. 194).

Asian music in Australian education

As long ago as 1968, the Australian composer Anne Boyd wrote: 'Considering Australia's central geographical position in Southeast Asia, it would seem that Australia's destined role is to provide a natural meeting place for Eastern and Western culture' (Boyd, 1968, p. 41). Boyd envisaged the wide and rapid 'acceptance of a new didactic in music education', which led her to commend 'the introduction of Asian music into the classroom' (Boyd, 1970, p. 28). In fact, Asian music appeared in the music curriculum for the first time that year when 'Indonesian music' was offered 'as an elective thesis topic for sixth-form [Year 12] music students in N.S.W. Secondary Schools' (Boyd, 1968 p. 43). By then Asian music had already been part of the university curriculum for a handful of years in several states (Boyd, 1968, pp. 42-43).

Boyd's series of articles on Asian music in Australian music education that appeared in the *Australian Journal of Music Education* (Boyd, 1968; Boyd, 1969; Boyd, 1970), were no doubt linked to Asia literacy and the Asia studies movement in Australian education that dates from 1970 (Hill & Thomas, 1998), and to multiculturalist thinking that was emerging at the time. This movement gained renewed impetus in the 1990s when it became 'blatantly clear that Australia's economic future overwhelmingly lay within the Asia-Pacific region and it was somewhat simplistically argued that the promotion of Asian languages and culture within schools would yield attractive economic dividends for Australia' (Hill & Thomas, 1998, pp. 55-56). It

can now be seen that Boyd's enthusiastic promotion of Asian musical culture made no significant inroads in classroom content diversification.

> Two decades later, the ethnomusicologist Margaret Kartomi wrote that Australia's 'curricula have tended to exclude Asian and other non-Western music. The curricula need to be looked at afresh […] to correct the balance, and our attitudes critically examined. Attitudes of cultural superiority clam up the mind and inhibit creative changes in the arts, including those which tend to accompany social change'. (Kartomi, 1989, p. 36)

From the perspective of primary and secondary education, Rosalynd Smith and Gregory Hurwood found music teachers 'particularly reluctant to come to grips with Asia in their discipline', and they proposed a model for the training of both music specialist and general classroom teachers in this area (Smith & Hurwood, 1992, p. 165). They aimed to assist in 'plac[ing] Australia in an Asian context, with the goal of making our population "Asia-literate"' (Smith & Hurwood, 1992, p. 164), and argued for the inclusion of music in such programs on the grounds that 'through music (and the other arts) people express their view of the world' (Smith & Hurwood, 1992, p. 165).

The case study

Methodology

This article forms part of a larger multi-case research project undertaken by first author Wang on aspects of music, education, and Australians of East Asian heritage. Being based on semi-structured interviews, the study is qualitative in its design. It was approved by the Human Research Ethics Committees (HREC) of the University of Sydney. This case study includes a phenomenological component to the extent that the participants' feelings and perceptions about their East Asian cultural identity in relation to their future profession were explored. We were especially interested to hear their thoughts about the place of the music of their heritage culture in New South Wales schools and whether they would consider teaching aspects of that music, and why or why not.

The participants were selected through a purposive sampling process involving self-identification: they responded to a request posted on university Facebook and Instagram sites seeking volunteers of East Asian heritage willing to be interviewed about aspects of their

training and future career in music teaching. Table 1 displays profiles of the fifteen participants who responded and agreed to be interviewed. Of these, six were preservice music teachers and nine were early career music teachers. Thirteen were female, and two were male. The heritage countries of the participants were mainland China, Hong Kong, Taiwan, South Korea, and Japan. The participants had either graduated from or were still studying at one of two universities in Sydney: 14 were from the University of Sydney and one was from University of New South Wales. Nine participants were born in Australia, two were born in mainland China, two in South Korea, one in Hong Kong, and one in Taiwan. Most of the interviewees were either born in Australia or immigrated to Australia as a young child.

Data collection and analysis

First author Wang conducted the interviews between June 2021 and July 2022. In September 2022, she followed up with an email asking the participants whether they wished to contribute any further (written) reflections on the topic. The follow-up email asked: How do I [now] feel about being a preservice or early career music teacher of East Asian heritage preparing for (or) teaching in an NSW (or other Australian) school? Four participants responded to this opportunity. All interviews were conducted over the Zoom platform and lasted between 30 and 45 minutes. With the participants' consent, they were audio recorded and transcribed in full using Otter.ai software. Second author Webb listened back to the original interviews and where necessary amended the transcripts. To validate the data, through email, all participants were given the opportunity to edit and confirm their interview transcript. Data were systematically coded, organized, integrated, and interpreted, first by each author independently, then collaboratively, that is, in dialogue.

Table 1. Details of the study's participants.

Number	Gender	University	Heritage	Birthplace	Status
P1	Female	University of Sydney	South Korea	Born in South Korea, moved to Taiwan, then moved to Australia	Early career
P2	Female	University of Sydney	South Korea	Born in South Korea, moved to Australia	Early career
P3	Female	University of Sydney	China and Japan (half Chinese, half Japanese)	Born in mainland China (Shanghai), moved to Japan (Tokyo), then moved to Australia	Early career
P4	Male	University of Sydney	China	Born in Australia (Sydney)	Preservice
P5	Female	University of Sydney	China	Born in Australia (Sydney)	Early career
P6	Male	University of Sydney	Hong Kong	Born in Australia (Sydney)	Preservice
P7	Female	University of Sydney	China	Born in Australia (Sydney)	Preservice
P8	Female	University of Sydney	Hong Kong	Born in Hong Kong then moved to Australia	Preservice

P9	Female	University of Sydney	China	Born in Australia (Sydney)	Early career
P10	Female	University of Sydney	China	Born in Australia (Sydney)	Preservice
P11	Female	University of Sydney	China	Born in Australia (Sydney)	Preservice
P12	Female	University of Sydney	China (Chinese Mongolian)	Born in mainland China (Liaoning), moved to Tianjin, then moved to Australia	Early career
P13	Female	University of Sydney	China	Born in Australia (Sydney)	Early career
P14	Female	University of Sydney	Hong Kong	Born in Australia (Sydney)	Early career
P15	Female	University of New South Wales	Taiwan	Born in Taiwan, moved to Australia	Early career

Findings

We now turn to the study's findings in the order of the three key research questions listed above. The background, experiences, and views of the participants varied quite widely. From the interview (and later email) responses, we were able to gain a sense of the extent of their emotional investment in their heritage culture and music. As will be seen, responses relating to the third question, regarding the incorporation of their heritage music in their classroom teaching were the most detailed and perhaps telling.

Participants' identification with their heritage culture (Question 1)

- The nature and extent of the participants' identification with their heritage culture varied, according to their own criteria.

From the data collected in the interviews, we categorized the extent to which each participant identified with their cultural heritage as follows: (1) Don't really identify, or barely at all (three participants); (2) Identify to some extent (seven participants); or (3) Strongly identify (five participants). We based this categorization on themes in the data that emerged in response to specific interview questions, including: i) stated or implied significance (or lack thereof) of place of birth and childhood residence, ii) stated extent of competence in ancestral language and frequency of usage and speaking contexts, iii) stated knowledge of geography and history of ancestral country and of its music, iv) stated observance of cultural festivals, v) East Asian language school attendance when young, vi) visits to ancestral country, vii) stated ethnic makeup of friendship group, viii) stated presentation of self to others. Examples of how these themes shaped our categorization of each participant can be seen in the data excerpts that follow. [5]

<u>Don't really identify</u>

P 1: Even though I grew up [in Korea] and spent most of my early childhood [there], I don't speak Korean with my parents anymore. In terms of how I identify, I don't tend to talk a lot about my Korean background at all.

[5] Some of the interview excerpts reproduced in the article have been lightly edited in places for smoothness and to eliminate repetition.

Especially because I don't have many Korean friends. In terms of my East Asian background, I guess it's not how I present myself to others.

P10: I'm from China. I don't know much about China. To be honest, I think mostly because I was born here [in Australia], and raised here, I don't know all that much about China or the history. I don't know that much about the music either, I don't know that much. I speak a dialect of Cantonese [that] not many people understand. I mean, I don't really understand that much Chinese either.

P 11: My family comes from China. I don't know, like, what region. I'm Cantonese but I don't know how to speak Cantonese [...] so, there's like a language barrier there. In terms of communication with my grandparents and stuff it's not as easy – my parents [are] always [...] having to, like, translate for us and stuff. It's a little bit disconnected'. Also, 'I did go to Chinese school when I was little. But then I forgot all that.

<u>Identify to some extent</u>

P5: My parents are from Guangzhou. We celebrated a lot of the Chinese holidays and stuff. I grew up speaking Cantonese. [...] But I learned English at school, so English is my better language'.

P9: My family is from China, Guangzhou, so we identify with that region. We don't speak Mandarin to one another, we speak Cantonese – that is the main language of our family. And we have a few relatives that also came over [to Australia] from Hong Kong – Guangzhou, that area. That's where we identify.

P4: My parents are from China. My mother is from Shanghai. My father is from Jiangsu. And he went to Shanghai to study at the University which is where they met. I definitely identify as Chinese Australian because I was born here.

<u>Strongly identify</u>

P3: I'm half Chinese, half Japanese. However, I still consider myself as more like a Chinese, because I spent more time in Shanghai. My [spoken] Chinese is way better than my Japanese as well. Even so, every time it's difficult to describe myself, but I will just say I'm more Chinese.

P8: We identify as residents from Hong Kong [which] was returned to China in 1997. Because of that, I feel like we don't really make that connection with mainland China, but we definitely do with Hong Kong.

P7: My parents were born in China. My dad is from Hainan and my mum is from Jiangsu, but she grew up in Guangzhou. Both speak Mandarin and Cantonese, that's why I can speak both languages as well. [...] We now speak Mandarin at home actually and very rarely speak Cantonese, unless we speak to our, like, Guangzhou relatives [...]. But I speak English to my brother. He can also speak both Cantonese and Mandarin.

As these quotes indicate, to the degree that they disclosed their feelings, the extent to which participants identified with their heritage culture varied somewhat. As would be expected, language capability is a strong indicator of the extent of heritage culture identification. From the interview excerpts it might be surmised that there is some blurring between the categories. Where a participant was ambivalent, it appeared to us that they *didn't really identify*; where they mentioned language competence and some other feature such as festival celebration, even if hesitantly, we considered that they *identified to some extent*; where they made more definite statements, we determined that they *strongly identified*.

Participants' knowledge and experience of their heritage culture music (Question 2)

- Most participants admitted they knew nothing or very little about East Asian music and most—but not all—said they were keen to learn more.

As with the previous finding, the participants' responses to questions about familiarity with their heritage musical culture fell into three broad categories. Seven stated that they had no knowledge or experience, seven noted that they had very little knowledge, and one – an outlier – revealed that she had been immersed in aspects of Chinese music as a child. The following interview excerpts are indicative of the three positions:

<u>No knowledge or experience</u>

P1: The answer is absolutely no. Because I just have never had a lot of exposure to Korean music, even when I was living in Korea. And I don't try and present myself as an expert on Korean music. The fact is that I don't know a lot about Korean music. I don't try and paint myself as someone who knows a lot about Asian music.

Very little knowledge or experience

P5: I honestly don't know that much about it [my heritage musical culture]. Informally, I've heard my parents sing songs from it. My grandpa gives me, like, the *dizi,* the Chinese flute. I tried to play it, but that's the extent of my experience with Chinese instruments. I know some songs; I can't really sing [them] because my language ability is probably the major inhibiting factor. Also, I have listened to some [...] Hong Kong pop songs. That's mainly the extent of my experience with Chinese music.

Substantial firsthand experience

One participant, P3, had begun learning the Chinese *pipa* [lute] as a child and was then selected to train at a special school in a form of Chinese opera. When she was in Year 7, she and her family moved to Australia, hence her training in Chinese opera ended. She recalled that some years later, when she was at university in Australia, she joined a Chinese music ensemble, and certain emotions and memories began to well up within her:

> I started to realize my, like, natural connection with my own roots culture [...] the music kind of like, reminded me of my childhood. And like, Shanghai or those like, little lanes [where] you grew up. And sometimes I also feel that difference between [...] Chinese music and Western music. Western music has more structure – it's like writing a poem – however, Chinese music is more like a spirit. Like, you need to imagine. And if you do not have that cultural background, you cannot do it, because the picture will not enter your mind.

When the participants were asked whether they planned to increase their knowledge of their heritage music, most responded that they had definite plans to do so—sometime in the future. However, one participant, P1, admitted:

> To be honest, I've never planned on taking that step. I've always pursued Western music, Western art forms. That's been my upbringing and throughout my entire music training and career, that's been my focus. It is a little bit overwhelming; it's intimidating to try and familiarize myself in this whole other art form. The reason would be, I don't know where to start, and I don't know where I can [get] that kind of assistance, where to seek out that kind of resource.

Participants' intention to teach their heritage culture's music (Question 3)

- To varying extents, the participants themselves were hesitant about teaching the music of their heritage culture, for both personal and practical reasons.

Participants were asked a series of sub questions related to this broader research question, including whether they thought East Asian music should be taught in schools, in what ways, and if so, who would benefit. Twelve responded that they believed it should 'definitely' be taught (P2 and P 8) and that it was 'really important' (P4 and P14) and would be 'really, really beneficial' (P6). Most of the twelve based their views on a cultural diversity argument, that is, that students should be exposed to music other than the Western music on which the curriculum is founded. Several justified their view according to a 'culturally responsive' argument, whereby if a proportion of students at a given school were of East Asian heritage, then its music program should include their heritage music (and if not, it need not be taught). Here it is worth mentioning Heidi Westerlund and Sidsel Karlsen's point. 'In contrast to the idea that cultural recognition is something inherently good and helpful', they write, 'students may equally feel that their background is something that should not be revealed, and that school is a place where student or parent backgrounds are not always relevant' (Westerlund & Karlsen, 2015, p. 376). Westerlund and Karlsen cite the case of 'a Beijing-born student in a Helsinki classroom who refused to be categorized as "Chinese", choosing instead to pursue a self-defined cosmopolitan identity' (p. 376). The other three participants were less committed to the idea of teaching East Asian music in schools; one said she did not know enough about the music to hold an opinion on the matter.

Participants were also asked whether they had ever taught any aspect of their heritage culture's music at a school, during their preservice study or afterwards. Here are three representative responses to that question, all of which pertain to primary school, which suggests a reluctance to trial such content at a higher level:

P1: No, I have found with a lot of my [school] placements [that] I wasn't able to decide the topics that were taught. […] I did have the option of including non-Western music-based content in my lessons. I used a lot of African examples, especially during my primary school [placement] and [Australian] Indigenous lullabies and things like that, but not East Asian music.

P2: Yes, I did. There are three school placements [during our degree]. The first one was in primary school, and they were doing something about Korean music, and, like, on recorder, rather than singing it. I thought, "I'll give them a Korean piece for them to play on recorder. […] That was the only time I integrated my [heritage] culture into the classroom. […] They wanted me to sing the Korean lyrics. So, we were not just playing recorder, but actually learning the lyrics and the history of this song. I explained to them about all the cultural meaning behind the music.

P3: I did, once, in [a] primary school [placement]. As I said, [it was] Anglo dominant in that school. […] I brought my pipa there, and I did some, like, comparisons between Chinese music and Western music. For example, pipa and guitar, piano and accordion, gu zheng and violin and erhu. I demonstrated on my instrument. Also, I found one online resource. There's a video clip [of] Chinese music instruments fighting with the Western music instruments, so [I took an] excerpt from that to show them all different things. Also, for example, erhu that imitates the horse race. They were interested in [it]. But that was the only time I implemented this into the classroom, and that was basically just a workshop. But they didn't know anything about Chinese instruments.

The participants were then asked whether they would be likely to teach aspects of the music of their heritage culture. Most expressed some interest in teaching this music, or an intention to do so once they were working full-time in a school. At the same time, among them they

articulated an extensive range of deterring factors or blockers, which we interpreted as reasons they would be unlikely to do so. Four participants declared that they would certainly teach it or were already doing so (which is interesting considering the previous finding where fourteen participants admitted they knew little or nothing about East Asian music). Eight participants answered that they might possibly teach it—although at some unspecified time in the future—and three answered that they were unlikely to teach it.

Table 2 lists reasons the participants provided regarding their reticence to teach East Asian music. These we have categorized as either external or internal factors. External factors tended to be of a practical nature, and included the school, its teachers, students, and culture, the syllabus, teaching-learning resources, tools (such as musical instruments), the nature of the music itself, and so on. Internal factors were generally more personal, based on feelings, perceptions, and capabilities, and included where to best allocate time and energy (as an early career teacher,

Table 2. Reasons for reticence to teach East Asian music forms and styles.

External factors	Internal factors
Topics at my school are already set (e.g., by a head teacher), so there is no room for it at present; if head teacher approves – P1	More immediate concerns such as handling classroom management and general lesson preparation – P1; Insufficient time and energy to learn or prepare content and resources – P1/P3/P10
Shortage of resources – P2/P3	Lack of knowledge and history of EA music – P2/P3/P6/P7/P12/P14
Unsure of which instrument/s to use or introduce – P3	Lack of confidence (would get "pushback from teachers and students") - P12/P14
Perception that its musical and cultural qualities make Chinese music difficult for outsiders to imagine and comprehend; uncertain of how to define EA music – P2/P4/P7/P10/P11/P12/P13	Lack of personal interest – P11/P15

Depends upon the school – e.g., appropriate in a school with a high number of EA heritage students; not the right audience or environment with a class of mostly Lebanese students; no direct connection between EA music and the content of the course syllabus – P3/P4/P8/P9/P12	Unsure of best approach to take; "comfort zone" issues, e.g., popular music but not traditional music; concerned that EA music is not "modern and cool" enough – P5/P7
Western forms or Australian music styles dominate the syllabus and teaching-learning expectation; EA music seems 'out of place'; no place to join EA music – P5/P9/P11/P13/P14/P15	Do not wish to appear biased towards my heritage culture – P9
Funding – e.g., needing to pay a culture bearer for a school visit – P10	Unsure of student interest – they might make "weird comments") – P3/P4/P15

for example), personal knowledge and skills, confidence, experience, and interest, desire to 'fit in', and so on.

Here it is worth listing the ideas offered by nine of the participants regarding how to introduce school students to East Asian music forms and styles: by involving expert East Asian music culture bearers; through East Asian popular music; under the syllabus topic of non-Western music; through music that they as a teacher found appealing; through traditional instruments and forming an ensemble, or by using East Asian drums in the classroom; and through singing folk tunes in Chinese languages.

Discussion

The review of literature above indicates that there is much work to be done if culturally diverse music is to become more prevalent in Australian school music education. Joseph and Southcott (2009), as well as Cain (2015), and Smith and Hurwood (1992), are right to identify tertiary level teacher preparation as a crucial point at which best practice approaches to culturally diversifying the music curriculum need to be modelled. Concerning the place of East Asian music in such a process, one might expect that the state and national "Asia and Australia's

Engagement with Asia" CCP of the last decade might have led to the raising, even to a modest level, of the music's profile in schools. However, as Aaron Teo argues in a recent article,

> at a national level there is no clear data or understanding about the conversations that may or may not be occurring between school leaders and educators about how best to implement this CCP, nor is there any clarity on what students learn about this CCP through their education, and its potential subsequent impacts. (Teo, 2023a, p. 132)

Moreover, he writes, 'there is an absence of nuanced information around the descriptor "Asia" or "Asian" in the Australian Curriculum documents as well as a dearth of guidance in the curriculum elaborations about how and where to include Asian content as a CCP' (Teo, 2023a, p. 133). So, it is difficult to see how the CCP can have led to the meaningful inclusion of East Asian music.

