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Internationalising the curriculum: building intercultural understandings through music

Abstract
This article reports of the power (influence) of music to develop intercultural understandings to better internationalise the curriculum. It argues that through internationalisation, we learn more about other people's cultures hence, by providing an international/intercultural dimension into the teaching unit of 'Discovering Music A', tertiary students at Deakin University have opportunities to experience, investigate and participate in a different music and culture. Using the metaphor of the 'talking drum', this article reports through anecdotal notes, observations, journaling and student evaluation, how a different music, like that of Africa, communicates and promotes intercultural dialogue in a social and learning environment. The 2011 cohort included both international and local students from the Faculty of Arts and Education, Health and Business and Law, opening up a broad range of international dialogue in which all students in the cohort had a voice for expressing themselves about another culture and its music. I contend that the inclusion of a new and different music in the Bachelor of Education (Primary) curriculum and as an elective unit across all faculties provides a pathway for intercultural dialogue and understanding. As tertiary educators by internationalising the curriculum and through the process of reflection, observation and student feedback, we are able to make meaning around our practice and adapt our practice. I argue that units like Discovering Music A are an effective and useful dais to address cultural diversity and build intercultural relations and understandings in our tertiary courses.

Keywords
Tertiary education, internationalising the curriculum, music education, curriculum

Cover Page Footnote
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Background and Context

A key challenge that continues to pervade most tertiary institutions globally centres on building intercultural relations and understandings in degrees and teaching units. In the late 90s Australian universities were said to be well-placed leaders in internationalising the curriculum because of Australia's multicultural population and range of international students (Rizvi and Walsh, 1998). This still is the case as Australia continues to prides itself as a multicultural society, a cultural mosaic formed by ongoing migration and increasing cultural diversity, "each generation must renew the commitment to diversity and multiculturalism, including in education" (Welsh, 2010, 131). Writing specifically about Deakin University in Melbourne (Australia), internationalising the curriculum is an important factor in the university's strategic policy to provide students with an "understanding of international perspectives and competence in a global environment" (Deakin University, 2002, 1). As part of its institutional vision, the university integrates international and intercultural dimensions and content into its teaching and research. Rizvi and Walsh (1998, 11) argue that "internationalising is not just gaining new skills in a different environment or completing subjects in a different country, rather they are of the opinion that "internationalisation of the curriculum...is a framework of values and practices orientated towards heightened awareness and appreciation of the politics of difference as the basis for developing the necessary skills and literacies for a changing world".

As a tertiary music educator, I bring an international and intercultural perspective to the teaching and learning of non-western music like that of African. The teaching of African music in an Australian educational context may be seen as a legitimate way of internationalising the curriculum rather than being mere tokenism. Thorsén (2002) claims, that the teaching and learning of African music offers an arena for the dynamics of international togetherness. I argue that the teaching and learning of African music allows students to develop and increase their knowledge, skills and understanding towards each other. The concept of interculturalism is part of the discourse of internationalising the curriculum, argues Knight (2003). It also involves taking risks in delivery and working with students who may be from different cultural backgrounds. By focusing on a new and different genre like that of African in my teaching, students develop awareness of self and self-reflection as they critically engage with the material as well as interact and communicate with each other and myself. In my ongoing research writing specifically about music education, I have found that, by including a new and different genre like that of African at both school and university settings, students have a better understanding of difference in music, people and culture (Joseph, 2002, 2003, 2004, 2007, 2009, 2011). Given the multicultural society we find ourselves in Australia, Merton (2011) contends that "all identities and differences are seen as being worthy of affirmation" (p.24) hence the incorporation of African music into my teaching can be viewed as "a process of integrating an international/intercultural dimension into teaching" (Knight & de Wit, 1995, 17).

This article provides a snapshot of students' understandings of African music taught within the unit Discovering Music A (ECA310) through anecdotal notes, observations, journaling and Student Evaluations of the Teaching Unit (SETU). This elective unit is offered within the Bachelor of Education (Primary) course at the Burwood campus and may be taken as an elective unit across all faculties. I introduce my students to the cultural values and practices of African society. Growing up in South Africa (Johannesburg), now living in Australia (Melbourne), I align my sense of belonging and my transmission of teaching African music to what Bhabha (1994) refers to as having a "hybridity of cultures" thereby opening up the possibility "that entertains difference without an assumed or imposed hierarchy" (2-4). I equate my transmission of African music to Green's (2011, 1) notion of transmission which refers broadly "to any kind of teaching whether it is formal and intentional or not, which

involves the transmission of tastes, values, practices, skills, or knowledge from one person to another".