It is clear from the participants' interview responses that growing up away from their country of origin has impacted their sense of identification with their heritage culture, including its music. It can also be seen that East Asian music has had little place in their musical education, either informally or formally. Most telling perhaps, is the reticence they display towards incorporating East Asian music forms into their own teaching practice. Of course, teachers of other cultural backgrounds may be equally reluctant to teach East Asian music forms, or indeed, forms representative of other Australian immigrant minority groups.

It appears from the literature and from our data, as seen above, that music teachers are generally (and genuinely) convinced of the importance of broadening their programs culturally, yet major barriers remain regarding the implementation of such an ideal. These relate to complex matters and attitudes surrounding race in Australia, a notion raised earlier in the article. As Teo points out, quoting Ghassan Hage and Ien Ang respectively, '"Australian racism generally is far less overt and direct, and far less easy to delineate" […]. We [Asian Australians] often struggle to "prove any 'hard' racism here while still feeling objectified, subjected to scrutiny, othered"' (Teo, 2023b, p. 454). Such points provide context for the various blockers our study's participants raised regarding the introduction of East Asian musics in schools.

This leads us to suggest that music teachers of East Asian heritage and their allies might consider promoting Cayari's notion of 'Asian spaces' in music education as a possible means to increasing the presence of East Asian music in Australian schools. 'Having a designated musical space for a minority community has potential advantages', writes Cayari, 'such as providing a

safe space to be one's self […], explore varied aspects of one's identity […], find a place of belonging […], and feel empowered to pursue the music and history of their marginalized community' (Cayari, 2021, p. 21). Of course, this would need to be done 'without perpetuating stereotypes that pressure students into playing certain instruments because of their ethnicity', for example (Cayari, 2021, p. 21). What comprises an Asian space would need to be carefully worked out in community, since, as Teo cautions, it 'simultaneously functions as a space of marginalisation and safety', so, '[a]pproached wrongly, it could even reify a sense of not belonging for the East Asian teachers in question' (Teo, 2024, pers. comm.). But, Teo continues, with 'a nudge in the right direction, these spaces can also be agentively oriented towards advocacy' (Teo, 2024, pers. comm.). Asian spaces could be devised then, that cater for teachers and students, and involve advocacy for the inclusion of East Asian musics, for example, and the devising of high-quality resources to be shared.

Beyond government policy and modelling at the tertiary level, the presence of diverse musics in a school's curriculum relies upon teacher attitudes and attributes as well as a degree of school engagement with the idea (Cain & Walden 2019, p. 6). Although atypical, the career trajectory of Canadian music educationist Jennifer Walden is instructive in this respect. As a young teacher Walden taught in Taiwan, where she developed an interest in Chinese music and dance and dedicated herself to learning from local experts. Over the next three decades Walden taught in eight different countries successively, and her experience demonstrates 'how Chinese music is perceived, executed, and enjoyed in many different educational settings'. Her commitment to this cultural expression 'prevailed not only through my own knowledge and ability', she writes, 'but through genuine student enjoyment of the instruments, rhythms, costumes, and movement, all vibrant and rich in Chinese history and culture' (Walden, 2019, p. 62). Through self-motivation and collaboration with community experts, Walden broadened her musical interests and honed her knowledge of teaching aspects of Chinese musical culture. We cite Walden as an example merely to re-emphasize that we believe that the cultural diversification of the music curriculum can be undertaken by teachers of any cultural background, if it is undertaken judiciously and respectfully, and in consultation and partnership with culture-bearer experts from the local community (see Webb & Bracknell, 2021).

Epilogue: follow-up communication

To bring this article to a close, we mention the further reflections of several of our study's participants. More than a year after first author Wang began the interviews, she contacted the participants by email with some guiding questions, including, 'Does my East Asian heritage make any difference to my thinking about what music I might/might not teach?' Four participants (P5, P12, P13, P15) responded to her email. One (P13) wrote,

> My East Asian heritage has a subtle influence on the music I decide to teach. I am more aware of the importance of including music created by peoples of non-Caucasian backgrounds.

Another (P5) explained:

> I don't feel any differently about being of East Asian heritage—I'm glad that [the] students […] I teach can see that I'm from a different cultural background (or same as them), and that I can relate to them, or offer some information about my culture that would be interesting to them.

A third (P12) stated:

> [O]ne thing I am certain [of] is that my heritage and ethnicity does not make a difference when deciding the sort of music style and genres I teach for I think all music is important to learn and be exposed to.

There is a degree of nuance between these three positions: the first two participants are aware of their minority status and see it as advantageous in the context of a multicultural student population. The third one sees her cultural heritage as irrelevant since she plans to teach diverse musics regardless of her own background; 'being in a multicultural country, incorporating cultural diversity is a must', she wrote. Even so, it is possible that being of East Asian heritage, that is, belonging to an immigrant minority group, makes her more aware of cultural differences among students.

All four respondents noted the 'rising popularity' (P13)—the increasing 'normalisation' (P5)—of Japanese and Korean music forms, especially Animé soundtracks, video game music, and K-pop and J-rock. All report that they 'incorporate' these forms 'into students' musical experiences' (P13). For those interested in elevating the place of East Asian music in Australian schools, this is heartening.

Finally, we hope and expect to witness the increasing diversification, in cultural heritage terms, of the music teaching workforce. We also believe this will have implications for the

musical diversification of classroom musical content; at least our data as discussed in this article appears to indicate as much. And it is worth concluding with a (positive) reflection from one of the four respondents to Wang's follow-up email, who wrote: 'I like that Asian representation [among music teachers] is becoming more mainstream, and that students can look up to their teachers and see someone like them' (P5).

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Declaration of Conflicting Interests

The authors declare that there are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Acknowledgements

This work was supported by the Australian Government Research Training Program (RTP) Scholarship. We wish to thank Associate-Professor Christina Ho (UTS, Sydney) for her interest and support and Aaron Teo (The University of Southern Queensland) for his considered responses to our questions.

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Chapter 3

This chapter presents Case Study 2, which investigates the understandings and perspectives of a group of East Asian-Australian parents living in Sydney concerning their children's musical participation. The case study relates to the Home learning environment of the East Asian music transmission ecosystem (see Figure 2). The case study explores these parents' beliefs about the general benefits and value of music learning, and their thoughts about having their children learn their homeland music. There has been a plethora of academic research exploring Asian immigrant parents' perspectives on education, but very few studies of East Asian-Australian musical parenting practices and attitudes and the extent to which they identify with their homeland music.

A slightly modified version of the article that was submitted to the *Music Education Research* begins on the next page.

Musical parenting attitudes and practices and homeland music identification among East Asian-Australian families living in Sydney

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ABSTRACT

The value East Asian immigrant parents place on their children's musical accomplishments has attracted academic attention in recent years, yet little is known about the musical parenting attitudes and practices prevalent among this immigrant group in Australia. This qualitative study investigated the views and practices of a group of East Asian-Australian parents residing in Sydney, Australia, regarding their children's musical participation and their beliefs about the benefits and value of music learning more generally. The study found that although the participants held views consistent with those of their counterparts in other countries, they tended to adopt a more relaxed, "wait-and-see" attitude towards their children's ongoing musical involvement. Most parents supported the idea of their children learning the music of their homeland culture, yet almost none actively sought opportunities for such learning. They were open to their children being exposed to a range of musical forms and styles but paid less attention to whether such music was culturally varied.

KEYWORDS

Musical parenting, homeland music, East Asian-Australians, immigrant families, heritage culture

Introduction

It is well-established that East Asian immigrant families living in Western societies invest in their children's musical achievement to gain cultural capital and so engage in social mobility (see for example Benjamins 2018; Jiaxue 2021; Lu 2013; Sun 2022; Zhang 2016). In Sydney in 2021,

this was exemplified in the program Burwood Beats run by a local council in cooperation with Western Sydney University's Institute for Australian and Chinese Arts and Culture (IAC). Nine musicians from the Sydney Conservatorium of Music Open Academy's Rising Stars program were selected to feature in a live-streamed public music performance (Figure 1). Seven of these nine young soloists appear to be of East (or Southeast) Asian heritage. Each of the seven play instruments associated with Western art music, and from the biographies provided on the event webpage it can learned that all have excelled in music examinations and competitions, most are recipients of awards and scholarships, and three of them play more than one instrument to a high standard.

Figure 1. Image from IAC web page advertising the Burwood Beats live-streamed performance event.

Further evidence of this phenomenon is found in the program of the 2023 Encore concert held at the Sydney Opera House in early March 2024. Encore is an annual initiative of the New South Wales Education Standards Authority (known as NESA) which showcases excellence of musical achievement among candidates for the Higher School Certificate (the state university entrance examination). Six of the twenty-five featured performers (almost one quarter) selected from across the state appear to be of East Asian heritage (one performer appeared in both the Burwood Beats and Encore concerts). Of these six, four play instruments

associated with Western art music, one plays the *guzheng* Chinese zither, and one is a composer of sacred a cappella choral music.

Given the mounting literature on the phenomenon in other Western societies, we decided to explore attitudes towards musical parenting among Australians of East Asian heritage, since to date they have been little researched. (By East Asian heritage we mean Chinese—mainland including Hong Kong and Macau as well as Taiwan and the Chinese diaspora populations in Southeast Asia—as well as Japanese and South Korean heritage.) We wished to determine whether such attitudes—here in Sydney at least—conformed to or varied from those reported in the literature for the United States and Canada, for example. We were also interested to learn what forms of music East Asian-Australian parents considered to be beneficial educationally, and whether East Asian-Australian parents encourage their children to become involved in learning the cultural music of their homeland country.

Of relevance to our study in this regard is a statement in the Encore concert program notes from the *guzheng* player mentioned above, which reads: 'Jialin says that she felt disconnected from her culture when coming to Australia with her family at a young age, but that playing the guzheng allowed her to connect with that culture. She has completed grade 9 of her guzheng studies as well as successfully completing her HSC Music Extension course' (NESA 2024). The last sentence indicates that with a Chinese musical instrument she has been able to complete her Australian high school qualification to the highest level. This shows that in practice within the system there is no discrimination regarding the type of music (whether Western or of other national or ethnic origin) in which a student may specialize.

Another point worth making at the start is that three of the Burwood Beats East and Southeast Asian soloists pursued mastery of instruments other than those typically associated with young musicians from an "Asian" immigrant background. That is, clarinet, trumpet and oboe, and saxophone—rather than the far more common piano and violin. This raises the question of whether schools and scholarships are a factor influencing instrument choice, one we kept in mind while examining the data we collected. Or, perhaps, instrument preferences are changing for other reasons yet unexplored.

Of course, the young musicians mentioned above comprise an elite sample, and their musical commitment and consequent prominence may not be typical of East and Southeast Asian immigrant families. Either they or their parents, or both, must have had vision, drive,

and a sense of ambition in relation to what they might be able to accomplish and where such accomplishments might take them. Moreover, such achievements may represent an above average level of maturity from a young age on the part of the children. But what of more "mainstream" East Asian immigrant parents and their children, who for whatever reason do not possess such a vision or reach such levels of attainment, yet who are similarly committed to educational advancement? Is there a consistent set of attitudes towards musical parenting among this population? In pursuit of a greater understanding of this phenomenon, we developed the following questions to steer the research:

(1) How do East Asian-Australian parents perceive and support their children's musical learning?

(2) What musical instruments are East Asian-Australian children learning, how does this relate to their parents' views about what music is worth learning, and what are the parents' attitudes towards their children learning their homeland music?

In what follows we first survey the pertinent literature. Next, we provide details of the study's methodology and participants. Then comes the core of the article, where we set out and discuss the study's findings. Readers should keep in mind that this and related current research guided by the first author (see below) is motivated by a desire to gain a clearer understanding of the place of East Asian music in Australian society, especially in the domain of education. Hence, a broader question that lies at the heart of the study is whether advocates of cultural diversity in music education—here encompassing East Asian music forms and styles—have allies in parents of East Asian heritage.

Literature review

Musical parenting among East Asian immigrants

Over the past decade and a half, literature has been accumulating that relates to musical parenting among East Asian immigrants (EAI) in Western or Westernized contexts, which is a subset of a larger literature on EAI parenting and education more broadly. In the survey that follows we examine a representative sample of this emerging body of research.

Yoo Ji Hwang and Eun Cho (2019, 58) define musical parenting as 'parental cognitions and practices associated with children's musical engagement'. Our study does not cover the

gamut of musical parenting practices—the ways and extent to which the parent participants shaped from birth their child's or children's daily musical experiences. Rather, minimally, we were interested in parents' attitudes and actions towards music once their children had entered formal schooling, whether for musical or non-musical reasons (see below). Further, we wished to learn about which kinds of music parents considered to be educationally beneficial.

Chee-Hoo Lum examined parental goals and practices relating to music among Chinese families in Singapore (a diaspora group rather than an immigrant one, nevertheless closely related to the latter), where an 'intensely competitive' education environment prevails (2016, 142). Lum found that most of the parents he studied were wedded to the perceived benefits for their children of formal training in Western art music through graded examinations (Lum 2016, 148). They believed such music was well-suited in allowing them to: 1) cope with the pressures of academic study; 2) bond with family members by making music together; 3) socially interact with their friends and partake directly in religious worship and deepen their faith; and 4) learn how to persevere and be disciplined and so 'develop into a "good person" and a successful adult (Lum 2016, 148). One of his study's participants offered an 'enlightened opinion' about 'how music would bring their child closer to their own culture' (Lum 2016, 142).

Hwang and Cho examined musical parenting 'cognitions and practices' among South Korean immigrant (SKI) mothers in the United States (2019, 61). They found that 'reciprocal relations with the host society continuously shape and reshape the ways in which they perceive and practice parenting' (Hwang and Cho 2019, 60). Compared with their counterparts in Korea, SKI mothers 'expressed a strong desire for their children to continue pursuing music throughout their lives' (Hwang and Cho 2019, 71), including through involvement in church activities (Hwang and Cho 2019, 73). Based on their own early positive musical experiences, the mothers were aware of the 'mental and emotional benefits' of musical involvement (Hwang and Cho 2019, 71). They also saw the development of musical skill as a 'favourable tool for future college admission' (Hwang and Cho 2019, 72). The authors note that 'opportunities for Korea traditional music [are] rare in immigrant society' whereas those for Western art music 'were widely available through many channels' (Hwang and Cho 2019, 72).

Junyi Zhang explored perceptions, beliefs, and behaviours relating to private music instruction among Chinese immigrant parents (CI) in Canada. Like Hwang and Cho's findings just discussed, Zhang found that some CI parents 'want their children to earn music credit' so they can 'secure entry to a quality school in the future' (Zhang 2016, 74-75). Parents' 'primary goal' for their children is 'academic success' and they do not generally value music as highly as other subjects (Zhang 2016, 81). She notes that immigrant parents 'not only bring [their] Chinese educational viewpoints to Canada', but [transfer] the associated 'sense of stress' too, which stems from a large population competing for relatively few opportunities (Zhang 2016, 75).

According to Zhang, CI parents also see their offspring as extensions of themselves; they hope their children can realize their own unfilled dreams of learning to play music (Zhang 2016, 76-77; see also Yao 1985, 234). Zhang learned that parents' 'excessive caring' can lead to conflict within CI families (Zhang 2016, 78). Zhang's participants adhered to the 'incremental theory', whereby 'a child's intelligence could increase through effort' (Zhang 2016, 80). Presumably, the effort of learning to play an instrument—despite lack of interest on the part of the child—would result in the payoff of enhanced intelligence, hence future opportunity.

An article by Annabella Fung highlights the notion of "tiger mother" or "music mom" that appears in the literature on East Asian immigrants and education (Fung 2016, 11). These labels refer to women who as authoritarian style parents assume the role of 'active architects of their children's musical development' (Fung 2016, 11). Characteristically, their approach to parenting, which is shaped by their Confucian heritage culture (CHC), is 'competitive, protective, ambitious, determined, and self-sacrificing' (Fung 2016, 11). Fung documents the experiences of three female Chinese-Australian musicians who were raised by such mothers, for whom 'learning a musical instrument is acceptable; following music as a career is not recommended' (Fung 2016, 11). Fung's study concentrates on 'recognition of the value of women and the importance of the child being an active participant in their own learning' (Fung 2016, 1).

In another study by Fung—involving a musical CI family in the United States comprising two parents and their four offspring—the parents held 'that learning music offers their children an opportunity "to enjoy the gift of music and help them in crises, since music

is food for the soul and a good life companion"' (Fung 2018, 266-367). Moreover, they believed: 'that "music learning requires daily quasi-militaristic training"', which 'aligns with the CHC understanding of character building' and 'that "music was good for their children's brains", which aligns with the understanding that musical engagement fosters brain development' (Fung 2018, 367).

In his 2018 doctoral study, Yen-Ting Wu found that besides exposing their young offspring to Chinese children's songs and the Chinese language, CI parents in London 'were enthusiastic about sending their children to learn musical instruments for non-musical as well as musical reasons' (Wu 2018, 274). These included 'promoting brain development, nurturing wide musical appreciation, and building up a good character' (Wu 2018, 274). Wu refers to such by-products as 'familial benefits' and noted that they 'were underpinned by the retention of a Chinese identity within the family home' (Wu 2018, 274).

Homeland music identification

Interestingly, Laura Benjamins emphasizes that many Chinese immigrant parents and children 'appear to reject their own homeland's music and pursue the development of skills in Western classical music' (Benjamins 2018, 8). Benjamins sees this as a 'significant underlying cost' of a particular kind of musical parenting termed 'concerted cultivation' (Benjamins 2018, 6), which is associated with CI families in North America, and is characterized by the encouragement of 'self-discipline and regulation especially in private music lessons' (Benjamins 2018, 8). She notes that this approach 'can quickly turn into an assimilationist tactic to suppress the cultural heritage of students in favour of hegemonic Western elite culture' (Benjamins 2018, 8). Perhaps so, but as Benjamins suggests, this is a deliberate choice on the part of parents and their children. Lum (2016, 144-145) also reports this phenomenon for the Singapore context—he refers to 'our colonial musical baggage' (Lum 2016, 148)—and ponders whether Singaporean teachers should respond by exposing their students to a broader musical repertoire and world view (Lum 2016, 149).

Hongzi Jiaxue concurs with Benjamins as well, regarding the lack of engagement with homeland music, at least among the Chinese Americans she (Jiaxue) studied (Jiaxue 2021, 80). However, Jiaxue attributes this generally to a 'lack of experience in Chinese Cultural Music' rather than conscious rejection. Absence of this music in the home and 'weak interest'

in it ‘significantly decreases the likelihood that second-generation Chinese Americans would seek formal education in Chinese Cultural Music’, Jiaxue contends (Jiaxue 2021, 80). But Jiaxue does go on to state that Chinese American parents’ preference for Western classical music ‘and their understanding of music education as a tool that leads to social image improvement and academic success’ tends to ‘disregard the value of their children’s heritage music education’ (Jiaxue 2021, 80).

Jiaxue points out that CI children’s receptivity to their homeland music directly correlates to the extent of a family’s exposure to and encouragement of such music (Jiaxue 2021, 81). She provides examples of participants in her research whose experience with their heritage music assisted them in establishing a ‘comfortable’ identity (Jiaxue 2021, 48). One participant found that through learning to play the *guzheng* Chinese zither she ‘began to recognize the origins of [her parents’] cultural experiences through stories about political suppression and social movements in communist revolutionary songs’ (Jiaxue 2021, 82-83). Other researchers similarly point out the crucial role of music in the process of ‘recovering heritage and homeland’ (see also Chan 2022, 45; Ma 2022; Tsuda 2015).