African Music

My decision to include African music as a music elective was based on Carver and Tracey's (2001) notion of empowering students to be confident to be able to play African instruments, sing African songs and move, as there tends to be the misconception of 'I can't sing, dance or play I as am not African'. As part of the framework of internationalising the curriculum, my students needed to learn of new and or different values, practices and skills when playing and reading music other than Western classical. I contend that by teaching African music, students' intercultural understandings may be fostered as most music units at the university are taught from a Western classical paradigm. Although I am classically trained as a pianist and pipe organist, I have also studied African music and wanted to introduce this genre to students who normally would not be familiar with it. Africa is the second largest continent with 54 countries, over 3000 ethnic groups speaking over 2000 languages (Zijlma, 2011). The rich diversity of people and language contributes to the wide spectrum, as music plays an important part of life and culture. It is impossible to go through each country, its music and culture within the short time-frame of the unit ECA310 similarly is also not possible for students to become fully enculturated into an unfamiliar music like that of African. Hallam (2001,70) points out that "most enculturation occurs without any attempt to focus on particular aspects of the music... it requires active listening, concentration and effort".

As it is not possible to take my students on a field trip to countries in Africa, I bring to them in a teaching and learning location the chance to experience and explore the music and culture of Africa. Since 2000, I regularly undertake professional development and research with artists, music teachers and leading academics in Africa. In 2003, approval was given at the Pan African Society for Musical Arts Education for the formation of an African MAT (Musical-Arts Action Team) cell for Australia which I lead on African music. The MAT cell, the only such group to be formed so far outside of the African continent, continues be involved in promoting and documenting the use of African music in Australian schools and is involved in research and development activities including curriculum design and development projects.

Setting the scene: African Music in Discovering Music A

The content as outlined in Deakin University's handbook (2011) was designed to introduce students to practical music making and music literacy skills. Within the unit, students develop and increase their knowledge and understanding of music theory and notation, aural perception skills as well as melodic and harmonic writing. The unit has no pre-requisites, nor does it require students to undertake music auditions (performance). Over the years I have had students with a range of music skills undertake the unit from the extreme case of no instrumental playing ability to one of my Malaysian international students from the Faculty of Business and Law who was at a Grade Eight level of performance (piano). To a large extent, most of the students are what I call 'consumers' of music rather than performers. Many take the unit because they either enjoy music or want to learn more about music and in particular African music which is clearly outlined in the handbook.
In terms of student population over the years I have had predominantly Anglo-Celtic as well international students (America, Canada, Chile, China, Iran, Indonesia, Malaysia, South Africa and Zimbabwe) undertaking the unit. As an elective, numbers vary from year to year (from as many as 25 to as few as 14). This unit is offered as one of several electives that students can choose from in the third year of the Bachelor Education (Primary). Students attend a three hour class (lecture and workshop) where practical hands-on music making takes place. Students are also required to undertake weekly self-directed activities through Deakin Studies

Online (DSO)/Desire to Learn (D2L). As part of the unit offering, I provide them with weekly readings and activities on DSO/D2L to further support their music development and understanding of theory and aural work that is covered in class. As this unit focuses particularly on African music *per se*, a wide selection of articles on African music (indigenous instruments and cultures of Sub-Saharan Africa) is placed on DSO/D2L for students to access in order for them to extend their understanding of a particular Sub-Saharan country, music, and culture. The library resources regarding music and dance in Africa have been yearly updated since 2001 when I started to teach African music at the university with material (DVD's, sound tracks, journal articles and books).

Curriculum

As I lived and grew up amongst indigenous African people for 36 years, I offer an authentic experience to my Australian students about the music and culture of Sub-Saharan Africa (East, West and Central) and particularly of South Africa. According to Miya (2003, 2) "no one can claim to know everything about music in Africa. African cultures are so diverse and so is their music". Given the vastness of the continent my students are taught generically about the music and culture from Sub-Saharan Africa. I focus specifically on the indigenous music of the Zulu, Sotho, Xhosa and Setswana tribe of South Africa. When teaching about South African music much emphasis is placed on the role of singing and the use of protest songs as a way forward giving voice to the people as democracy and nation building was forged. Through learning African songs (lullabies, work songs, protest songs) students gained an understanding of both the nature and role of music specifically within the Sotho, Zulu, Setswana and Xhosa tribal contexts. The songs from these tribes also served as the means for teaching some of the elements of music like that of rhythm, pitch, melody, duration, dynamics and timbre. Students learnt that songs provide the medium through which children and young people receive instruction about traditional customs and practices, obligations and responsibilities. They learn about members of their families, about important people, places and events of their community, their tribe and their country (Warren, 1970).

Assessment

As part of the unit assessment, students undertake a group research project worth 40% by choosing one country in Sub- Saharan Africa. At the start of the trimester once the nature of research project was explained, students were required to investigate the role music and culture plays in African society as well as discuss a particular instrument in that country. In 2011, in consultation with me, students formed 4 groups and chose to discuss the music from: Kenya (Luo tribe and the lyre with eight strings called Nyatiyi), Zimbabwe (Shona tribe and the Mbria-thumb piano), South Africa (Xhosa tribe and the Uhadi bow-single string bow instrument) and Nigeria (Yoruba tribe and the Djembe drum). During the trimester, through reading and weekly discussions, both students and I learnt more about the vast continent of Africa, its music and culture. By creating a learning community of practice (Wenger, 1998) "all members collaborate toward mutual improvement of the collective knowledge ...to support the learning of all members and to promote the progress and enrichment of the community as a whole" (Wiggins, 2009, 24). In addition to the research project on African music, students individually undertake a theory and aural test worth 30% and a keyboard test worth 30% this aspect of the unit is taught from a Western classical perspective.

Teaching and Learning of African Music

As part of the unit offering, students undertake group keyboard instruction and also have the opportunity to play on tuned and un-tuned African instruments (djembe, marimba, cow-bell, gankoqui double bell, rattle, sheker shaker, mbira). African culture, like Australian culture is

very diverse, hence the music and culture of South Africa is predominantly the focus of the unit. As part of the unit content African Indigenous Knowledge Systems (IKS) is introduced and students are taught about the different types of indigenous instruments. As Nigeria is commonly known as the heart of African rhythm and having undertaking professional development with Professor Meki Nzewi and his son O'dyke Nzewi from Nigeria who now resides in South Africa, I focus on djembe drumming as the main instrument in the workshops as well as the marimba and other un-tunned instruments. Through drumming workshops students learn about poly-rhythms, improvisation and notation.

The teaching of South African songs, and instrumental music is taught in a group situation as it "provide[s] for an ensemble experience" according to Opondo (2004, 4). This was evident in her tertiary teaching of African music as it concurrently calls for instrumentalist and dancers. The peer learning and communal participation is akin to music making in wider Africa. In traditional indigenous music, people perform collectively and they learn through an oral-aural tradition. The community (young and old) participate and play instruments with each other. It is widely accepted in the continent of Africa for the audience or community to participate in the music making process or performance by using body percussion (clap, click, stamp and slap on thigh) or dancing which is a marked difference to Western classical performance where we play for each other and generally listen without participating. The participatory way of music making in African music takes into account all levels of performance ability which I emphasise in my teaching. Such opportunities allows for ensemble playing to flourish as students are generally at different levels of performance ability. The communal way of making music allows some students to tap the beat on a bell, whilst others play more complex rhythms on the drums or some students who are less inhibited may prefer to move as part of the performance.

Methodology

The article offers my perspectives from a "personal narrative" (Chase, 2005, 652) as my lived experience and story "become the frameworks within which [my] experience is reflected upon, shared and reconstructed in the light of new insights, perspectives, experiences and understandings" (Beattie, 2000, 5) in respect to the unit 'Discovering Music A' (ECA310). Weekly, I kept a journal of the interaction and engagement between myself and my students as they encountered and became immersed in African music. Through journaling I was able to reflect in action (while doing something) and on action (after you have done it) (Atherton, 2003) on the workshops; the use of journaling argues Loughran (1996, 8) "can be a powerful tool for reflection". I also refer to the 2011 SETU for ECA310 which students submit anonymously online through the university central system. At the end of the semester as unit chair, I have access to the restricted comments about my teaching, as well as to the overall satisfaction of the unit which is accessible for public viewing. From the 14 students enrolled in the elective unit for 2011, 11 students responded to SETU. I argue that through the process of reflection as tertiary educators we are able to "create meaning around practice" and the outcome from such understanding "provides a starting point for adapting [our] practice" (Young, 2006, 1).