Methodology

This study forms part of the first author’s larger multi-case study investigation of music, education and Australians of East Asian heritage. To explore attitudes towards musical parenting among East Asian immigrants in Australia, we employed a qualitative case study approach. As already mentioned, our broad aim was to compare the situation in Australia with what obtains in other Western or Westernised societal contexts.

Once the present study received formal ethical approval from the university’s Human Research Ethics Committee, we sought participants who met the following criteria: i) they were of East Asian heritage; (ii) were first generation immigrants to Australia; (iii) had a child or children who attend a New South Wales school; iv) the children were (or had been until recently) involved in co- or extracurricular music learning. Recruitment involved posting an advertisement on Facebook. Using purposive sampling (Cohen, Manion, and Morrison 2018), eighteen parents met the criteria (we included one parent who resided in Queensland) and were invited to participate (see Table 1). Table 1 presents a profile of the eighteen participants. Based on the educational attainment and occupation, we determined that our participants were of a medium (and above) socioeconomic status.

Table 2 (below) includes information on the schools the participants' children attend: suburban location and school classification, that is, whether public—and in the case of secondary schools, whether academically or musically selective—or independent. Such information provides some indication of the ways the participants value education: ten of the schools listed are either independent (private) or selective for academic or musical aptitude. (Six participants or one third chose not to reveal where their children went to school.)

Data were collected through individual semi-structured interviews (Roulston 2014). All interviews were conducted by the first author between September 2022 and February 2023. Prior to scheduling these she sent each participant an information statement and consent form. Participants were given the choice of being interviewed in either English or Mandarin. This helped to establish rapport and a more relaxed atmosphere during the interview. All interviews were conducted over the Zoom software platform. Parents were asked about their own musical experiences and those of their children.

On average the interviews lasted half an hour and were audio-recorded (with consent). First author transcribed the interviews conducted in Mandarin and translated these into English. Interviews conducted in English were transcribed using otter.ai software. All interviews were checked and rechecked for clarity and were proofread by both authors. (Some of the data excerpts that appear later in this article have been lightly edited for smoothness and to reduce repetition.)

A hybrid deductive-inductive approach of thematic analysis (Braun & Clarke, 2006) was applied to the interview data collected, which involved open coding to general themes. To ensure the validity of analysis and to reduce interpretive bias (Cohen, Manion, and Morrison 2018), the authors reviewed the interview transcripts separately for coding, organizing, integrating, and interpreting. An example of our theme identification and coding process as applied to some of the data appears in Table 3.

We met face to face multiple times to discuss and revise the data coding each of us had undertaken separately. Sharing our perspectives on draft findings, through collaborative discussion we were able to reach a consensus regarding an interpretation of the data collected. Member checking (Lincoln & Guba, 1986) was used to ensure the accuracy of the interpretation. The first author sent each participant a transcription of the interview and a

summary of the identified themes, seeking feedback from the participants and encouraging them to make suggestions or clarify queries. This member checking process helped the researchers to validate the findings and ensure authenticity and accuracy.

We turn now to the study's findings, which will be followed by a discussion of these in relation to the literature surveyed earlier in the article. The findings are set out according to the two guiding research questions also stated above (the second of which is a cluster of related questions). The findings are supported by excerpts from the data collected in the interviews.

Table 1. Details of the study's participants.

Participant	Sex	Age	Years in Australia	Birth country	Occupation	Education	Musical background
P1	F	> 40	> 10	Japan	Taiko (drumming) instructor	Non-university grad.	Japanese taiko drummer
P2	F	> 40	> 10	Hong Kong	University lecturer	University grad. (PhD)	Japanese taiko drummer
P3	F	> 40	> 10	China	University lecturer	University grad. (PhD)	None
P4	F	> 40	> 10	China	University lecturer	University grad. (PhD in progress)	None
P5	F	> 40	> 10	China	[not provided]	University grad.	Violin (a little)
P6	F	> 40	5	Taiwan	EAL/D teacher	University grad.	Guitar (a little) / choir
P7	F	> 40	> 10	Indonesia	Private business	University grad.	Choir, piano (adult learner)
P8	F	> 40	> 10	China	Homemaker	Non-university grad.	Singing / dancing
P9	F	> 40	> 10	China	Accountant / housewife	University grad. (MA)	Piano (8th grade) / erhu (Chinese fiddle) / guzheng (Chinese zither) / dancing
P10	F	> 40	> 10	China	Public servant	University grad.	None
P11	F	> 40	> 10	[not provided]	[not provided]	University grad.	None
P12	F	> 40	> 10	China	Homemaker	University grad.	Piano

P13	M	> 40	> 10	Hong Kong	Church worker	University grad.	None
P14	M	> 40	> 10	China	University support staff	University grad. (MA)	Singing
P15	M	> 40	> 10	China	Accountant	University grad.	Flute (a little)
P16	F	> 40	> 10	China	Construction drafter	University grad.	Flute
P17	M	> 40	> 10	China	Company representative	University grad. (MA)	None
P18	F	> 40	> 10	Hong Kong	School support worker	University grad.	Piano / husband's family very musical

Table 3. Examples of the theme identification and coding process.

Theme	Code	Data excerpt
Motivation for musical involvement	Hobby/extra skill	'Learning music is just part of my son's extracurricular activities'
	Co-operative benefit	'If they learn an instrument, they can do something in a band'
	Peer driven	'I wanted the children to learn piano because everybody else's child was'
	Family cohesion	'Music is an essential part of my family'
	Music is core to education	'The role of music in my children's education is very important to me'
General musical parenting attitude	Wait-and-see	'My son is only just learning the basic piano. In the future, let's see where that takes him'
	Relaxed/ permissive	'We do not expect our son to get some certificate or achieve any level'
	Priority	'Music is very important to me, and it is also important for my children'
Belief about music's value and benefits	Personal	'Music helps build the heart and character of a child'
	Social	'I hope my son will end up playing in a band so he will have a group of friends to play music together'
Musical preference (instrument/style)	Western form/ instrument	'All three of my children have taken or are currently taking [Classical] piano lessons'
	Homeland form /instrument	'My son also takes Taiko lessons once a week'

Opinions about the kind of music worth learning	Children's interest	'I'll let the kids choose the instrument or style they want to learn'
	Western classical music	'As my children study piano, I think it is more appropriate to focus on Western classical music'
	Peer guided style	'Piano, since I consulted my friends, whose children were learning piano'
Attitudes towards children learning their homeland music	Enthusiastic	'I believe Chinese instruments have a rich cultural heritage, and I have exposed my children to traditional Chinese music styles and instruments from a young age'
	Negative or non-committal	'I do not believe my son will be interested in Chinese music, especially since he was born … here'

Findings

Question 1 How do East Asian-Australian parents perceive and support their children's musical learning?

Given that their children's musical involvement was a criterion of participation in the study, it was anticipated that the parents would consider music to be of at least some benefit in their child's/children's education. Table 2 confirms this and provides an indication of the extent of the "extra" musical learning that was being (or had recently been) undertaken in each family. In some cases, it also shows what AMEB (Australian Music Examinations Board) level of attainment some of the children had achieved.

Finding 1.1 The participants were divided into two groups according to the extent to which they prioritized the place of music in their child's/children's education. Ten of the eighteen (around fifty-five percent) stated (or otherwise implied) that it was very important; the remaining eight (around forty-five percent) appeared to place less emphasis on its value and benefits. Following are brief data excerpts that illustrate this division:

> P2: '[I don't think music] is really, like, very, very important. It's just part of [my son's] extracurricular activities.
>
> P3: 'I think it's important in a way there'.
>
> P4: 'I have no idea. Since there was no education about music during my young life. I don't want my child to be without them [miss out on music]. I think it's like, if they learn an instrument, they can do something in a band.
>
> P6: 'I guess I wanted the children to learn piano because everybody else ['s child] was'.
>
> P8: 'The role of music in my children's education is very important to me'.
>
> P9: 'Music is an essential part of my family'.
>
> P10: 'Music is a part of my children's education, but I have not compared or measured its importance'.
>
> P12: 'I think it should be part of life experience [but] not necessarily [of their] formal education'.
>
> P13: 'Music is very important to me, and it is also important for my children'.
>
> P14: 'Music is a pretty important part of a child's education'.

Table 2. Details of the participants' children and their respective musical experiences.

Participant	Number of Children	Sydney suburb where child/ren attend school and school type	Instrument/s learnt, for how long, AMEB level of attainment
P1	1	[Withheld]	Voice: Primary school until present (Yr 9) Piano: Yr 3 until present Taiko: Primary school until present
P2	1	North Parramatta (Independent)	Guitar: Yr 3 until present (Yr 5)
P3	1	East Lindfield (Public)	Piano: from age 6 (AMEB Grade 2) until present (age 9) Flute (in band): (AMEB Grade 2)
P4	2	Carlingford (Public, academically selective)	Oldest son: Alto saxophone: Yr 1 until present Yr 10) (AMEB Grade 3) Recorder: in Yr 5 only Youngest son didn't learn music or take lessons
P5	3	[Withheld]	Oldest son: piano from primary school for about five or six years; took up guitar in teen years until present Second son: piano from primary school, 1 or 2 years then stopped) Youngest son: piano, first year of lessons
P6	3	[Withheld]	Oldest daughter: piano, stopped in Yr 9 Choir/voice: Yr 5 to Yr 7 Second son: piano, for 1 year; drums for a while Youngest son: piano for one year; French horn for two years then stopped

P7	1	Baulkham Hills (Independent Catholic)	Piano: in primary school, has been learning for 15 months
P8	3	Sydney CBD (Public, musically selective)	Oldest daughter: violin from age 8 until present (presently a tertiary undergraduate student at Sydney Conservatorium of Music Second daughter: piano Youngest son: drums
P9	2	[Withheld]	Son: cello for six years from Yr 1 until present (Yr 7) Daughter: dance
P10	2	Wahroonga (Independent)	Oldest son: 12 years (AMEB Grade 6): piano and percussion Youngest son: 4 years old, hasn't studied music
P11	2	[Withheld]	Daughter: piano and percussion (beginning stage) Son: piano and percussion (beginning stage)
P12	3	Wahroonga (Independent)	Daughter: piano from Yr 4 for about 3 years then stopped Second son: percussion (school band) Youngest: percussion (school band)
P13	2	Brisbane South (QLD) (Independent)	Oldest daughter: piano from age 7 until present (age 9) Flute: just begun (age 9) Second daughter: piano from age 5 to present (age 7)
P14	2	Balmain (Public); Pymble (Independent)	Oldest daughter: piano from age 5 until present (age 11 (AMEB Grade 5) Clarinet: school band during Yr 3 Son: piano from age 7 until present (age 8)

P15	1	Kingsgrove (Independent Catholic)	Piano from primary school for 4 or 5 years until present (Yr 10) Flute for three or four years Choir (school): from 2022
P16	2	North Parramatta (Independent)	Oldest daughter: Piano, percussion, marimba, drums: from age 4; presently only learning piano Youngest daughter: hasn't studied music yet
P17	1	Picnic Point (Public)	Piano: from age 4 until present (age 8)
P18	3	[Withheld]	Oldest son: piano from age of 4 until Yr 6; switched to guitar until present (Yr 7) Second son: piano and drums from age 5 Youngest son: piano and drums from age 5 until present (Yr 6)

P16: ‘For myself, music is not very important; I listen to music just to relax. However […] if my child likes it, I will support her to learn it’.

P17: ‘I believe that music is an essential part of a child’s education in today’s world’.

P18: ‘I really enjoy music and I find music education is important as part of the children’s learning growth’.

Finding 1.2 Nine (fully half) of the participants took a relaxed, “wait-and-see” approach to their child’s involvement in instrument lessons. That is, they were (or at least claimed to be) non-intervening in their children’s practice routines and were not keen on having them sit for graded instrument examinations. None of the remaining nine spoke of having to motivate their child/ren in any way to practice or take examinations. Here again are data excerpts underscoring this approach:

P3: ‘Hopefully if [our daughter] masters the [piano] then in the future she can enjoy [it]—that is the thing. I’m just thinking, but if she doesn’t enjoy [it], then nothing we can do’.

P4: ‘We do not expect [our son] to get some certificate or [achieve] any level. […] The only purpose is to have fun and attend band’.

P6: [Our children] all sort of did [music lessons] when they were young. I think they all sort of had piano lessons but just, like, on and off for them. They, you know, like we weren’t really dedicated to the practice. So, they all did maybe one year and then it kind of stopped.

P7: ‘[My son] is only just learning the basic piano. So, in the future, let’s see where that takes him. I want to expose him to maybe different types of instruments, maybe join the school band […] And I’m not sure; it’s very early in his learning.

Finding 1.3 The participants articulated a broad range of beliefs or understandings about the value and benefits of music in their child’s/children’s education. Below are data excerpts indicating some of the ways participants believed music was of benefit to their children (shown in italics), following which is a table (see Table 4) summarising all the benefits participants mentioned:

P2: ‘I hope [my son] will end up playing in a band so he will have *a group of friends to play music together*. Also, I believe in the *training* of a kid because learning a

musical instrument is not instant; to learn it you need practice—you need *hard work*. You learn to do it over a long period of time. I think it's a way to train my kid. Like, his *perseverance*, hard-working practice. Yeah, this kind of thing. And, [for] *making friends* in the future who [he] can play in a band with'.

P9: '[Music] can *enrich and reduce unpleasant feelings*.

P11: 'I think learning music *adds artistic enrichment and improves a child's ability to focus'*.

P13: 'I believe that music *helps build the heart and character of a child*'.

P18: '[There is] research saying that it actually *helps your brain*'; '[Music] is very good especially for [my] boys, they love running around. But then when they come to music, they really *calm down* and [become] *very creative*'.

Table 4. Table summarizing music's value or benefits, according to the participants.

1. Provide enjoyment [P1; P4] / relaxation [P16]
2. Unite people in a common purpose; forming friendships [P1; P2]
3. Discipline / hard work / training [P2]
4. Enhance family cohesion [P8; P9]
5. Lifelong (unspecified) benefits [P8]
6. Enrich (in unspecified ways) [P9] / enrich artistically (P11)
7. Ameliorate unpleasant emotions [P9]
8. Improve concentration [P11] / calm the mind and body [P18]
9. Foster virtues and develop character—inculcate an ethical sense [P13]
10. Promote intelligence [P14; P18]
11. Stir creativity [P18]

According to our analysis, parents generally recognized the benefits of music in their children's education, and these views confirm the existing literature. However, there were varying degrees of difference among parents regarding the importance of the place of music in their children's education. This point is difficult to generalize as it relates to each parent's own view of musical parenting, educational experiences, and goals for their children's future. Half of the parents were relaxed about their children's participation in instrumental lessons. It is clear

from the excerpts that they gave their children enough space and flexibility to learn music though.

Question 2 What musical instruments are East Asian-Australian children learning, how do these relate to their parents' views about what music is worth learning, and what are the parents' attitudes towards their children learning music of their homeland?

Finding 2.1 At the time when the interviews were conducted, all thirty-five of the eighteen participants' children had received—and many were continuing to receive—lessons on an instrument associated with a Western musical form (see Table 2). Only one of the thirty-five was also learning a homeland musical instrument/form (taiko).

Finding 2.2 Twelve of the eighteen parents (around sixty-six percent) stated that the most suitable musical form or style for their child/ren to learn was music the children themselves enjoyed or preferred. One parent stated that parents should be the ones who determine which music their child should learn. 'Positive music' was nominated by two parents, 'age-appropriate music' by three, and 'different kinds of music' by one, as the best music for their child/ren to learn. Three parents (around sixteen percent) stated that their children should learn 'Western classical music'. Sixteen parents (close to ninety percent) stated that one or more of their children had learnt or was/were still learning piano, presumably concentrating on Western classical repertoire. Three parents mentioned that their child was learning drums, presumably a drum kit. Two children were learning guitar, one was learning bass guitar. Drums, guitar, and bass guitar suggest that the child is pursuing an interest in popular music. Here are some relevant data excerpts:

> P2: 'I really like [Western] classical music but my kid has no interest in, like, Tchaikovsky or Beatles and Mendelssohn. I don't think I can force him to play in the classical symphony orchestra or play violin, because he is not interested in that kind of music. So, I just let him choose. I don't think any kind of music is more important than the others. But if you have no interest, I don't think I can force him to learn that kind of music'.
>
> P6: 'We had a piano teacher in China [who] played some more popular songs that the kids knew, so I think that helped them more. And then when my son was learning the

drums, I guess because he was kind of listening to, like, heavy metal stuff. So, then that was kind of fun. So [Western] classical music is just hard for them to [appreciate]. Because my family, I guess, is more Westernized, so we didn't really listen to Chinese music either—Chinese pop music or Chinese traditional music—so they don't really have any idea, and if they listen to Chinese music, they just will find it quite boring'.

P10: 'I have limited knowledge about music and have not been exposed to Chinese traditional music. As my children study piano, I think it is more appropriate to focus on Western classical music.

P18: 'I think they [music styles] all [are] important. Since every type of music [has] meaning behind it. I [can't] say that our pop music is better than classical or jazz, like that. Like my family, I personally love jazz music. My son, he's in a jazz band. As a family we'll just go and listen to jazz music. But then at the same time, I welcome my children to learn different songs, different music [styles]. Even like when my youngest son learned how to play drums, [his] teacher introduced him to different types of drums, drumming styles, [from] different countries and different ways.

Finding 2.3 With varying degrees of enthusiasm, fourteen parents (nearly 78 percent) indicated that they would support their children in learning their homeland music if the child expressed an interest in doing so. Three or four of those fourteen (over twenty percent) were very enthusiastic. The remaining parents were negative or non-committal regarding having their child/ren learn their homeland music. Comments typical of this latter response was:

P5: 'It's really up to them. I don't think they have much Chinese heritage planted in them. They're just, you know, they're fully Aussie, so [it's] not really [relevant]'.

P2: 'I don't know if my kids will be interested in [Chinese music]. [If they were] I will be happy because I played Chinese music for a very long time, but I don't believe [my son will] be interested in that, especially [since] he's born here. And he never like getting in touch with [Chinese] music.

In contrast, one of the enthusiastic parents said:

P14: 'Every style of music has its own unique charm. Today, many songs blend Chinese musical elements with other styles, and I am proud to see this cultural fusion. While my children have limited time and opportunity to explore Chinese instruments, I would love to introduce them to traditional instruments like the guzheng and suona

(唢呐) [Chinese oboe] if the opportunity arises. If we come across these instruments online, I take the opportunity to show them to my child. If my child expresses an interest in learning Chinese music, I will support them. However, I have not found many opportunities in Sydney for learning Chinese instruments, and schools do not offer such classes'.

Another enthusiastic parent gave some insights into her musical background:

P9: 'Growing up, I was interested in music. I studied piano as a child and passed the 8th grade [exam]. After that, my parents didn't allow me to pursue it professionally, so I had to give it up. My father played the erhu and influenced by him, I also learned to play the erhu. I also enjoy dancing. Due to my love for the arts, my children also study cello, piano, and dance. I have several Chinese instruments at home, including the guzheng [Chinese zither], which I particularly enjoy playing. I believe Chinese instruments have a rich cultural heritage, and I have exposed my children to traditional Chinese music styles and instruments from a young age'.