The talking drum: discussion and findings

Through anecdotal notes, observations and journaling I refer to this section of my findings and discussion as "the talking drum" as I reflect on the ECA310 unit as well as on what students have said in class or through SETU. The talking drum is used as a metaphor, in Africa it is known as a way to communicate and to send messages. It serves as a way to promote intercultural dialogue in a relaxed social and learning environment.

2011 Cohort and SETU

In 2011, I had a particularly multicultural and international mix of students. From the fourteen, ten students self identified as Anglo-Australian, one Chilean, one Iranian, one Indonesian and one America. The American student was on exchange for just one semester whereas the Iranian and Indonesian students were returning to their country at the end of their course and the Chilean student was remaining in Australia to teach at the end of the course. There were five males and nine females in the class. 87.5% reported the unit was well taught and they would recommend the unit to other students. Comments such as "music was made the highlight of my week by way of her [lecturer] unique and hilarious approach to teaching" and "she [lecturer] clearly loves music and relishes the opportunity to instil this in others" reinforces that students would recommend this unit. Student further notes "the tutorials were informative, enjoyable and well structured" even though 75% of the students found the unit challenged them.

Some students reported in relation to the success of the unit by saying "she [lecturer] is passionate about her subject as well as very skilled", "she [lecturer] encouraged and assisted us more than any other tutor I have ever had" and "she [lecturer] inspired us to work harder and continue with music once her unit had finished". In the main most students commented that playing the drums and marimbas was a highlight, remarks such as "it was new", "different experience", "great to learn about others through an instrument" inspires me want to continue teaching African music as an aspect in the unit. All students agreed that the course material and workload was manageable even though they faced challenges in their way of thinking about values and practices for example in relation to boys and girls initiation rites and marriage rites. One student remarked "it's heartbreaking to know in the villages they all don't have schools like us here and many cannot read, something we take for granted here". Another student noted, "it was also challenging to learn new instruments and the many new rhythms one can play on the drum".

Instruments and Rhythm

From SETU and class discussions, students suggested even more time be spent on drumming. The drum circle served as a positive socialising aspect of the unit, students formed friendships, often choosing to sit next to mates who were in their research team. The teaching of rhythm on African instruments (djembe, marimba, cow-bell, Gankoqui double bell, Rattle, Sheker shaker and mbira) proved to be the most enjoyable aspect of the workshops for both students and myself. Through a hands-on practical experience, students found it easier to understand that African rhythms use a regular pulse and metre yet the accents typically fall on pulses other than the first beat of the bar (Oehrle, 1987)—for example, a typical metrical pattern in Western music may be **1** 2 3 4, **1** 2 3 4, whereas in African music the accent may fall on different beats of the bar—for example 1 **2** 3 4, 1 2 **3** 4, etc. Once students mastered simple patterns in 4, they were later introduced to more complex patterns of 6, 8 and 12 beats. Over the trimester, their confidence grew and they would request "can we please start with the drums today" or "I can now notate some of our drum patterns".

The exciting aspect of playing on the instruments especially the drums for all students was that this was not experienced in any other unit in their studies, hence a welcome relief to "relax", "de-stress" have "fun" and learn at the same time. One of the hardest aspects when playing on the instruments was keeping to their own pattern as the displacement of the accents and the introduction of poly-rhythms challenged students' concentration, they found it hard to play their own pattern and not be swayed to play someone else's pattern. Comments like "it's great to play my pattern on the drum now that I know it but hard to concentrate on just it and not play my neighbours pattern when we sitting in the drum circle" and "I find it hard to keep my

pattern and sing at the same time" highlights some of the challenges students faced as well as the need for them to listen and concentrate on what they were doing.

The teaching of rhythms, songs and movement was always introduced from simple to complex in order to build students' confidence and competence. Initially students felt shy to move and dance in class, they just stood and looked at me moving as it was obvious that they had not done this before in any of their other university units. Once I did some modelling, students felt more confident to try some movement in class. As the trimester progressed students began to improvise their own movement, as they felt more comfortable with each other and me. They improvised more easily and readily on the instruments and felt this to be liberating. Students would readily say "playing on the instruments especially when improvising makes me feel free", "I can de-stress when I drum" and "I don't have to focus on reading notation like when I play the keyboard, I can just make music and feel good".