She (P9) continued:

'I am very supportive of my children's interest in Chinese music, which is heavily influenced by my Chinese cultural background and my own passion for Chinese music. At home, I often play the erhu [Chinese fiddle] and my children have developed a deep appreciation and knowledge of Chinese music. I fully support them in learning more about Chinese music, but ultimately, it is their own interest that drives their learning. As the Chinese population in Australia continues to grow, Chinese cultural celebrations, such as Chinese New Year, are becoming increasingly important and may even become public holidays in the near future. Therefore, it is essential for people to understand and appreciate Chinese culture, including its rich history and musical traditions. I would love to see Chinese culture continue to flourish and gain recognition in Australia'.

A third Chinese music enthusiast parent (P11) reflected:

'For Chinese parents in Australia, having their children learn Chinese music can help them gain a better understanding of Chinese history and culture. After all, these children are born in Australia and are more influenced by Western culture. By learning Chinese music, they can have a deeper connection to their cultural roots'.

From these three responses it can be ascertained that there are EAI parents who are able articulate the benefits of studying homeland music, and not only for EAI children but others as well. In summary, it would have to be said that very few parents were dedicated advocates of a musically diverse education for their children.

Parents were divided on the question of what style of music was worth learning, although piano was the most frequently studied instrument, and Western music dominated the styles and instruments these East Asian-Australian children learned. Furthermore, on the question of parental attitudes towards their children learning music from their home country, most parents indicated that interest was a prerequisite for learning, but the level of support varied. Parents with very enthusiastic attitudes were in a very small minority.

Discussion

To gain a comparative perspective on these findings it is helpful to mention the sample size of the studies included in our literature review above. Listed in the order in which they appear in the survey, Hwang and Cho's study involved thirteen mothers (2019, 61-62); Lum's, sixteen children (2016, 141); Zhang's (2016, 33), 4 families (a total of eight people, both parents and children); Fung's (2016, 1), three adult musicians; Fung's second study, four adult children (2018, 36); Wu's, twenty mothers (2018, 69); and Jiaxue's, seven adult children aged 19-45 (2021, 30). As can be seen, the sample size of the present study is larger than that of all these studies except one, Wu's, the sample for which exceeds ours by a narrow margin. In short, all studies conducted so far on the phenomenon of EAI musical parenting have been small in scale.

Fung's reference (2018, 359) to Baumrind's canonical model of parenting styles—as being either authoritative, authoritarian, or permissive—is also useful for comparative purposes. 'Empirical research has found that the first two types of parenting are valid and reliable in describing the Chinese American samples', Fung writes (2018, 359). Concurring, Hwang and Cho note that some EAI parents practice authoritarian parenting while others are 'significantly affected by the acculturation process [hence are] more likely to endorse authoritative beliefs' (Hwang and Cho 2019, 60). In contrast, half the participants in the present study appear to practice a more relaxed, "wait-and-see" approach to their child's ongoing involvement in musical instrument lessons (Finding 1.2 above). It can be confidently

stated that at least some of these parents have adopted permissive tendencies, even if they have not fully embraced such a style. No other studies mention permissive-like parenting among EA immigrants; perhaps it is only in relation to music that they take this position.

Closely related is the finding (2.2 above) regarding beliefs about what music style or genre is most suitable for study, where most of the parents were quite open to different options, and in some cases, deferred to their children's tastes and interests. This too could be indicative of a tendency towards more permissive musical parenting among our participants. Finding 2.1 above confirms that all the participants' children were learning (or had learnt) a "Western" musical instrument (with one also learning an East Asian instrument) and that they encouraged their children's participation in classical, wind ensemble (band), popular and jazz idioms. None of the parents appeared to be bothered by Western musical hegemony or 'colonial baggage', although there was skepticism among some parents about the value of taking instrumental grade exams. Even so, more parents than not in our study were invested in having their children take these exams.

On the other hand, our finding (1.3 above—see Table 3) regarding the value and benefits of music in a child's education, is entirely consistent with the literature surveyed. EAI parents believe music has value as a means of enjoyment, relaxation, for de-stressing, and for family bonding (Lum 2016, 142). For this parent group it also inculcates perseverance and discipline (Lum 2016, 144), reaps lifelong rewards (Hwang and Cho 2019, 66), engenders emotional development (Hwang and Cho 2019, 64; Wu 2018, 164), and develops brain function (Zhang 2016, 20-21; Wu 2018, 126).

Our finding (2.3 above) about homeland music identification is consistent with Jiaxue's characterization of interest in heritage culture music as being 'weak' among second generation Chinese American parents (Jiaxue 2021, 80). Most of the participants in the present study claimed to be supportive of their children learning their homeland music. However, with several exceptions, most were not actively seeking ways to engage with this music. As Jane Southcott and Vicky Liao report, '[s]ome Chinese parents urge their children to play Chinese musical instruments as a way to enact ethnic identity' (Southcott and Liao 2022, 177). As far as we could determine, three—perhaps four—of our participants (P1, P9, P11, and P14) truly embodied this view. Nevertheless, three of these parents were thoughtful and articulate regarding the benefits of having their children learn their homeland music.

Conclusion

This study, which is one of very few to date to have investigated East Asian-Australian musical parenting practices, should be seen as preliminary, since it is limited by factors including sample size and geographical location. To provide a more complete picture of EAI musical parenting in Australia, the study could be expanded in scope and applied in other suburbs, cities, and states. Future research could map findings by area of domicile, to gauge whether this factor has any significant impact on musical parenting styles. That is, whether parents living in an area with a higher or lower concentration of EA immigrant families, or one with greater access to independent or selective schools, practice a particular kind of parenting style.

While the findings of this study generally align with those of comparable studies conducted in other Western or Westernized countries, the East Asian-Australian parents generally appear to adhere to a more inclusive and open attitude to their children's musical involvement. They seemed to be less driven by ambition on behalf of their children as parents in some of other studies, nor did they exhibit demanding, authoritarian tendencies. In fact, foremost among their goals was a desire for their children to enjoy their music learning.

In Chinese culture there is a well-known saying, "*Le xiang qi zhong*乐享其中", which refers to a relaxed state of mind, and conveys the idea that some activities should be pursued simply for the pleasure they bring. This was a stronger driver among this study's participants than homeland identification. Even so, many of the parents were open to their children being exposed to a breadth of musical forms and styles, but less so of musical cultures. It remains to be seen, however, whether the desire to reconnect with homeland musical cultures will further weaken over time, or whether it will be rekindled. In the meantime, increasing the exposure of East Asian music in Australian schools could contribute to a greater understanding and appreciation among all Australians of the history and cultures representative of this immigrant group.

Acknowledgements

We are most grateful to the parents who took part in the study, for sharing their views and experiences. We thank Associate Professor Christina Ho of The University of Technology Sydney for a fruitful discussion in the preliminary stages of this study.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Funding

This work was supported by the Australian Government Research Training Program (RTP) Scholarship.

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Chapter 4

This chapter presents Case Study 3, which investigates the experiences of a group of Chinese musical instrument teachers in the Sydney community and new modes of Chinese music representation and transmission in Australia. This is the first study of community-based Chinese music instruction in NSW. It relates to the Community learning environment of the East Asian music transmission ecosystem (see Figure 2). The case study concentrates on the challenges the instructors face and the strategies they employ to increase awareness of and engagement with Chinese music in Sydney. It found that within the last decade public interest in Chinese music in Sydney had increased, likely due to it now being offered at a major public institution and on two campuses of a newly established private academy where this case study's participants teach.

The ultimate Word version of the article that was submitted to the *International Journal of Music Education* begins on the next page.

Chinese music in Sydney, Australia, and new modes of transmission: The case of a community conservatory

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Abstract

Chinese people have performed their music in Sydney (Australia) for well over a century, albeit with fluctuating frequency and mostly to Chinese audiences. Since 2015, interest in Chinese music has been mounting in Sydney. This case study explores the experiences of nine instructors who teach Chinese musical instruments at a private music conservatory which one of them founded. The data collected reveal that: teaching Chinese music in a multicultural diasporic context involves a range of unique challenges; while there has been an increase in the number of people learning Chinese musical instruments, the music is still not widely known or popular in Australia, and; the study's participants are successfully employing a range of novel strategies to address some of the challenges and to raise the music's public profile. The study uncovers aspects of Chinese music's dynamism in a multicultural context, and the vibrancy it brings to Australia's contemporary culture.

Keywords: Chinese musical instruments, modern Chinese orchestra, community music, social media, multiculturalism, Australian Chinese diaspora, music transmission

Chinese music and instruments have long been heard in New South Wales (NSW) (see Williams, 2020, pp. 175-178). In mid 1870, in the "Chinese quarter" of the tiny gold mining

town of Sofala near Bathurst, NSW, a travelling reporter for the *Evening News* was drawn to the sounds of music and was entertained by a small group of Chinese musicians playing traditional spike fiddles and plucked lutes. The instruments heard on that occasion "were not imported from China, but of Sofala manufacture" (*Evening News,* 2 August 1870, p. 4). In 1892, Chinese instrumentalists and singers shared a recital program with White performers at the Athenaeum in Hay, in remote southwest NSW. The *Riverine Grazier* (12 August 1892, p. 2) sympathetically described the instruments and their sounds, as well as the singers' performances, including their costume.

Of relevance to this study of aspects of Chinese music transmission in the Sydney community is the reception of those early performances NSW[6]. According to Michael Williams, observers at the time "rarely [rose] above their Eurocentric views" (Williams, 2020, p. 183). But there were exceptions, including the instance at Hay just mentioned. A writer who attended the first Sydney season of Chinese opera in 1893 recognized that some Sydney music critics were "slaves of prejudice" who failed to adequately describe the performance, it being "quite beyond them" (*Armidale Express and New England General Advertiser,* 8 September 1893, p. 6).

As Williams explained in his history of Chinese Opera in Australia, "after a century of limited performance, [it] is once again making an appearance …. Once again it is performing to a largely Chinese community audience with a sprinkling of curious others, some of whom are well acquainted with the form" (Williams, 2020, p. 197). Other scholars concurred with Williams' latter point, noting that "most [current] performances of Chinese music in Sydney are associated with Chinese cultural or community events, or multicultural celebrations, with only occasional

[6] This article forms part of the first author's (2025) multiple case study of East-Asian music transmission in Australian education settings.

performances of Chinese musical instruments in non-Chinese musical contexts" (Ingram et al., 2021, p. 74).

A new development in 2016 saw the practical study of Chinese music being offered by a major NSW public higher education institution, Sydney Conservatorium of Music (SCM) (Ingram et al., 2021); a Chinese music ensemble was established as part of that program (https://www.nicholasng.com.au/scm-chinese-music-ensemble.html). Sydney Conservatorium's inclusion of Chinese music likely energised the subsequent formation in 2021 of SUCO, the Sydney University Chinese Orchestra, which boasts of being the "first full-sized, student-run Chinese orchestra in the Southern Hemisphere"[7]. Even so, it remains the case that generally in NSW the transmission of Chinese instrumental skills takes place in the community, hence our concentration in this article on a private music academy, Sydney Meya Conservatory of Chinese Music (SMCCM). (It is worth noting that some SMCCM personnel have participated in the Sydney University Chinese instrumental music program, and that yet another ensemble, the Sydney (or Australian) Youth Chinese Orchestra, was formed as part of the wider SMCCM enterprise.)

[7] https://www.usydchineseorchestra.org/

Figure 1. Screenshot from Dong, M. (2024). *New Ambush from Ten Sides*. YouTube, Sydney, Australia. Source: (https://www.youtube.com/watch?v=x0rISUhyyKY).

Founded in 2015 by Chinese flute expert Dong Min (or Meya Dong), the SMCCM represented a major new initiative in the promulgation of Chinese music in Sydney. A recent *China Daily* feature article explained how for several years Dong has been "enchanting Sydney's streets with Chinese music" (Meng, 2024, n.p.). Dong is certainly aware of the power of social and self-media in promoting Chinese music. Her YouTube channel is well stocked with competently filmed and edited videos of her street performances in front of appreciative onlookers in Sydney's Central Business District (CBD) (Figure 1). According to the article, Dong had one million followers online and one of her videos had been viewed over 32 million times (Meng, 2024, n.p.).

In this article we investigate Dong's motivations and strategies in expanding the community reach of Chinese music, as well as the experiences and viewpoints of some of SMCCM's instrumental teachers. After surveying the relevant literature, we outline the study's methodology and participants, then proceed to a discussion of the findings. In the process of our investigation, we mention what the findings have to offer regarding Australian multiculturalism, especially as it applies to music education.

Literature Survey

Chinese music

Regarding the study and performance of Chinese instrumental music outside China, it is helpful to understand what kind(s) of Chinese music this involves. "Traditional Chinese music, wrote Derrick Tu, "is any music that originated from local practices and customs in China and based on its own social and intellectual lineage in the development of its civilization" (Tu, 2019, pp. 21-22). Tu excluded "European traditions that entered China in the 20th century and which led to the professionalization of music [as well as] compositions that use Western techniques and approaches leading to a Western sound" (Tu, 2019, pp. 21-22). More broadly inclusive in her approach, Jing Xia wrote: "the monolithic concept of Chinese musical tradition only exists in the imagination" (Xia, 2022, p. 2). Since the mid nineteenth century, she explained, the "development of modern Chinese instrumental music [has been] heavily influenced by Western classical music" (Xia, 2022, p. 2; see also Chen, 2022). From that time, it underwent "a series of modernizing 'reforms' (改革) patterned on Western music, affecting the construction of musical instruments, music education, and performance aesthetics" (Xia, 2022, p. 5). Further, Xia considered the musical knowledge of instrumentalists trained in China from the 1960s onwards to be "thoroughly modern" (Xia, 2022, p. 6). Defining such a complex historical interweaving of

music traditions and expressions is challenging and will involve contestation. The music forms and styles being promoted by the SMCCM is of the sort Xia described.

The modern Chinese orchestra

The modernization of Chinese music is epitomized in the Chinese orchestra (CO), an ensemble around which much of the music making in the Chinese diaspora now revolves. Other musical activities mostly take place in relation to the CO, including instrumental instruction (see for example Wong Shengmiao, 2009, pp. 77– 80). The modern CO was first formed in Nanjing in 1935, and the first Western format concert by this new type of ensemble took place in 1942 (see Kuo-Huang & Gray, 1979, pp. 14–15). The CO comprises traditional instruments organized in four groups: bowed strings, plucked strings, wind, and percussion instruments, with the addition of a select few Western instruments such as the cello and double bass (Guan et al., 2024; Kuo-Huang & Gray, 1979; Tan, 2000; Wang et al., 2019). The music of this ensemble "is not … regarded as 'traditional'", writes Nicholas Ng, "but developed from the *sizhu* 丝竹 ('silk and bamboo') genre of the Jiangnan region, of which Shanghai is [the] cultural capital, using traditional instruments that were modified as part of the *guoyue* 国乐 (national music) movement" (Ng, 2021, p. 177). As Samuel Wong Shengmiao explains, the "concept" of the CO "spread from mainland China to Taiwan, Hong Kong, Macau, Malaysia, Singapore, and even to Western countries such as the USA and Australia, spawning hundreds of thousands of practitioners in Asia and beyond" (Wong Shenmiao, 2009, p. xvi). The CO has also served as the basis for instructing players of non-Chinese background in Western (and Westernized) educational institutions. Much of the small body of research literature on Chinese instrumental music making in the diaspora deals in some way with the CO or ensemble, as the literature cited in the next section shows.

Chinese instrument learning

Yao Cui (2022, 2023) documented the activities of COs in the Greater Toronto Area (GTA) in Canada, which has one of the two largest diasporic Chinese populations in North America, the other being in Vancouver (Cui, 2022; 2023; Kwan, 2021). She enumerated ways Chinese music knowledge and skills are transferred in the GTA: through individual or group private lessons with expert musicians, including at "music stores and commercial music training schools"; through lessons some community centers offer to "interested youth or seniors"; through partnerships between COs and some local music schools; and through the curricula of some public higher education institutions (Cui, 2023, pp. 123-124). In short, in the GTA Chinese music training took place predominantly in the community rather than in public institutions (also see Kwan, 2021, pp. 40–41, p. 53).

Keran Li indicated that in New Zealand (NZ), Chinese community music education included "performances held by Chinese organisations, musical workshops undertaken in community schools, and private music classes conducted by Chinese musicians" (Li, 2023, p. 245). She noted that Chinese immigrant "professionals devote themselves to community music education as teachers rather than performers, while amateurs mainly dominate the field of performance" (Li, 2023, p. 237). Professional teachers, she wrote, "organise small ensembles for their students to perform in different communities" (Li, 2023, p. 237).

Writing of the situation in Malaysia, Elynn Tan and Sergio Camacho Fernández stated: "Currently, Chinese orchestras thrive in community establishments, comprising … educational organisations (primary and secondary schools, universities, alumni associations), clan associations or guild halls, local cultural centres, freelance groups, and other small collectives" (Tan & Camacho Fernández, 2023, p. 57). At one time, according to Tan and Camacho

Fernández, there were nearly three hundred active COs throughout the country, "most of them linked to educational institutions" (Tan & Camacho Fernández, 2023, p. 57). The high number of ensembles is explained by the fact that the population of people of Chinese heritage is considerably larger than it is in other diaspora countries (besides Thailand and Indonesia) (see Poston & Wong, 2016).

Wong Shengmiao (2009) learned that among professional CO musicians in Singapore, teaching was "one of the primary sources of supplementary income" (Wong Shengmiao, 2009, p. 156). These musicians, he explained, "may derive their teaching income from being either conductors or sectional teachers in schools, or instructing private students in a music school, studio, or home. Of all of these sources of revenue in teaching, *teaching at schools* by far is the most profitable" (Wong Shengmiao, 2009, p. 156 original italics).

The scant literature on the CO and learning Chinese instrumental music in Australia includes two articles that in broad terms contrast with those already discussed. Jane Southcott and Vicky Liao studied the activities of Melbourne's Chao Feng CO, established in 1982. As they reported, all the members of Chao Feng were skilled music performers before joining the group, and "playing music is the core of Chao Feng" (Southcott & Liao, 2022, p. 177). The Chao Feng CO also performs at local community events, schools, and has a history of performing overseas and in Australia with visiting international ensembles, "acting as a medium through which Western people have been able to experience Chinese culture" (Wang, 1997, p. 60). In contrast, in the Sydney Conservatorium of Music (SCM) Chinese music program, "students from all cultural backgrounds, disciplines and musical experiences are invited to learn a Chinese instrument over six semesters while playing in a Chinese orchestral context" (Ng, 2021, p. 177).

Challenges

Cui reported that "[i]n Canada, unlike in China, there is no systematized structure of Chinese music education, and fewer Chinese instrument teachers available" (Cui, 2023, p. 123). This highlights the fact that those who wish to transmit instrument skills in the diaspora face challenges. Subsuming all other challenges is that of negotiating the multitude of musical expectations that come with living and working in a multicultural society. On one hand are the local Chinese community's notions of musical authenticity—some older Chinese musicians feel modern arrangements of Chinese music are counter to the music's ancient aesthetics. On the other are the assumptions of the non-Chinese public, who expect to hear exotic Chinese sounds (see Xia, 2022, pp. 112-113; Tan & Camacho Fernández, 2023, p. 53).

There are also challenges pertaining to language for wider communication in the diasporic context (see Chan, 2022, p. 57; Li, 2023, p. 266), and the need to find ways to motivate the next generation of musicians to advance the music (see Chan, 2022, p. 57). Further difficulties include: gaining access to scores for teaching and performing, as well as instruments and other resources (see Chan, 2022, pp. 57-58; Li, 2023, p. 106); the use of different forms of musical notation to those commonly used in Western settings (see Xia, 2022, p. 48, p. 96; Chan, 2022, p. 57; Cui, 2023, p. 126); the "challenge to find Chinese teachers of less common instruments" (Xia, 2022, p. 90); and "musicians' general lack of training in the business aspects of music" (Xia, 2022, pp. 196–197).

A good example to mention here is Prescott, Sun and Meng's (2008) three-week pilot program for American students to learn and play traditional Chinese instruments. The program consisted of two teachers from a Chinese university offering nine different instruments for study based on their specialties. As they reported, "the music served to bridge the language barriers

between teachers and students so that, at times, no translation was necessary" (Prescott et al., 2008, p. 381).

Diasporic identity

Chinese music in the diaspora plays a significant role in the reinforcement—in some cases the (re)discovery—of individual and group Chinese identity. This many-faceted and complex subject is of interest to us particularly in the ways it feeds into national multicultural identity in Western countries.

In her NZ study, regarding music-based ethnic identification and multiculturalism, Li (2023, p. 244) differentiated according to generation: "under 18 years" (G1); "18 to 60 years" (G2); and "above 60 years" (G3), as follows:

> G3 notes that overseas Chinese music has integrated into mainstream society because Chinese music can engage in local activities, particularly political events such as the performance at the Auckland mayoral inauguration ceremony. Moreover, some similar responses from G3 can be classified according to this view, such as the Prime Minister and NZ officials attending Chinese celebrations, and overseas Chinese musicians collaborating with local musicians. In contrast, G2 claims that overseas Chinese music has not totally integrated into mainstream society because Chinese music has not been included in the official education system in NZ (especially compulsory education) (p. 306).

Due to space constraints, we are not able to discuss every aspect of what the literature selected has to say about music and diasporic Chinese identity. We now turn to our case study.

Methodology

For this qualitative case study, we collected data using semi-structured interviews. This allowed us to acquire rich information about the participants' views, perceptions, and

experiences (Cohen et al., 2018). At the outset we devised the following questions to steer the study:

(1) Can you describe your experiences and challenges while teaching Chinese musical instruments in Sydney; in what ways is it different to teaching in China?

(2) How would you describe the level of community acceptance of, or interest in, Chinese music in Sydney?

(3) What strategies have you employed in promoting Chinese music in Australia and how successful have they been, do you think?

We also asked more specific questions in the interviews to assist us in exploring the experiences, views, and initiatives of individual teachers of Chinese musical instruments working in Sydney.

Recruitment

The first author employed snowball purposive sampling (Roulston, 2014) to contact experts in the Sydney community who were teaching Chinese musical instruments. The following inclusion criteria were used: participants needed to be (a) a teacher with at least five or more years teaching experience; (b) teaching a Chinese musical instrument in the Sydney community, and (c) willing to participate in the study. After obtaining ethics approval from the University Human Research Ethics Committees, she posted a recruitment notice on Facebook. A community pipa (lute) player who taught at the Meya Conservatory responded to the advertisement, and the snowballing process began. From a larger pool of respondents, we chose to concentrate on nine musicians who taught at the SMCCM, this after studying the Meya Conservatory's website and related media content[8]. Given its vision and model of operations, we believed the founders and their staff would have an interesting perspective on the transmission of

[8] See https://www.meyamusicsydney.com

Chinese music in Sydney. (At the time of recruitment, there were only thirteen teachers of Chinese musical instruments listed on the SMCCM website; this number has since increased.)

According to the website of the Meya Conservatory, the Meya Conservatory's aim has been to promote Chinese musical culture overseas, mainly in Australia[9]. The elaborate Meya Conservatory website presents a youthful, elegant, and cultured image of Chinese music. Operating out of two campuses located at Chatswood and Burwood in Sydney—as well as over the Internet—it supports twenty-four teachers, nineteen of whom teach Chinese musical instruments: dizi (side-blown flute), xiao (end-blown flute), hulusi (free reed pipe), pipa (lute), ruan (lute), yangqin (hammer dulcimer), erhu (spike fiddle), guzheng (board zither), and guqin (board zither). Besides that, it also offers lessons in piano, singing and music theory.

Table 1 shows a profile of each participating teacher (all granted permission for their name to be used, which are also displayed on the school website). As shown in Table 1, eight were female, one was male. Five of the nine teachers are in their early-to-mid thirties; three are younger than that, and one is older. Most had graduated from a conservatory or university in China with a bachelor's or master's degree; two graduated from conservatories in mainland China, two from high-ranking universities. One graduated from a top university in Australia. The other four participants did not have a music degree but have achieved Professional Level 10 (see Table 1). Four have over 10 years' teaching experience. All participants hold Chinese professional music qualifications and are experienced performers.

[9] https://www.meyamusicsydney.com/about-us

Table 1. Details on participants (*N = 9*).

Name	Gender	Age	Educational background (highest degree)/qualification	Tnstrument/s taught	Teaching experience
1. Zina Fan	Female	30–35	South China Normal University (BA)	Pipa, Ruan	13 yrs
2. Ashley Sui	Female	30–35	Professional Level[10]	Erhu	8 yrs
3. Carol Yang	Female	30–35	Professional Level 10	Erhu	5 yrs
4. Sylvia Jiang	Female	25–30	Tianjin Conservatory of Music (MA)	Dizi, Xiao	6 yrs
5. Cynthia Deng	Female	30–35	Professional Level 10	Guzheng	13 yrs
6. Meilin Chen	Female	25–30	National Academy of Chinese Theatre Arts (BA)	Yangqin	5 yrs
7. Dylan Liu	Male	20-25	Professional Level 10	Guqin	7 yrs
8. Angela Feng	Female	45+	Central Conservatory of Music (BA)	Yangqin	28 yrs
9. Meya Dong	Female	30–35	University of New South Wales (MA)	Dizi, Xiao, Hulusi	14 yrs

[10] Professional Level 10 (the highest achievable) refers to China's Social and Artistic Level Grading Test qualification.

Data collection

Prior to being interviewed, each participant received an information statement explaining the nature of the study and each one signed a consent form. All interviews were conducted by the first author; all but one were undertaken between mid-September and early November 2023, as the participants were recruited. The founder Meya Dong's interview took place in June 2024 since she was unavailable earlier. Interviews were conducted over Zoom or in-person, according to individual preference, and were generally around 30 to 40 minutes long. Participants could choose whether to be interviewed in Chinese or English—all selected the former. With consent the interviews were audio-recorded. They were then transcribed, and the transcripts were emailed to the participants for double-checking, following which they were translated into English by the first author. The English versions of the transcripts were lightly edited for smoothness and to reduce repetition.

Data analysis

In analyzing the data, we employed a thematic approach (Miles et al., 2019). Analysis began with open coding, focusing on the instrument teachers' experiences, perceptions, and challenges. We coded the data independently to reduce the risk of interpretation bias (Cohen et al., 2018), then came together to discuss emerging themes and construct a shared understanding of the findings. Since the original data were translated from Mandarin into English, and the second author does not speak or read Mandarin, during the coding phase of the study especially, he regularly questioned the first author (a native Chinese speaker) regarding both his and her interpretation of the data to arrive at a consensus in meaning. In some instances, this required the first author to re-listen to the interview recording and check her translation (see Cole, 2023, p. 8). Additionally, we conducted member checking by sending the interview transcripts and a summary of the generated themes to the participants for their review and

feedback (Lincoln & Guba, 1986). Through this member checking process, the researchers were able to validate the findings and ensure their accuracy and authenticity according to this member checking process.

Findings

The findings of the study were: (a) teaching Chinese music outside China involves a range of differences and challenges that are unique to the diaspora context; (b) while there has been an increase in interest in Chinese music and instruments in Sydney since the mid 2010s it is still not widely known or popular; and (c) Dong and the SMCCM teachers are employing a range of novel strategies to address some of the challenges ([a] above) and to raise the music's public profile, apparently successfully. These findings are perhaps unremarkable or to be expected, yet as will be seen they do afford insights. Indeed, we sensed among the study's participants—who belong to a new generation of Chinese immigrants—pride in their Chinese cultural heritage and a related optimism and determination to represent it as possessing the potential to enrich Australia's multicultural society.

Finding (a): Challenges

Regarding the first research question about their experiences and challenges in teaching Chinese music in Sydney, the participants mentioned a range of difficulties and discoveries, which we grouped as follows: 1) Australians' extent of familiarity with and acceptance of Chinese music, 2) language issues pertaining to teaching, and 3) the age span and cultural background of learners, and their reasons for taking lessons.

1. Lack of Familiarity and Acceptance

In Australia, where the public knows relatively little about Chinese music and instruments, SMCCM founder Dong took a risk in establishing a new Chinese music school. Pipa teacher

Zina Fan emphasized: “I believe it will be a long time before Chinese music becomes a mainstream phenomenon within Westerners’ cultural acceptability. Compared to Western music, Chinese music is still relatively unknown [here]”. Dong notes that at first “in contrast to now, the public was less familiar with Chinese musical instruments back then [2015]. I conducted street performances in Sydney’s Chinatown and outside Sydney Opera House and other famous buildings to introduce Australians to Chinese musical instruments”. Erhu teacher Ashley Sui also commented on the lack of familiarity with Chinese musical instruments: “When I perform in some parts of Sydney, many audiences of Anglo-Australians or other cultural backgrounds will ask us what kind of instrument it is. This may be the first time they’ve seen a Chinese musical instrument”.

Teachers of less familiar Chinese instruments such as the yangqin (hammer dulcimer) have struggled to recruit students. “The yangqin is a relatively unknown instrument”, said Meilin Chen, “unlike the guzheng, pipa, and dizi … . Also, the yangqin is [literally, in Chinese] a ‘foreign musical instrument’ [probably originating in the Middle East], which was adopted into the national family of instruments at a later stage of development, and not many people are familiar with it”. Consequently, “not many students have applied to study the yangqin”.

Dylan Liu shared a similar sentiment regarding his instrument:

> The guqin is an uncommon and unpopular instrument, in Australia and China. I started learning the guqin in 2010, and at that time it was [quite] unknown in China, with very few people learning it. In recent years, with the broadcast of some costume dramas and the development of some self-media such as YouTubers, the guqin has begun to attract [more] attention from the public.

Liu admits that he himself "first became interested in the guqin through reading novels" before studying "in Chengdu with Professor Dai Ru at the Sichuan Conservatory of Music". He went on: "There is no HSC (High School Certificate) or [other] certificate to learn guqin in Australia. For some of my high school students, learning guqin does not give them any role in their school's music band". This makes the study of guqin appear less legitimate than learning an instrument that is more well-known.

Carol Yang, another erhu teacher, described the extent of interest in receiving tuition this way: "Although the number of people learning Chinese musical instruments is currently on the rise, most people are still hesitant to learn one. Many parents consider the piano as their first choice … for their child and choose based on their child's interest". She pointed out that a choice hierarchy was at work (which is to be expected)—Western instruments over Chinese, and certain Chinese instruments over others.

2. Language of Communication in Teaching

The participants found issues surrounding language to be challenging. Guqin teacher Dylan Liu explained:

> As a Chinese native speaker, I need to teach in English to students who are not very familiar with Chinese. So, the proper translation [of terms] and expression [of ideas] is very important. Because the guqin is an ancient instrument, there is some [obscure] Chinese language in the scores, which makes it difficult for students who are not native Chinese speakers.

The matter of translating and getting across Chinese music terms and cultural context was mentioned by other participants too. Pipa teacher Zina Fan said: "In the process of playing the pipa, the students need to learn [at least] a little bit of Chinese". And Ashley Sui, who teaches

erhu, related: “Many of the [Chinese] songs are related to the era and context in which they were composed, and due to cultural differences, it is difficult for me to explain to Anglo-Australian students that context, so I can only teach from a [purely musical or] melodic point of view”. Yangqin teacher Angela Feng was another one who referred to the challenge of communication, stating, “There will be a language issue in the teaching and learning process. For those who are not native speakers of Chinese, I need to teach in accurate English”.

3. Students’ Age Span, Cultural Backgrounds, and Motivations for Learning

The SMCCM’s clientele presents its teachers with a particular set of challenges: learners ranging in age and Chinese cultural experience, learners of different cultural backgrounds, and learners with a variety of motivations for seeking lessons. This has meant that since coming to Australia the teachers have had to develop flexibility in their instructional approach. For example, Dylan Liu reported: “The age of [my] students spans a wide range, from ten to about sixty years old. There are more female students. Two-thirds of them are native Chinese speakers, and one-third are either Australian-born Chinese or Anglo-Australians students—fewer are non-Asian”.

Cynthia Deng’s students span a similarly broad age range, from five to around seventy years old, so she has had to employ different strategies. “For teaching children”, she states, “it is most important to attract and maintain their interest in the guzheng. For teaching adults, [one] should not follow the textbook strictly but introduce some Chinese popular songs while teaching the basic techniques”. Angela Feng, too, stated: “I [need to] teach students of different cultural backgrounds and different ages according to their needs”.

Sylvia Jiang clarifies that various teaching approaches are expected, not just according to age but culture:

> For adults I accommodate individual interests and [repertoire] preferences and then introduce specialized knowledge and playing techniques. For children, teaching dizi in China is very different from teaching in Australia. In China, parents have a "strict" philosophy and criteria for their children to learn musical instruments, whereas Australian parents usually focus on "happy learning" [enjoyment in learning].

In a related vein, Zina Fan mentioned that there is "a big difference between teaching pipa and dizi and guzheng in China and Australia. In response to the educational concept of 'happy learning' and the 'interest-based' [engagement] approach of Australian parents, I need to change my teaching strategies" (see Author 1 & Author 2, 2025).

Differences in age and background have implications for the selection of suitable teaching material. As SMCCM founder and director Meya Dong outlined: "Our approach to teaching beginners is centered on basics. We add age-appropriate repertoire according to students' cultural background, preferences, and favourites, as they develop their abilities and levels. As practice pieces are usually boring, learning some popular or modern pieces increase the students' enjoyment and interest in learning".

Dong and her staff have also had to grapple with learner engagement to maintain enrollment levels. Ashley Sui recalled: "When I began teaching Anglo-Australian students it was a challenge … because the erhu textbooks were old, and the repertoire was not current. The repertoire selection was very limiting for me". Sui also encountered a perception that had implications for choice of teaching repertoire, that is, "a general stereotype of the erhu as a 'sad' instrument that cannot play joyful songs. It's important to break [this] down, to not only to play the old repertoire, but also to add a little bit more innovative forms of playing that will attract the audience's [and learners'] attention".

Motivations for learning a Chinese musical instrument vary. Erhu teacher Ashley Sui states:

> My students range in age from ten to about sixty or seventy. Half are Anglo-Australian and half are Chinese Australians students. Children of Chinese background are mainly influenced by their parents to learn erhu, usually as a second instrument of choice. Adults learn erhu out of personal interest. Sixty to seventy-year-old Chinese heritage students are retired but interested in erhu. They were exposed to erhu when they were young and have always loved traditional Chinese songs, so they learn erhu.

Sylvia Jiang believes retirees take up an instrument for nostalgic reasons: "For Chinese Australians, hearing and seeing traditional Chinese music and instruments in Australia can ease the longing for home and give them comfort and joy".

Jiang described her clientele in more detail:

> Two-thirds of my students are international students, and some of them are in their thirties and forties. They learn the dizi because they understand Chinese culture, but they did not have the time to learn it systematically when they were in China, and now they have the time to develop their hobby, so they start learning the dizi. Older students learn the dizi to pursue their childhood musical dream. Children learn the dizi because they can get into [the SMCCM] orchestra with the dizi as a second instrument. They choose … the dizi because it is more portable and easier to learn. A few students learned the dizi because they were going to a [performing arts] school and learning a Chinese instrument was a plus, and some because of personal preference. The percentage of non-Asian students is relatively small, only a few.

Zina Fan's pipa clientele is also quite diverse:

> There are some who have not [previously] been exposed to pipa but have been influenced by popular Chinese style songs and [so] want to learn a Chinese instrument. So far, the number of non-Asian students is very small, only two or three. One is a grandmother [Anglo-Australian] whose granddaughter is of Chinese heritage. She took up the pipa because she wanted to learn an instrument related to her granddaughter's culture to find some common ground. Another person who followed me to learn pipa is an adult of Southeast Asian background who [has become] a serious fan of Chinese style songs. … There was also a student who majored in recording, and according to him, learning the pipa and other Chinese musical instruments will help him in his work.

In summary, many of the challenges the teachers at SMCCM faced are related to those faced elsewhere in the diaspora as outlined in the literature survey above. A difference this finding revealed was that of expectation. The Sydney public's general lack of familiarity with Chinese music, even among the Chinese immigrant community, meant that there were few expectations to be negotiated.

Finding (b): Community Interest in Chinese Music

Independently, all participants noted an increase in interest in Chinese music and instruments since they had begun teaching. Significantly, not all of them were teaching at SMCCM from its beginning in 2015—some had only been at SMCCM for a year or two.

Carol Yang spoke of changes she witnessed at the individual student level: "There has been a real change in the acceptance of Chinese musical instruments … from 'wanting to understand … to 'gradually becoming interested' … to 'loving' it". Angela Feng said something similar: the public "acceptance of Chinese traditional musical instruments has

progressed from ‘looking at it’ to ‘touching or trying it’ to ‘wanting to learn and understand it’. It’s a positive change”.

Sylvia Jiang spoke about both the individual and broader public response: “At first, the students were just a little curious about the dizi, but later they showed a strong interest in the process of learning. This year, I was invited to give a dizi solo performance at Sydney Tower on Chinese Valentine’s Day. I prepared two pieces; one was a Western song and one a traditional Chinese piece. The audience was generally more interested in the traditional Chinese piece”.

Cythia Deng explained the changes she has witnessed as follows:

> People first learnt guzheng for fun and did not put much emphasis on it. But in recent years I have noticed that people are paying more and more attention to the guzheng … [now] students are quite serious about learning and finishing their assignments. This transformation, I believe, is strongly related to the development of Chinese music in Australia …. The most noticeable change is that people now regard the guzheng as a musical instrument rather than a toy.

Understandably, Dong was keen to share her thoughts on the matter: “Over the past eight years’, she related, “I have witnessed the transformation of Australian audiences from being unfamiliar with traditional Chinese music to partial engagement with it now”. Dong provided supporting examples. First was the extensive media coverage and attention SMCCM’s 2023 annual concert garnered, from *China News, People’s Daily Online, Xinhua News,* the Consulate-General of the People’s Republic of China in Sydney, and the China Cultural Centre in Sydney. Dong proudly declared that

> the audience had a genuine opportunity to experience traditional Chinese music and culture, aurally and visually, as the performers dressed in formal dress for the first half of the concert and Chinese hanfu (汉服) and horse-face skirt (马面裙) in the second half.

Second, in 2023 she was invited to take part in the Festival of the Pearl in Broome, Western Australia. "As the only Chinese performer in attendance, I was able to see that through my interaction with the audience and other artists and the public how diverse Australia's culture is and how well-received Chinese music is here". Third, she recounted how some Sydney schools have recently visited the SMCCM:

> Teachers and students from these schools are interested in traditional Chinese culture and musical instruments. A teacher of Chinese at one of the schools wanted the students to experience Chinese music, in the belief that language, music and culture are all connected.

While the examples are based on Dong's impression of increased acceptance, it should be kept in mind that she is the one most heavily invested in the success of SMCCM, and as will be seen in the next finding, she has worked strategically to raise the profile of Chinese music in Sydney.

More research is needed to establish whether this finding of increased acceptance of Chinese music extends beyond the participants' perceptions and experiences over the past several years, among both Chinese- and non-Chinese Australians (see for example, Li, 2023, pp. 303-309).