When doing listening and movement as part of the learning experience, there was no particular movement required, thus students eventually felt free to improvise "it became easier as we went along as we were not made to feel we were doing the wrong thing in our moves unless it related to a particular song like a lullaby or a work song then it had specific movement and dance steps". Since introducing African music into my teaching units at Deakin University from 2001, my observation over the years has been that students generally find it hard to sing a song, move and play an instrument simultaneously. Moving/dancing when singing in Africa is inseparable, it is an inevitable ingredient in the socialisation process (Blacking, 1983) and is done naturally by indigenous African people from young to old.

Singing and Storytelling

Singing is a large part of African life and storytelling as an aspect of song teaching. Storytelling plays a significant role in songs and is part of the oral tradition of African pedagogy. The inclusion of the context of the songs taught fostered wide intercultural dialogue with my 2011 multicultural cohort. Through storytelling, students learnt about the wider cultural setting of the song and could better understand why the song was sung. It is through such dialogue that we as tertiary educators create spaces for intercultural understandings as we "so-reflect" (Tyler, 2009, 142). Students commented "when doing mundane work like ploughing fields I see why the workers sing, it makes the boring task easier", "when grinding corn and singing the songs about corn and work I realise how the women work on the farms in the rural areas and the men work on the mines or in the urban areas". Tyler (2009) is of the opinion that by reflecting "the group is more fully aware of the reasons behind what might otherwise escalate into debate rather than dialogue" (p.142). They learnt that the sharing of intergenerational story telling amongst African youth "speak of cultural and religious tradition, norms, values and their relationship with land" (Mtimkulu, 2011, p.3). When students researched about a particular country and or tribe and shared their findings for example about initiation amongst the Venda males the story "provides a backdrop for facilitated sharing of an inquiry into experience that makes it difficult to later dismiss out of hand" (Tyler, 2009, p.142).

The use of African song stories continues to be a highlight in the class as students not only learnt to sing in an African language (a challenge in itself to pronounce the words); they accompanied the song with body percussion or with un-tunned instruments. The storyline generates intercultural dialogue and understandings of the local people in that village for example: the Sotho song *Tselane and the Canniba*' opens up a space to discuss the importance of been obedient to parents or being attentive of adults with bad intentions and the Setswana song story of the Madikwe village *Ga e kabe e se* which simulates debates about the social status of women in society.

As each student in the class has a "different lived experience, each of us possess a different frame for interpreting and understanding new experience[s]" (Wiggins, 2009, 10). The new experience of hearing about African life and culture in relation to the music brought about new understandings to the 2011 cohort who had never visited the continent except for one Australian student (of Anglo-Celtic background) who spent many years growing up in Kenya as her parents continue to be missionaries there. This student had a rich lived experience of the Kikuyu and Luo culture. She readily shared her knowledge of the local people she grew up with, her first-hand knowledge of the role music plays amongst the Kikuyu and Luo was not only interesting to listen to but authenticated the factual information students and I read. This particular student served as a "curriculum resource, supporting the development of cross-cultural knowledge and skills" she brought in her "experiences to bear on classroom interactions" (Bell, 2004, p.10). Her sharing of life and culture in Kenya communicated the everyday lived experience of people living there. She particularly gave memory by recalling when she was younger participating in learning a song or learning about why they sang for a naming ceremony. Her reflection of her own Kenyan experience gave a rich meaning to the values and practices of the Kikuyu and Luo people.

Intercultural understandings

Through listening, music-making and reading and researching about the music and culture of another continent students attitude and perceptions changed about African music and people, they commented "I am glad I read about the suffering in South African by black people and why they wrote some of those protest songs", another said "I realise through reading how elders pass on knowledge about heritage and acknowledge the importance to consult with one's elders and value their opinion" and one student through researching for the assessment noted "it was only through reading about the mbira I learnt what life was like in Zimbabwe, what a rich country it was and now there is nothing there and why so many have left". Students have commented that by engaging with the readings, researching for their assessment they have realised how important it is for example in African society to always respect and consult with one's elders, to communally share what you have with others in the village and to sing and make an offering and invite the community when there is a cause for celebration like that of a wedding or rain after a long period of drought. The sharing and discussions generated from the project presentations as well as my weekly teaching of African music forms a large part of intercultural and international perspectives where we collectively engaged, experienced and explored African music as a community of learners and see how it relates to us and our lives here in Melbourne. "I was amazed that they have witchdoctors there whom many seem to go to and believe in as it is all part of their ancestral worship" suggested one student and another recognised "as they don't readily have doctors like us here, the indigenous medicines are well received by
local people who strongly believe in such practice". Students at the end of every week always commented that they learnt or experienced something "new" or "different" either through the entertaining aspect of storytelling or through singing, moving or playing of instruments. I continue to be amazed at how much my students have learnt in a short space of time about a different music and people, I like them continue to remain fascinated about some of the practices and value systems in Sub-Saharan Africa.