Finding (c): Promoting Chinese Music

Earlier we referred to Meya Dong and her colleagues' street performances and self-media clips. In performance they wear Chinese 'costume' and make-up, and Dong has her hair carefully coiffed and decorated. Dylan Liu told of how in 2022, "our organization cooperated with a modeling agency. They're performing in hanfu, a type of dress worn by the ancient Han people". The program for this event (Figure 2) indicates that it was a kind of hybrid fashion show and music recital.

Figure 2. SMCCM. (2022). *Model Show Concert Program*. Facebook, Sydney, Australia.

Source: (https://www.facebook.com/profile/100057253999657/search/?q=Model%20Show).

Dong spoke in detail about the ways the SMCCM had extended its reach. In the early years, they focused mainly on studio teaching. “During the pandemic”, she explained, “we added online courses and concerts and I published a flute textbook”. Now “we hold concerts, post videos on social media, and perform in the streets. We have expanded our service to include musical instrument sales, music studio and hanfu rental, special performances, and competitions”. She continued: “We have hundreds of hanfu on our campus, so students can play Chinese instruments in traditional Chinese dress and immerse themselves in the experience of [performing on] traditional instruments”. Both students and teachers have commented that this innovation—this ‘music-and-culture’ atmosphere—makes for a memorable experience.

“In the last few years, we have invested a lot of effort in self-media”, Dong explained. We “update video clips of daily street performances”, and “spread Chinese music through social media”, which has been very effective. She also mentioned that “people who are interested in Chinese music will email us to ask how they can participate in activities related to Chinese music”. Finally, “we also often perform at landmarks such as the Museum of Sydney and Sydney Opera House to promote Chinese music”.

Clearly, Dong and her colleagues have gone to great lengths to make Chinese music attractive and intriguing. Rather than hoping the public will somehow discover Chinese music, they take the music to the public. And they often present it as current yet ancient; in ways that hint at autoexoticism (see Li, 2017, p. 393).

Discussion and conclusion

A key theme of this study has been the transmission of Chinese music in diasporic multicultural contexts, specifically in this case, in Sydney. Efforts to bring Chinese music into

public education in NSW have met with varying degrees of success, although recently there has been a development in this regard at tertiary level, at Sydney Conservatorium of Music. This is in stark contrast with the situation in Canada, where the 'public higher education system has followed a pattern of marked decline since the peak of support between 1990 and 2010' (Cui, 2023, p. 143). Even so, as might be expected and as the literature confirms, much of the effort to cultivate Chinese instrumental skills takes place within the Chinese community.

The SMCCM represents the single most concentrated effort to date in Sydney to transfer playing skills on a wide range of Chinese musical instruments. Intent on elevating the status and appreciation of Chinese music in Sydney and other parts of Australia, and with teaching at its core, Meya Dong and her teachers have embarked on a multidirectional action-based publicity campaign. Their chief modus operandi is to combine musical instruments, traditional costumes and music in a way that presents the nobility and antiquity of Chinese music, but also portrays its contemporary image of youth, fashion and elegance.

The study's first finding regarding the differences and challenges the participants have faced while teaching Chinese instruments in the Australian diaspora corroborates prior research conducted in overseas diaspora communities. However, an interesting divergence is the lack of training in the business aspects of music among musicians trained in China. Our third finding reveals Dong, for example, to be very adept at marketing Chinese music, especially through instrument learning and related activities, which with perseverance she and her colleagues are turning into a successful business.

The second finding, which indicates that the participants detect a positive shift in the Australian public's acceptance of Chinese music, is of course difficult to quantify, yet they (the participants) believe it has occurred at both the level of the individual learner and among the

wider public. Moreover, the participants link their perception of greater acceptance to an increase in understanding of the music, which comes through greater exposure to it. That is, the process of increased familiarity and acceptance has proceeded in a cumulatively cyclical fashion.

The third finding relates directly to the second, in that Dong and her colleagues have crafted and projected an attractive image of Chinese music and culture and increased its exposure in Sydney. From the data above, on the conservatory website, and in social media posts, it can be seen that SMCCM offerings are appealing to a widening base: children of the "new generation of immigrant parents [who] recognize the value of preserving their own culture" (participant Zina Fan), local schools where the Chinese language is taught, retiree hobbyists, older immigrants who missed out on such opportunities as children, curious Anglo-Australians, and so on.

Ultimately, we are interested in what the case of Dong and the SMCCM might have to say to theorists and policy makers involved in public music education in multicultural Australia. We have space for only a few brief observations. Megan Watkins and Greg Noble emphasize that among other things multicultural education "should be about developing a robust approach to understanding the processes of globalisation that impact students' lives" (Watkins & Noble, 2019, p. 307). Examining the ways Dong and the SMCCM operate affords glimpses of the globalized "flows of people, goods and meanings", including in this case, the ways Chinese music has modernized and how it responds to the demands and expectations of its diasporic contexts (Watkins & Noble, 2019, p. 307).

As they carve out societal spaces, whether virtually, at the community festival or fashion show, in the teaching studio, or in pop-up performances on the busy streets of Sydney's CBD

or at the suburban shopping mall, Dong and the SMCCM present their ancient musical culture as vibrant and contemporary. Understanding the dynamic nature of Chinese music can help us to more clearly comprehend the "relationship between culture and identity built into multiculturalism" (Watkins & Noble, 2019, p. 307). It can help us to better grasp "the complexities of homeland cultures, the changes generations experience" due to migration, and "the flows and relations that structure" peoples' lives in a globalized world (Watkins & Noble, 2019, p. 307).

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Conceptualization, Data curation, Funding acquisition, Investigation, Methodology, Project administration, Writing – original draft, Writing – review & editing

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Conceptualization, Methodology, Project administration, Supervision, Validation, Writing – review & editing

Declaration of conflicting interests

The authors declare no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding

The authors disclose receipt of the following financial support for the research, authorship, and/or publication of this article: This research is supported by an Australian Government Research Training Program (RTP) Scholarship.

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Discussion

In this section of the thesis I consider the meaning, importance, and relevance of the study's findings, and make recommendations related to some of these. As will be recalled from the introduction, the problem I set out to investigate was the status of East Asian music (especially Chinese) forms within music education offerings in NSW primary, secondary and tertiary institutions. Further, I wished to comprehend the factors that accounted for this situation, as well as the extent to which the situation reflected the priorities of Australians of Chinese and East Asian heritage, and finally, what this conveyed about their sense of cultural and national identity?

Designing the study led me to identify the various environments of what I have termed the 'East Asian music transmission ecosystem' (Figure 2, Introduction). This proved helpful in working out how to approach the research problem and so develop the research questions. The study ended up comprising four parts, hence there are four sets of findings, each of which I will now summarise and attempt to show how they contribute to understanding this larger research problem. To find a way into the study I began with a systematic literature review to see whether Chinese music, for example, was compatible with Western style classroom teaching and learning. I followed this by conducting three interrelated case studies.

Key findings

Article 1

In Article 1 (Chapter 1), I addressed the following research questions: Can aspects of Chinese music be taught effectively in Western educational settings? If so, which forms of Chinese music should or could be taught, and in what ways should they be taught? This article took the form of a systematic literature review of studies of Chinese music teaching and learning in Western settings. Nineteen publications published over a span of thirty years, from 1991 to 2021, were analysed and these represented a wide range of instructional settings, from early childhood/pre-school, primary and secondary, to tertiary or pre-service and in-service music teacher training settings. They also cover a moderate range of musical forms and represent multiple pedagogical approaches. The review found that Chinese music is compatible with

several established pedagogical approaches, although some approaches were only minimally represented and some have yet to be explored. The review confirmed that Chinese music forms can be and have been taught effectively in Western educational settings, but of course the matter requires further exploration in order to develop pedagogies that are in keeping with current research and notions of best practice.

In all, this article provides a clear picture of the existing research as well as practical directions for music educators and researchers who are interested in including Chinese music in Western education. I see this as a positive starting point, not the end solution; it forms a basis on which to build "a unique pedagogy for Asian musics" (de Quadros, 2009, p. 11). In a 2009 position paper titled "Asian Musics in the American Classroom: Definition, Challenges, Pedagogical Imperatives", André de Quadros provides an example:

> Asian musics' use of a variety of non-diatonic musics is an effective form of multicultural education, for it may challenge students to examine their own musical cultures and contexts. The lack of Asian instruments should not prevent its teaching. Conventional classroom instruments can be used; for example, Campbell uses the Cambodian music tradition for its orality, its use of xylophones, recorders, drums and finger cymbals, and the Orff-Schulwerk style of its playing techniques such as alternating hands, octave doubling and tremolo. (de Quadros, 2009, pp. 11-12)

In keeping with the implications and recommendations I outline below, however, music educationists and teachers must take every precaution against othering East Asian musical forms. As de Quadros states, "[m]usic teachers need to teach from materials that are primary-source based and that reflect the various local entities" (de Quadros, 2009, p. 9). Some of the sources analysed and discussed in Article 1 place students in direct contact with culture bearers, that is, music culture experts (Chen-Hafteck, [2007] and Leong [2005], for example). Research indicates that this is an excellent place to begin the construction of a pedagogy that is flexible enough to accommodate a range of East Asian (including Chinese) music forms.

These findings should be considered in the light of teacher training models proposed elsewhere in the music education literature. Smith and Hurword (1992) and Marsh (2005) are two examples referred to earlier in this thesis. As mentioned above, both Smith and Hurword, and Marsh, advocate direct contact with 'the music' through travel or fieldwork. And Smith and

Hurword recommend "exchange visits with teacher trainees from Asian countries" (Smith & Hurword, 1992, p. 167).

Article 2

Article 2 (Chapter 2), addresses the questions, What are the attitudes of pre-service music education students of East Asian heritage towards including their heritage music in their future teaching? What factors account for these attitudes? This case study found that generally, pre-service and early career music teachers of East Asian Australians have very limited experience and knowledge of their heritage music. Moreover, they tend to be disinclined to teach this music, for among other reasons, a perception that culturally diverse music was only of marginal concern in Australian music education. Among those interviewed, levels of identification with their heritage culture varied, with only one third of the participants expressing strong identification (or a tendency towards such identification). The factors contributing to this attitude are multi-faceted. In a broad sense, it relates to East Asian-Australians' perceptions or experiences of their "[i]n/[e]xclusion in Australia" as discussed by Liu et al in their recent article on what they term "precarious multiculturalism" (Liu et al., 2024, p. 1) (see also Duffy, 2003). Further, it relates to the extent to which the concept of 'Asia literacy' as a state or national cross-curricular priority (most participants were unaware or only vaguely aware of this 'priority') had currency within their own education. More specifically, the findings reflect the precarious position of East Asian music within Australian music education, due in part to the lack of clear and unambiguous guiding documents in support of the inclusion of (East) Asian music forms (see Teo, 2023).

Article 3

In Article 3 (Chapter 3), I examined the attitudes and practices of parents of East Asian heritage towards their children's involvement in music, and their attitudes towards their children learning the music of their cultural heritage. Compared with studies of musical parenting among East Asian parents in other countries in the diaspora, this case study found a more 'relaxed' and 'wait-and-see' attitude among the parents towards their children's musical involvement. All the participants' children were learning some form of Western music, art or popular music. Although

most of the parents interviewed supported the idea of their children learning their homeland music, they demonstrated a lack of practical action in this direction. The parenting perspective most prevalent among the East Asian-Australian parents I interviewed was that their child must enjoy the music, and that it was largely up to them whether they were interested enough to continue their musical participation. East Asian-Australian parents generally appeared to adhere to a more inclusive and open attitude to their children's musical involvement—a more typically Australian attitude, perhaps. While being cautious not to attribute such findings to a single causal factor, a question that remained with me was whether or not this attitude was also related to the (subconscious) influence of Australian (precarious) multiculturalism (Liu et al., 2024, p. 1) on these parents.

Article 4

Article 4 (Chapter 4), turned to the question, To what extent are Australians familiar with or interested in learning Chinese music and why; and, through what educational channels is Chinese music currently being presented to the Sydney public? In my search for Chinese music in NSW educational settings, I came across what appeared to be a flourishing community-based private music conservatory that offered instruction in Chinese musical instruments. I investigated the experiences of instructors at that conservatory. The findings of this case study demonstrate how in Sydney, public interest in learning Chinese music has grown since 2015, yet it is still not a popular phenomenon. Diasporic identification, that is, the (re) discovery of one's East Asian heritage, may be a contributing factor to this increase in interest. The instructors faced a number of challenges in teaching Chinese music in the community, which may be helpful in addressing the wider problem of Chinese music's apparent absence from educational settings in NSW. These include lack of familiarity with and perhaps acceptance of the music. The study found that to increase the visibility of Chinese music in Australia, the school's founder and instructors engaged in a range of novel strategies to craft and project an appealing image of Chinese music and culture. Thus they appear to be offering a new model for Chinese music's transmission within the Sydney community.

Interpretations

In short, the study indicates that East Asian (including Chinese) music forms and styles were largely absent from most NSW educational settings, with the notable exception of community-based initiatives. This situation cannot be due to a lack of academic advocacy nor lack of government intention over the years for Asian music's inclusion as well as the inclusion of other culturally diverse forms. Therefore there must be other factors that contribute to the music's near invisibility in formal or public education. Chinese music's 'difference' in contrast with much of the music most Australians hear in the mainstream media and public spaces most of the time, must be one factor. But another factor has to be the way majority culture Australians perceive themselves. To repeat the words of Singh discussed earlier in this thesis: "In part, people's sense of Australianness is based on their rejection of themselves as Asian or as part of Asia, and consequently the rejection of Asian-Australians as "real Australians"" (Singh, 1995, p. 602). This is closely tied to East Asian-Australians' perceptions or experiences of their inclusion and exclusion as Australians as discussed by Liu et al. (2024) and mentioned several times in this thesis. This rejection of Asian-Australians is often subtle but no less real for that. Aaron Teo's recent work cited in Chapter 2, Article 2, brings this point home.

On the other hand, there are the more positive findings, which should contribute to ways to increase the music's successful inclusion in educational settings. Some preservice and early career teachers are ready to consider teaching East Asian music forms, or are already including them, albeit to a limited extent; and some parents are supportive of their children being exposed to the music of their heritage culture. What was perhaps for me the most surprising finding, is that Chinese music is beginning to thrive in the Sydney community as a result of the initiatives of young professionally trained Chinese musicians who are promoting it through new media channels and guiding its transmission through a new private music academy. Also, Chinese music is now represented in higher education in Sydney—at the Sydney Conservatorium of Music, which now offers a Chinese instrumental music performance program, which provides students with an opportunity to understand Chinese music in a global context.

Implications

Possibly the most notable finding is that there appear to be multiple barriers and challenges that inhibit East Asian (primarily Chinese) music's incorporation into education. Much more research needs to be undertaken to understand these barriers more fully, and further research will assist in finding ways to successfully address the barriers and challenges. These barriers and challenges fall into five categories, and I will touch on each of these.

First, there are blockers that were anticipated or reported in the literature. Chief among these is the Eurocentrism that pervades Australian music education, as Boyd (1968; 1970), Nickson (1978), Kartomi (1989), Smith and Hurword (1992), Marsh (2005) and Cain (2015) all mention or infer. As Melissa Cain wrote in 2015:

> While music educators generally exhibit positive dispositions to incorporating musics of 'other' cultures, they are less comfortable with crossing cultural boundaries, and do not wish to be seen to threaten the position of Australia's own musical culture. Teachers display interest in providing their students with exposure to a broad array of musics and yet there appears to be an invisible boundary they will not cross. Despite musical identities constantly expanding and re-moulding, some educators still have a firm understanding of what constitutes 'the other'. (Cain, 2015, p. 83)

Additionally, these and other writers mention a lack of age-appropriate materials, suitable pedagogical methods, and inadequate teacher training as factors that inhibit the inclusion of Asian and other culturally diverse music forms in education. It will be recalled that the Chinese instrument teachers interviewed in Article 4, Case Study 3 (Chapter 4), were also challenged by a lack of teaching materials relevant to the Australian situation.

Second, Article 2, Case Study 1 (Chapter 2) points to the reluctance of East Asian heritage teachers to teach East Asian music, which is another blocker to the flourishing of East Asian music forms in education. This is related to teachers' sense of cultural identity, whether they are minority culture or majority culture Australians.

Third, East Asian-Australian parents' generally indifferent attitude towards their heritage music is a blocker to the music's flourishing in education. This was shown in Article 3, Case Study 2 (Chapter 3). However, concerning these last two points and as noted earlier in the thesis, Leong and Woods caution against the over-reliance on diaspora as a solution to 'Asia literacy' in education (Leong & Woods, 2017, p. 379).

Fourth, a general lack of familiarity with Chinese music in the Sydney community is a hindrance to the music's flourishing in educational settings, as Article 4, Case Study 3 (Chapter 4) revealed.

Fifth and finally, the othering of East Asian-Australians (see Case Study 1, Chapter 2), and hence their music, is another blocker to the music's flourishing in educational settings. As Marsh reported, and I quoted earlier in the thesis, teachers are unable "to view music or behaviour related to a particular culture from an 'insider's' perspective, [and to see it as being] relevant to their own lives and those of their students" (Marsh, 2005, p. 39).

Overall, this study uncovered a range of factors that have in the past, and continue in the present, to impede the successful inclusion of East Asian (including Chinese) music in Australian educational settings and it points the way for the need for further research in this area of music education.

Limitations

Due to Covid-19 conditions that prevailed in Australia at the beginning of my research, I had to abandon my intention to include secondary and primary students' perspectives in this study of East Asian music in NSW educational settings. As Figure 2 (under Thesis structure in the Introduction) indicates, students of East Asian heritage, students of culturally and linguistically diverse (CALD) backgrounds, and majority culture students lie at the centre of the East Asian music transmission ecosystem. Their attitudes and perspectives must be considered in any study like the present one that involves their education. The survey questions and interview questions I drafted for that part of the study are included in Appendix C to indicate the kinds of ideas and perspectives I had hoped would form the basis of another case study. They might also be useful to anyone wishing to undertake research in this area, which might build or expand on or in other ways complement the present study.

Article 1 was constrained by the fact that there has been relatively little research undertaken worldwide over the past three decades on the practice of teaching and learning Chinese music in Western contexts. The nineteen publications reviewed differed markedly in their focus and in the extent of detail they provided. There was also considerable variation in how readily their contents might be adopted or adapted by other teachers in different contexts.

Case Study 1 (Article 2) was limited by its relatively few participants (*n=15*) and the fact that there were only two institutions involved, with the vast majority of participants attending one of these. Future studies should include more participants and other institutions. Due to Covid-19 restrictions the interviews had to be conducted online; face-to-face interviews would be more likely to permit greater depth of reflection from the participants. Some more detailed written responses from participants would perhaps bring a richer phenomenological component to the data.

The limitations of Case Study 2 (Article 3) are the relatively small sample size (*n=18*) in terms of the number of participants, as well as the online format of the interviews, which were necessitated by the parents' work and family commitments. Once again, face-to-face interviews would have allowed for more in-depth reflection and discussion. A wider geographic focus across Sydney would also have enhanced the case study.

Case Study 3 (Article 4) was limited by the fact that only one private music school (*n=9*) was investigated. The inclusion of another school or even several individual private studios would have brought a comparative dimension to the study. I did attempt to include another music studio with a longer history; however, my invitation was declined.

Conclusion

For well over a century and a half, East Asian and especially Chinese people have made a significant contribution to Australian life, including culturally. It is important to understand how such a prominent minority group is represented in contemporary Australian society, including in music education. During the 'Asia literacy' push of the 1960s to 1990s, a group of academics pointed out the importance of Asian music to Australia's national identity and argued persuasively for its inclusion in music education. The 'Asia Century' educational policies and a related cross-curriculum priority gained some currency in the second decade of the new millennium, yet to date very few studies have investigated their impact on music education. I undertook this study to better understand the extent of inclusion of East Asian musical forms (primarily Chinese music) in contemporary Australian public life and education. From my research it appears that until very recently Chinese music has had a precarious place in Australian public life and education. The study identified some of the reasons for this precarity and on the basis of its findings, I make the following recommendations.

Recommendations

Action - for educators and educationists

1. Continue to seek, trial, refine, and promote best practice Chinese music pedagogies for Western classroom settings. Apply these to music forms and styles that have not yet found their way into classrooms.

2. To address the blockers or factors that impede East Asian music from being presented to students, develop Cayari's notion of "Asian spaces" (Cayari, 2021, p. 21) for Australian music education. At the same time, while paying attention to the sensitivities involved (see Chapter 2, Case Study 1), involve representatives of the three learning environments of the East Asian music transmission ecosystem—Formal, Home, and Community. Seek ways to build bridges to the Government component of the ecosystem.

3. Further to point 2 above, university departments or divisions, and professional organisations could collaborate with community providers such as Meya Conservatory (see Chapter 4, Case Study 3), who are adept at representing Chinese music in novel and appealing ways, to promote Chinese music in educational settings.
4. Form school- or region-specific parent groups that encourage and promote the inclusion of East Asian-Australian homeland music styles into their children's education. Encourage parents to consider having their children learn to play a Chinese musical instrument.
5. Public institutions (primary, secondary, tertiary) could organise field visits to street music performances and performances at other venues, to engage in culture-rich experiences of Chinese music (involving music, food, dress or costume, language, and so on).
6. Create a network or platform for prospective teachers of East Asian music forms and styles. Develop and share resources and host online workshops that offer pedagogical guidance and modelling. Provide a space for teachers to connect, communicate, develop, and otherwise build confidence while sharing East Asian cultural and musical skills and repertoires.

Future research

1. Survey and interview student cohorts of all cultural backgrounds in primary and secondary schools located in areas where there is a concentration of residents of East Asian heritage. Such an investigation would focus on the students' interest in and knowledge of East Asian music forms and styles, including as these are incorporated in new media forms.
2. Expand the scope of the present study by interviewing more East Asian early preservice and early career teachers—from a cross section of tertiary institutions and school systems—regarding their intentions or willingness to introduce East Asian music forms in their classrooms. Concentrate on how they might be best supported to feel confident and prepared to do so.
3. Expand the scope of the present study by interviewing more East Asian-Australian parents in more Australian locales about their children's attitudes and perceptions

towards learning the music of their homeland. In particular explore which factors persuade or dissuade parents from encouraging their children to take an interest in their homeland music. Focus on the relationship between senses of diasporic East Asian cultural identity and support, or lack thereof, for studying homeland forms and styles.

4. Investigate patterns and modes of Chinese music learning in community settings in other Australian cities and states.
5. Conduct a comparative study of Chinese orchestras in Australia.
6. Compare the knowledge and acceptance of traditional Chinese music among second and third generation Chinese in Australia with that of recent Chinese immigrants.
7. Conduct research into the current state of the inclusion of culturally diverse music (CDM) in classrooms Australia-wide. If the finding is that CDM's presence is limited, seek to establish what is currently limiting.

Final statement

Australia has enjoyed a reputation for being a successful multicultural nation, yet East Asian music's minimal representation within music education appears to be linked to the precarious nature of Australian multiculturalism itself (Liu et al., 2024, p. 11). In the late 1970s Nickson appealed to music educators to show respect to Asian people by including their music in education (Nickson, 1978, p. 36). Liu et al. go beyond this, pointing to a "post-multicultural" Australia, arguing that "[m]inority communities are due a meaningful opportunity to contribute to the making and offering [of] clear and specific guidelines for what true [social and cultural] inclusion could entail" (Liu et al., 2024, p. 12).

It is my hope that this study encourages East Asian-Australians to continue to value their heritage music and to seek ways these might be included in education—on their terms—in order that this music might make Australia's musical culture more truly representative of the nation's history and present reality.

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Appendix A: Ethics Approval Documents

Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Tuesday, 1 June 2021

Assoc Prof Michael Webb
Music Education Unit; Sydney Conservatorium of Music
Email: michael.webb@sydney.edu.au

Dear Michael,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

I am pleased to inform you that after consideration of your response, your project has been approved.

Details of the approval are as follows:

Project No.:	**2021/142**
Project Title:	**Culturally responsive teaching and East Asian music in NSW educational institutions**
Authorised Personnel:	**Webb Michael; Wang Ke;**
Approval Period:	**01 June 2021** to **01 June 2025**
First Annual Report Due:	**01 June 2022**

Documents Approved:

Date Uploaded	Version Number	Document Name
28/04/2021	Version 3	Interview Schedule revised Saved
28/04/2021	Version 2	Emended PIS (Version 2)
28/04/2021	Version 2	Emended PCF (Version 2)
25/03/2021	Version 1	Advertisement for recruitment
04/03/2021	Version 1	Ke Wang Email of Introduction

Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
  - Serious or unexpected adverse events (which should be reported within 72 hours).
  - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).
- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.

THE UNIVERSITY OF SYDNEY

- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely

[redacted]

Associate Professor Helen Mitchell
Chair
Human Research Ethics Committee (HREC 1)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2018) and the NHMRC's Australian Code for the Responsible Conduct of Research (2018)

THE UNIVERSITY OF SYDNEY

Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Monday, 22 November 2021

Assoc Prof Michael Webb
Music Education Unit; Sydney Conservatorium of Music
Email: michael.webb@sydney.edu.au

Dear Michael,

Your request to modify this project, which was submitted on 02 November 2021, has been considered.

This project has been approved to proceed with the proposed amendments.

Protocol Number: **2021/142**

Protocol Title: **Culturally responsive teaching and East Asian music in NSW educational institutions**

Annual Report Due: **01 June 2022**

Documents Approved:

Date Uploaded	Version Number	Document Name
28/10/2021	Version 2	Emended Advertisement for Recruitment
28/10/2021	Version 3	Emended PCF v.3
28/10/2021	Version 3	Emended PIS Version 3

For noting - PIS: point 12 is missing the approved protocol number. Please amend prior to distribution. You do not need to submit a copy to the Ethics Office. Please contact the ethics office should you require further information.

Sincerely,

[redacted]
Dr Clifton Chan
Chair
Modification Review Committee Chair (MRC 3)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2018) and the NHMRC's Australian Code for the Responsible Conduct of Research (2018)

THE UNIVERSITY OF SYDNEY

Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Thursday, 16 June 2022

Assoc Prof Michael Webb
Music Education Unit; Sydney Conservatorium of Music
Email: michael.webb@sydney.edu.au

Dear Michael,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

I am pleased to inform you that after consideration of your response, your project has been approved.

Details of the approval are as follows:

Project No.:	**2022/272**
Project Title:	**Chinese and East Asian music in NSW secondary schools**
Authorised Personnel:	**Webb Michael; Wang Ke;**
Approval Period:	**16/06/2022 to 16/06/2026**
First Annual Report Due:	**16/06/2023**

Documents Approved:

Date Uploaded	Version Number	Document Name
20/05/2022	Version 2	Emended Interview Questions (Version 2)
20/05/2022	Version 2	Emended PCF (Version 2)
20/05/2022	Version 2	Emended PIS (Version 2)
20/05/2022	Version 2	Emended Survey Version 2
20/05/2022	Version 1	Letter of Invitation to Parents [new document]
20/05/2022	Version 2	Letter of Invitation to Principal

Special Condition/s of Approval

1. It is a condition of approval that permission from the school Principal/s of all participating schools and as applicable the Department of Education (SERAP), and the Catholic Education Office is obtained prior to the research commencing. A copy must be kept on file by the researchers but does not need to be submitted to the ethics office.

2. It will be a condition of ethics approval that all people listed on this project (including researchers, students, university staff and volunteers) have a current/valid Working With Children Check (WWCC) prior to undertaking any research activity with children. The WWCC must be valid for the duration of the research activity. Evidence must be kept on file as part of your study records and be made available to the University when requested. You do not need to provide a copy to the Ethics Office. Further information can be found on the staff intranet

Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
  - Serious or unexpected adverse events (which should be reported within 72 hours).
  - Unforeseen events that might affect continued ethical acceptability of the project.

- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).
- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.
- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely,

[redacted]

Associate Professor Helen Mitchell
Chair
Human Research Ethics Committee (HREC 1)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2018) and the NHMRC's Australian Code for the Responsible Conduct of Research (2018)

THE UNIVERSITY OF SYDNEY

Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Wednesday, 7 September 2022

Assoc Prof Michael Webb
Music Education Unit; Sydney Conservatorium of Music
Email: michael.webb@sydney.edu.au

Dear Michael,

Your request to modify this project, which was submitted on 04/08/2022, has been considered.

After consideration of your response to the comments raised, this project has been approved to proceed with the proposed amendments.

Protocol Number: **2022/272**
Protocol Title: **Music, Education and Australians of East Asian Heritage**

Annual Report Due: **16/06/2023**

Documents Approved:

Date Uploaded	Version Number	Document Name
06/09/2022	Version 2	PIS for Children
06/09/2022	Version 2	PIS for Parents/guardian
01/09/2022	Version 1	PCF for Parents/guardian
01/09/2022	Version 1	PCF for Children
01/09/2022	Version 2	Recruitment Post
04/08/2022	Version 1	INTERVIEW QUESTIONS
04/08/2022	Version 1	Letter of Introduction to Parent
04/08/2022	Version 1	LETTER OF INVITATION TO PARENTS
04/08/2022	Version 1	Parent Interview Questions
04/08/2022	Version 1	Secondary school aged children Interview Questions

Please contact the ethics office should you require further information.

Sincerely,

Dr Kathryn Bartimote
Chair
Modification Review Committee (MRC 2)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2018) and the NHMRC's Australian Code for the Responsible Conduct of Research (2018)

THE UNIVERSITY OF SYDNEY

Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Thursday, 18 May 2023

Assoc Prof Michael Webb
Music Education Unit; Sydney Conservatorium of Music
Email: michael.webb@sydney.edu.au

Dear Michael,

Your request to modify this project, which was submitted on 04/04/2023, has been considered.

This project has been approved to proceed with the proposed amendments.

Protocol Number: **2022/272**
Protocol Title: **Music, Education and Australians of East Asian Heritage**

Annual Report Due: **16/06/2023**

Documents Approved:

Date Uploaded	Version Number	Document Name
04/04/2023	v.1	Advertisement
04/04/2023	v.1	INTERVIEW QUESTIONS
04/04/2023	v.1	PCF for community music teachers
04/04/2023	v.1	PIS for community music teachers
04/04/2023	v.1	Recruitment Post

Please contact the ethics office should you require further information.

Sincerely,

[redacted]

Dr Kathryn Bartimote
Chair
Modification Review Committee (MRC 2)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2018) and the NHMRC's Australian Code for the Responsible Conduct of Research (2018)

Appendix B: Participant Information Statement and Participant Consent Form

THE UNIVERSITY OF SYDNEY

Sydney Conservatorium of Music

ABN 15 211 513 464

Dr Michael Webb
Associate Professor

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Web: http://www.sydney.edu.au/

Senses of cultural identity among NSW-based preservice and early career music teachers of East Asian heritage

PARTICIPANT INFORMATION STATEMENT

(1) What is this study about?

You are invited to take part in a study that explores aspects of the incorporation and representation of East Asian music in the teaching and learning programs of NSW educational institutions. As you can see, the title of the research project is "Culturally responsive teaching and East Asian music in NSW educational institutions". We believe the study is timely, given the current national cross-curriculum priority, "Asia and Australia's engagement with Asia".

The project investigates the attitudes of preservice and recently graduated music teachers of East Asian heritage studying in universities in Sydney, NSW, towards East Asian music forms and styles, and its inclusion in their future teaching, as well as what factors account for these attitudes. You have been invited to participate in this study because you have self-identified as being of East Asian heritage and are completing an undergraduate degree in music education in an Australian university or have recently done so. Your experience and views may ultimately contribute to the development of culturally responsive resources and pedagogy that will be of use to music educationists working in settings involving teachers and students of the East Asian diasporas.

This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the study. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary.

By giving your consent you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree for you to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

(2) Who is running the study?

The study is being carried out by Ke Wang as the basis for the degree of PhD at the Sydney Conservatorium of Music, The University of Sydney. She is working under the supervision of Associate Professor Michael Webb.

(3) What will the study involve for me?

You will be involved in a semi-structured interview. The intention of the interview is to gain a clearer understanding of whether or not you will include East Asian music in your future teaching and to explore what factors shape your perceptions and attitudes towards East Asian music forms and styles.

(4) How much of my time will the study take?

The semi-structured interview will take approximately 45 minutes of your time.

(5) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision regarding whether or not to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can inform the researcher of your decision by email. There will be no consequences for withdrawal.

You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings made will be erased and the information you have provided will not be included in the study results. You may also choose not to answer particular questions during the interview.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study. Your personal information will be kept strictly confidential.

(7) Are there any benefits associated with being in the study?

We cannot guarantee that you will receive any direct benefits from being in the study.

(8) What will happen to information about me that is collected during the study?

This study involves audio recording however it will only be used for the purposes of analysis. The study does not involve third-party access to participant information. Your personal details will not be made public and semi-structured interviews will be conducted anonymously. Your information can only be used for the reasons stated in this Participant Information Statement, unless you consent otherwise.

Your personal information will be stored securely, and your identity/information will only be disclosed with your permission, except as required by law. Study findings may be published, but your will not be identified in these publications unless you agree to this using the tick box on the consent form.

The data collected will be maintained by the investigator and the supervisor during the collection, analysis and write-up period. It will be presented as a PhD thesis at the University of Sydney. If in the future, the findings of the research are used to publish articles and books, and your personal information will not be identified.

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise.

(9) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if I would like further information about the study?

When you have read this information, Ke Wang will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Ke Wang, researcher, kwan9056@sydney.edu.au

(11) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. The findings of this study will be returned to you in a short lay summary. You will receive this feedback after the study is finished.

(12) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney [Project No. 2021/142]. As part of this process, we have agreed to carry out the study according to the National Statement on Ethical Conduct in Human Research (2007). This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

- Telephone: +61 2 8627 8176
- Email: human.ethics@sydney.edu.au
- Fax: +61 2 8627 8177 (Facsimile)

This information sheet is for you to keep

Senses of cultural identity among NSW based preservice and early career music teachers of East Asian heritage
Version 2, 28/04/21

THE UNIVERSITY OF SYDNEY

Sydney Conservatorium of Music

ABN 15 211 513 464

Dr Michael Webb
Associate Professor

C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1332
Email: michael.webb@sydney.edu.au
Web: http://www.sydney.edu.au/

Senses of cultural identity among NSW based preservice and early career music teachers of East Asian heritage

PARTICIPANT CONSENT FORM

I, ... [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- I have read the Participant Information Statement and have had an opportunity to discuss my involvement in the study with the researchers.
- The researchers have answered any questions that I had about the study and I am happy with the answers.
- I understand that being in this study is completely voluntary and I do not have to take part. My decision whether to be in the study will not affect my relationship with the researchers or anyone else at the University of Sydney now or in the future.
- I understand that I can withdraw from the study at any time.
- I understand that I will take part in a semi-structured interview, which will take about 45 minutes. In addition, I understand that I may stop the interview at any time if I do not wish to continue, and

that unless I indicate otherwise any recordings will then be erased and the information provided will not be included in the study. I also understand that I may decline to answer any questions.

- I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.
- I understand that the results of this study may be published, but these publications will not contain my name or any identifiable information about me.

I consent to:

- Audio-recording YES ☐ NO ☐
- Preservation of research data for 5 years YES ☐ NO ☐

I would like to review my interview transcripts YES ☐ NO ☐

I would like feedback about the overall results of this study YES ☐ NO ☐

If you answered YES, please indicate your preferred form of feedback and address:

☐ Postal: _____

_____

☐ Email: _____

.....
Signature

....
PRINT name

.....
Date

Senses of cultural identity among NSW based preservice and early career music teachers of East Asian heritage
Version 2, 28/04/21

Parent/Guardian Information Statement

Research Study: Music, Education and Australians of East Asian Heritage

Associate Professor Michael Webb

C41 – Sydney Conservatorium of Music

The University of Sydney

NSW 2006 AUSTRALIA

Phone: +61 2293511332 | Email: michael.webb@sydney.edu.au

PhD candidate Ke Wang | Email: kwan9056@uni.sydney.edu.au

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1. What is this study about?

We are conducting a research study which investigates the views of Australians of East Asian heritage (Hong Kong, Singapore, Malaysia, Taiwan, mainland China, Korea, or Japan)—parents and their children—regarding music and its place in education, and that it seeks to understand what families of East Asian heritage think and feel about learning the music of their heritage culture.

Both you and your child are invited to take part. Taking part in this study is voluntary. Even if you choose to take part, your child can choose not to.

Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

2. Who is running the study?

The study is being carried out by Ke Wang, a PhD candidate at the Sydney Conservatorium of Music, The University of Sydney. She is working under the supervision of Associate Professor Michael Webb.

Ke Wang is conducting this study as the basis for the degree of PhD at The University of Sydney.

3. Who can take part in the study?

Australian parents and their children who are of East Asian heritage.

4. What will the study involve?

If you or your child decide to take part in this study, both of you will be asked to participate in a semi-structured interview (parent - 25 minutes; child - 20 minutes). You need to be present when your child is attending the interview. The interview will be recorded so that later the responses can be written and taken into consideration. The study will be conducted entirely online via Zoom software. Ke Wang as the researcher is the interviewer.

5. Can we withdraw once started?

If you and your child decide to take part in the study and either of you change your mind, either of you can withdraw by email or phone. You are free to withdraw your permission at any time. You can notify the researcher by email. There will be no consequences for withdrawal. Any decision will not affect current or future relationships with the researchers or anyone else at The University of Sydney.

If your child takes part in an interview, they may refuse to answer any questions that they do not wish to answer.

If you or your child chooses to withdraw, we will not collect any more information. Please let us know at the time of withdrawal what you would like us to do with information we have collected about you or your child up to that point.

If you or your child decide to withdraw, we will not collect any more information. Any information that we have already collected will be kept in our study records and may be included in the study results. Neither you nor you child's personal information will be identified because the interview is anonymous.

6. Are there any risks or costs?

Aside from giving up time, we do not expect that there will be any risks or costs associated with taking part in this study for you and your child.

7. Are there any benefits?

You will not receive any direct benefits from being in the study.

8. What will happen to information that is collected?

By providing your consent, you are agreeing to us collecting information about you and your child for the purposes of this study.

Any information provided to us will be stored securely and we will only disclose identifiable information with your permission unless we are required by law to release information. We are planning for the study findings to be published.

Interviews will be audio recorded however the recording will only be used for the purposes of analysis. The study does not involve third-party access to participant information. The data may be analysed using specialized analysis software to ensure the anonymity of the information supplied by the participants.

The data collected will be maintained by the investigator and the supervisor during the collection, analysis, and write-up period. It will be presented as part of a PhD thesis at the University of Sydney. If in the future the findings of the research are used to publish articles and books, you and child will remain anonymous. You will not be individually identifiable in these publications. Your child will not be individually identifiable in these publications.