Conclusion

As a former South African, I bring to my teaching an authentic learning experience as I reflect on my past teaching and learning of African music which informs my current practice. Through ongoing professional development in my new country of abode, I continue to share the role singing and dance plays in African life and culture as well as introduce students to playing some African instruments mainly the djembe drum and marimba. The 2011 cohort included both international and local students from the other Faculties opening up a wide

international dialogue, giving voice for all students to express themselves about another culture, music and genre. The inclusion of African music in the music elective 'Discovering Music A' helped students learn more about the music and culture of African people and may be seen as an effective way of internationalising the curriculum, where different and or similar values, practices, skills and literacies are explored. My students learnt not only about the notion of 'other' in terms of cultural transmission and exchange, they also learnt about: team work, group dynamics, respect and discipline. It created a place and space for students to think of diverse ways to understand 'others' as most students are on a level playing field when it comes to African indigenous music. Having read and researched about the people of Africa and learnt about third world living conditions students had a greater understanding and appreciation of the first world society we live in. Comments made by students for example about "we have excellent local public transport", "we don't have to think about the supply of water and food" and "good schooling and health is readily available here for us" helped students recognise what we have here in Melbourne compared with some African people who have come here as refugees from war torn countries.

By understanding others and being inclusive of others, their culture and music can only make this world a better place to live and work in. Allard (2006, 326) claims the discourse of 'we are all the same', denies the possibility that there are "different knowledge and values systems that stand in contrast to those held by the hegemonic cultural group". The use of storytelling in the unit "conveys messages of wisdom and truth" (Potgieter, 2006, 24). According to Okafor & Ng'andu (2003) it also is a powerful way to pass on information, teaching of morals, IKS and belief systems and viewpoints. Through the research projects students established greater musical and cultural connections which synthesized their learning, understanding and interest in African music as an intercultural engagement. The projects allowed students to investigate and share their knowledge about a particular country and genre for example the importance of 'initiation rites of passage', 'ancestral worship' and paying for one's bride with cattle. With each of these aspects of daily living there is always a song that accompanies the rituals. Through researching their projects students recognised the importance of music in African life and culture and realised "each style has something different to reveal to us about the culture and society of the people and country from which it originates" (Jorritsma, 2008, 24). The research aspect of the unit as well as my teaching of African music provides an international/intercultural dimension (Knight & de Wit, 1995) into the unit.

Leask (2001) suggests that "internationalizing university curricula is a powerful and practical way of bridging the gap between rhetoric and practice to including and valuing the contribution of international students" (100) and in my case my contribution as the international staff member in my faculty. In their study of international education in Australian universities Clyne, Marginson and Woock (2001, 120) argue that "internationalisation is to learn about other people's cultures", by "providing an experience [like that of African music and culture] to our own students [is] to open their horizons". As Melbourne continues to pride itself as a rich multicultural state, the inclusion of African music is just one effective example of building intercultural understanding and dialogue through internationalising the curriculum. According to Taylor (2004, 155) "internationalisation is not seen as something that applies to some individuals and some countries but not to others, it is viewed as an all-embracing approach to higher education".

My ongoing collaborative articles, professional development, conferences, and research projects with academics in Africa in particular South Africa continues to inform my teaching of African music at Deakin University. In as much as I aim to build intercultural understandings through active engagement into "the shoes of another culture [African]…its skin will never be their own" (Biernoff & Blom, 2002, 27). At the end of the unit I do recommend that students undertake a trip to Africa to fully experience and explore the local music, people and culture as the unit only offers a small window of exchange into the vast

continent of music and culture. I argue that units like Discovering Music A are an effective and useful dais to address cultural diversity and build intercultural relations and understandings in tertiary courses.

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