9. Will I be told the results of the study?

You and your child have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a brief lay summary.

10. What if I would like further information?

When you have read this information, Ke Wang will be available to discuss it with you further and answer any questions you may have. If you or your child would like to know more at any stage, please feel free to contact: Ke Wang, researcher, kwan9056@sydney.edu.au

11. What if I have a complaint or any concerns?

The ethical aspects of this study have been approved by the Human Research Ethics Committee (HREC) of The University of Sydney [2022/272] according to the *National Statement on Ethical Conduct in Human Research (2007).*

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the University:

Human Ethics Manager
human.ethics@sydney.edu.au
+61 2 8627 8176

This information sheet is for you to keep

Parent/Guardian Consent Form

THE UNIVERSITY OF SYDNEY

Research Study: Music, Education and Australians of East Asian Heritage

Associate Professor Michael Webb

C41 – Sydney Conservatorium of Music

The University of Sydney

NSW 2006 AUSTRALIA

Phone: +61 2293511332 | Email: michael.webb@sydney.edu.au

PhD candidate Ke Wang | Email: kwan9056@uni.sydney.edu.au

Participant Name _____

Parent/Guardian Name _____

Guardianship Status (parent/carer/legal guardian) _____

If my child chooses to take part in this study, I give my consent. Also, I agree to take part in this research study.

In giving my consent, I confirm that:

- The details of my or my child's involvement have been explained to me, and I have been provided with a written Participant Information Statement to keep.
- I understand the purpose of the study is to investigate the views of Australians of East Asian heritage parents and their children regarding music and its place in education, and that it seeks to understand what families of East Asian heritage think and feel about learning the music of their heritage culture.
- I acknowledge that the risks and benefits of participating in this study have been explained to me to my satisfaction.
- I understand that should my child choose to be involved in this study s/he will be required to participate in a semi-structured interview.
- I understand that in this study I will be required to participate in a semi-structured interview.
- I understand that participation will involve audio recording.

- I understand that information in written form may be used in publications based on the study.

- I understand that being in this study is completely voluntary.

- I am assured that my decision to let my child participate will not have an impact on any relationship with the research team or the University of Sydney.

- I understand that we (myself and/or my child) are free to withdraw from this study at any time and that I can choose to withdraw any information already provided (unless the data has already been de-identified or published).

- I have been informed that the confidentiality of the information provided by [me and/my child will be protected and will only be used for purposes that have been agreed to. I understand that information identifying me or my child will only be told to others with my permission, except as required by law.

- I understand that the results of this study may be published, and that publications will not contain any identifiable information about myself and my child.

  ☐ **Yes**, I am happy for me and/my child to be identified.

  ☐ **No,** I do not want either myself or my child to be identified. Please keep my identity confidential.

- I confirm the following:

I consent to recordings (audio)	Yes ☐	No ☐
I would like to review interview transcripts	Yes ☐	No ☐
I consent to the information being used in publications	Yes ☐	No ☐
I would like feedback on the overall results of this study	Yes ☐	No ☐

If you answered **yes**, please provide your preferred contact details (email/telephone/postal address):

_____

_____

_____

_____

- I understand that after I sign and return this consent form it will be retained by the researcher, and that I may request a copy at any time.

Parent/Guardian Name _____

Signature _____

Date _____

RESEARCHERS PLEASE NOTE: a separate consent form or consent process should be provided for the child/person under care, tailored to suit their capacity and co-signed by a parent/guardian where necessary

Participant Consent Form

THE UNIVERSITY OF SYDNEY

Research Study: Music, Education and Australians of East Asian Heritage

Associate Professor Michael Webb
C41 – Sydney Conservatorium of Music
Phone: +61 2293511332 | Email: michael.webb@sydney.edu.au
PhD candidate Ke Wang| Email: kwan9056@uni.sydney.edu.au

Participant Name _____

I agree to take part in this research study. In giving my consent, I confirm that:

- The details of my involvement have been explained to me, and I have been provided with a written Participant Information Statement to keep.
- I understand the purpose of the study is to investigate the views and feelings of community music teachers teaching East Asian music forms at NSW in Australia.
- I acknowledge that the risks and benefits of participating in this study have been explained to me to my satisfaction.
- I understand that in this study I will be required to participate in a 30 minute semi-structured interview.
- I understand that my interview will be audio recorded.
- I understand that my information may be used in publications based on the study.
- I understand that being in this study is completely voluntary.
- I am assured that my decision to participate will not have any impact on my relationship with the research team or the University of Sydney.
- I understand that I am free to withdraw from this study at any time and that I can choose to withdraw any information I have already provided (unless the data has already been de-identified or published).
- I have been informed that the confidentiality of the information I provide will be protected and will only be used for purposes that I have agreed to. I understand that information identifying me will only be told to others with my permission, except as required by law.
- I understand that the results of this study may be published, and that publications will not contain my name or any identifiable information about me.

☐ **Yes**, I am happy to be identified.

☐ **No,** I do not want to be identified. Please keep my identity confidential.

- I confirm the following:

I consent to recordings (audio)	Yes ☐	No ☐
I would like to review my interview transcripts	Yes ☐	No ☐
I consent to the information being used in publications	Yes ☐	No ☐
I would like feedback on the overall results of this study	Yes ☐	No ☐

If you answered **yes**, please provide your preferred contact details (email/telephone/postal address):

_____

_____

_____

_____

- I understand that after I sign and return this consent form it will be retained by the researcher, and that I may request a copy at any time.

Participant Name _____

Signature _____

Date _____

Participant Information Statement

Research Study: Music, Education and Australians of East Asian Heritage

Associate Professor Michael Webb
C41 – Sydney Conservatorium of Music
Phone: +61 2293511332| Email: michael.webb@sydney.edu.au
PhD candidate Ke Wang | Email: kwan9056@uni.sydney.edu.au

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1. What is this study about?

We are conducting research study on the views of community music teachers/instructors who are involved in teaching East Asian instruments and music forms in NSW. We would like to gain a deeper understanding of the current state of East Asian music being taught in NSW.

Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

2. Who is running the study?

The study is being carried out by Ke Wang, a PhD candidate at the Sydney Conservatorium of Music, The University of Sydney. She is working under the supervision of Associate Professor Michael Webb.

3. Who can take part in the study?

We are seeking music teachers/instructors who are teaching East Asian musical instruments and forms in the community. You have been invited to take part because you are teaching an East Asian instrument/music form.

4. What will the study involve for me?

If you decide to take part in this study, you will be asked to participate a 30-minute semi-structured face-to-face interview at a time and place that is mutually convenient to us both.

The researcher will communicate with you about the interview time via email. The interview questions focus on asking you about your experiences with teaching East Asian music forms in community.

With your permission, the interview will be recorded. After the interview, you will have the right to review the recording and confirm the interview content. Your personal information will not be made public.

5. Can I withdraw once I've started?

Being in this study is completely voluntary and you do not have to take part.

Your decision will not affect your current or future relationship with the researchers or anyone else at The University of Sydney.

If you decide to take part in the study and then change your mind you can withdraw by email. You are free to withdraw your involvement at any time. You can notify the researcher by email. There will be no consequences for withdraw. Any decision will not affect current or future relationships with the researchers or anyone else at The University of Sydney.

If you take part in an interview you may refuse to answer any questions that you do not wish to answer.

If you choose to withdraw, we will not collect any more information from you. Please let us know at the time you withdraw what you would like us to do with information we have collected about you up to that point.

If you decide to withdraw, we will not collect any more information from you. Any information that we have already collected will be kept in our study records and may be included in the study results. Your personal information will be identified because the interview is anonymous.

6. Are there any risks or costs?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

7. Are there any benefits?

You will not receive any direct benefits from being in the study. However, your participation will help us to gain a clearer perspective on the place of East Asian music in Australian society.

8. What will happen to information that is collected?

By providing your consent, you are agreeing to us collecting information from you for the purposes of this study.

Any information you provide us will be stored securely and we will only disclose identifiable information with your permission unless we are required by law to release information. We are planning for the study findings to be published.

Interviews will be audio recorded however the recording will only be used for the purposes of analysis. The study does not involve third-party access to participant information. The data may be analysed using specialized analysis software to ensure the anonymity off the information supplied by the participants.

The data collected will be maintained by the investigator and the supervisor during the collection, analysis, and write-up period. It will be presented as part of a PhD thesis at the University of Sydney. If in the future the findings of the research are used to publish articles and books, you will remain anonymous. You will not be individually identifiable in these publications.

9. Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a brief lay summary.

10. What if I would like further information?

When you have read this information, Ke Wang will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact: Ke Wang, researcher, kwan9056@sydney.edu.au

11. What if I have a complaint or any concerns?

The ethical aspects of this study have been approved by the Human Research Ethics Committee (HREC) of The University of Sydney [No. 2022/272] according to the *National Statement on Ethical Conduct in Human Research (2007).*

If you are concerned about the way this study is being conducted, or you wish to make a complaint to someone independent from the study, please contact the University:

Human Ethics Manager
human.ethics@sydney.edu.au
+61 2 8627 8176

INSERT if applicable, an **independent local** complaint contact for research involving overseas participants (see Section 4.8.16 of the National Statement). This should include their name, position and relevant contact details

This information sheet is for you to keep

Participant Consent Form

Research Study: Music, Education and Australians of East Asian Heritage

Associate Professor Michael Webb
C41 – Sydney Conservatorium of Music
Phone: +61 2293511332 | Email: michael.webb@sydney.edu.au
PhD candidate Ke Wang| Email: kwan9056@uni.sydney.edu.au

Participant Name _____

I agree to take part in this research study. In giving my consent, I confirm that:

- The details of my involvement have been explained to me, and I have been provided with a written Participant Information Statement to keep.
- I understand the purpose of the study is to investigate the views and feelings of community music teachers teaching East Asian music forms at NSW in Australia.
- I acknowledge that the risks and benefits of participating in this study have been explained to me to my satisfaction.
- I understand that in this study I will be required to participate in a 30 minute semi-structured interview.
- I understand that my interview will be audio recorded.
- I understand that my information may be used in publications based on the study.
- I understand that being in this study is completely voluntary.
- I am assured that my decision to participate will not have any impact on my relationship with the research team or the University of Sydney.
- I understand that I am free to withdraw from this study at any time and that I can choose to withdraw any information I have already provided (unless the data has already been de-identified or published).
- I have been informed that the confidentiality of the information I provide will be protected and will only be used for purposes that I have agreed to. I understand that information identifying me will only be told to others with my permission, except as required by law.
- I understand that the results of this study may be published, and that publications will not contain my name or any identifiable information about me.

☐ **Yes**, I am happy to be identified.

☐ **No,** I do not want to be identified. Please keep my identity confidential.

- I confirm the following:

I consent to recordings (audio)	Yes ☐	No ☐
I would like to review my interview transcripts	Yes ☐	No ☐
I consent to the information being used in publications	Yes ☐	No ☐
I would like feedback on the overall results of this study	Yes ☐	No ☐

If you answered **yes**, please provide your preferred contact details (email/telephone/postal address):

_____

_____

_____

_____

- I understand that after I sign and return this consent form it will be retained by the researcher, and that I may request a copy at any time.

Participant Name _____

Signature _____

Date _____

Appendix C: Interview Questions

THE UNIVERSITY OF SYDNEY

Sydney Conservatorium of Music
Faculty of Music Education

ABN 15 211 513 464

Dr Michael Webb

Associate Professor

C41 – Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1332
Email: michael.webb@sydney.edu.au
Web: http://www.sydney.edu.au/

Culturally responsive teaching and East Asian music in NSW education

Preservice/Early Career Music Teacher Interview Schedule

1. Please provide some details about where you were born and when, and if relevant, when you came to Australia? Also, if you are comfortable doing so, please briefly discuss your schooling experiences.
2. Would you mind discussing your specific East Asian cultural heritage? What East Asian country do you or your family identify as your original home country?
3. Do you consider your family to be musical? If yes, who has most influenced you? Please take about it briefly.
4. Please talk about when you began learning music. What (non-heritage culture) musical instrument/s can you play? When did you start learning? What is your current level of learning? What motivated you to study music at university?

5. Could you discuss and perhaps give examples of the kinds of music you prefer or that are especially meaningful to you?
6. Do you intend to pursue a career as a music teacher after you graduate from university? If so, at what point and why did you decide to become a music teacher?
7. Would you mind talking about what you know of the music of your (East Asian) cultural heritage? For example, do you sing songs/play instrument/s from your cultural heritage? Do you plan to increase your knowledge, if so, why, and how would you go about it?
8. While you were in high school/university did you ever study any music from your heritage culture or from anywhere else in East Asia (China, Korea, Japan, for example)? Either way, if you wish, please briefly talk about how that made you feel.
9. Have you taught any music from your East Asian cultural heritage while on your Professional Experience placements? What did you teach and how did it work out? What interest did students/the school's teachers show?
10. In accordance with the prescribed syllabuses, do you plan to teach any of the music from your cultural heritage in your future career? How might you go about integrating music from your East Asian cultural heritage into your teaching? What resources do you envisage using in this teaching?
11. What do you think the main challenges are in integrating East Asian music into your teaching? And what might you do to resolve these difficulties?
12. Please briefly talk about whether you think East Asian music forms and instruments should be taught in NSW schools. Why/why not? Who would benefit, in what ways and why?

THE UNIVERSITY OF SYDNEY

Sydney Conservatorium of Music
Faculty of Music Education

ABN 15 211 513 464

Dr Michael Webb
Associate Professor

C41 – Sydney Conservatorium of Music
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Telephone: +61 2 9351 1332
Email: michael.webb@sydney.edu.au
Web: http://www.sydney.edu.au/

Music, Education and Australians of East Asian Heritage

Interview Questions for Parents

1. Please provide some details about where and when you were born and when you or your family came to Australia.
2. Briefly discuss your specific East Asian cultural background. To what extent and in what ways was your heritage emphasized, consciously or unconsciously, as you were growing up?
3. How significant was music in your upbringing (in school/outside school)? Growing up, what kind/s of music were you exposed to?
4. What kind/s of music do you enjoy listening to now and how frequently do you listen to music for enjoyment? Live or recorded?
5. How important to you is music as part of your child's education? Does your child learn a musical instrument? When did s/he begin learning music? What musical instruments and styles is s/he studying? Where does s/he learn music? How often does s/he take lessons?
6. Who made the decision for them to learn music? Why was this particular instrument/style chosen?

7. Do you think some styles of music are more/less important educationally? Please explain which ones and why you think so.

8. Can you name any internationally prominent musicians who are of East Asian heritage? How does it make you feel to hear about these musicians' reputation?

9. Would you support your child's study of the music of your/their cultural heritage? In school/outside school? Please talk briefly about why/why not (possible benefits/detriments).

10. Should your child be exposed to music from world cultures? Why or why not?

11. To what extent are you familiar with the content of the music curriculum offered at your child's school?

12. How much music does your child do at school? E.g. did they choose Music as an elective? Do they play in a school band or ensemble? Do you think they will do Music for the HSC? Why/why not?

13. As a person of East Asian ancestry living in Australia, how important to you today is your East Asian cultural heritage? In what ways in particular?

THE UNIVERSITY OF SYDNEY

Sydney Conservatorium of Music
Faculty of Music Education

ABN 15 211 513 464

Dr Michael Webb
Associate Professor

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Web: http://www.sydney.edu.au/

Music, Education and Australians of East Asian Heritage

Sample Interview Questions for Community Music Teachers

1. Please tell me about the background to your organisation/music school—how, when, and why it was founded, and so on. If you work privately, could you provide some background regarding how long you have been doing this work and how it has progressed.
2. Please describe the kinds of students you teach, for example their age range, family background or cultural heritage, schools they attend or their occupations. What percentage are of non-East Asian heritage?
3. What attracts these students to take lessons from you/your organisation or participate in East Asian music (Chinese, Japanese, Korean)? By what means do you recruit students?
4. Please give a brief description of your musical background and experience. For example, do you have a formal qualification; if so, can you tell me about it.
5. Do you schedule concerts – who plays at these and who attends as audience, typically? How are the performances received?
6. Can you talk about whether you think learning Chinese/Japanese/Korean music is common or popular in Australia, and why/why not?
7. What challenges do you face in teaching East Asian music in the Australian community? How have you overcome these challenges?

8. What changes have you noticed about the reception of East Asian music over the time your organisation has been operating?
9. Besides income, what benefits do you think teaching East Asian music has for the Australian community?
10. Have you changed the ways you market your organisation over time – if so, in what ways and what has the effect been?

Appendix D: Draft of Secondary Student Survey and Interview Questions

THE UNIVERSITY OF SYDNEY

Sydney Conservatorium of Music
Faculty of Music Education

ABN 15 211 513 464

Dr Michael Webb
Associate Professor

C41 – Sydney Conservatorium of Music
The University of Sydney
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Web: http://www.sydney.edu.au/

Chinese and East Asian music in NSW educational institutions and the impact on East Asian students' and teachers' sense of cultural identity

Secondary Student Survey and Interview Schedule

Survey:

1. I am of Chinese / Korean / Japanese / other East Asian heritage [circle the one that applies]
   - If "other East Asian heritage", please specify: .....
2. My Chinese / Korean / Japanese/ other East Asian cultural heritage is an important part of who I am, and it makes me proud: NOT REALLY / SOMEWHAT / DEFINITELY [circle the one that applies]
3. Tick the box/es and circle the East Asian culture/s that apply to you:
   - ☐ I am learning to play a Chinese / Korean / Japanese musical instrument
   - ☐ I can identify Chinese / Korean/ Japanese music when I hear it
   - ☐ I can sing a Chinese / Korean /Japanese language song
   - ☐ I have no knowledge of Chinese / Korean / Japanese music
4. I would like to learn more about Chinese, Korean and Japanese music: YES / NO [circle the one that applies]

5. I would like to learn to play a Chinese/Korean/Japanese musical instrument: YES / NO [circle the one that applies]

6. If you answered YES to question 6, tick the name of your preferred instrument/s below:

☐ Erhu (fiddle)
☐ Dizi (flute)
☐ Guzheng (zither)
☐ Pipa (lute)
☐ Shakuhachi (flute)
☐ Shamisen (lute)
☐ Kayagum (zither)
☐ Janggu (drum)

- If they are not included above, please specify: .....

7. I think the school should include more lessons on East Asian (Chinese, Korean and Japanese) music: YES / NO

8. If you answered YES to question 7, do you think that students of all cultural backgrounds should learn about East Asian music, or only those students who are of East Asian heritage? ALL / EAST ASIAN HERITAGE ONLY [circle the one that applies]

9. If you answered YES to question 7, rank in order of importance (1 = most important) the styles of East Asian music that you think should be taught in school:

☐ Folk
☐ Classical
☐ Popular

Focus group interview:

1. Where were you were born? Where did you grow up? When did you begin to learn music?

2. Apart from school, where have you learnt about East Asian music (family / community etc)? Can you sing songs or play an instrument from your heritage culture? Would you provide examples of songs or instrumental pieces you have learnt?

3. (If applicable) How does it make you feel to not know anything – or not know very much – about the music of your East Asian cultural heritage, and why?

4. How interested are you in increasing your knowledge more generally of your East Asian heritage (for what reasons; how would you go about it?). If you are not interested, are there any special reasons why?

5. Which aspects of East Asian music in particular are you most interested in (countries, styles, instruments etc.)?

6. Which aspects of your East Asian cultural heritage are you especially proud of?

7. Have you come across the topic or theme of *'Asia and Australia's Engagement with Asia'* in any of your school subjects in the past few years? If so, can you discuss Where / When / To what extent, and so on?