

## THE MULTICULTURAL AND INTERCULTURAL ASPECTS OF MUSIC AND EDUCATION - IMPORTANT DIMENSION IN THE CONTEMPORARY SOCIETY

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**Abstract.** *This summary reclaims the most important aspects of music and music education and its importance in the frames of multicultural education. Music is educational discipline which has appeared since the time of the earliest philosophers, and with its activities has taken the leading role in the educational process and as a universal discipline has been a leading factor. There are no borders for music, no ethno-culturalism, but it is general human benefit connecting all nations of the world. In that context, the school and the family should make it possible for young people to understand, realize and use all the common civilization benefits, which open wide horizons for multi-cultural and inter-cultural building.*

**Key words:** *multicultural education, intercultural aspect, music education, music, school.*

### 1. INTRODUCTION

Education in the spirit of intercultural and multicultural learning contains a new teaching approach. Namely, it is not limited to the issue of information and (presenting) knowledge to pupils, referring to the differences in relation to others, but is more oriented towards the humanization of these relations, that is, to the soothing and overcoming of the stereotypes in relation to others.

Multicultural education offers great possibilities for the development of capabilities and awareness of unity, mutual respect, tolerance, ethnic harmony and building up of the consciousness of the existence of the other.

In the first two parts of the paper, we point out the values that music possesses within the frames of the cultural values and the humanistic development of man throughout the development of civilization.

In the other parts of the paper we pay more attention to music education and its function within a multicultural context. In that context, school and the family should make possible for young people to understand, realize and use all the common civilization benefits, which open wide horizons for multi-cultural and inter-cultural building. The music curricula, in primary schools or in the subject of Music in all secondary schools, should contain music works of their own and, "the other" music culture, in the quantitative sense of the word, because of the acknowledgement and love of their own music. In that context, we analyzed school books for music education from the aspect of multicultural dimensions, as an important aspect in contemporary society.

In the context of the above mentioned, we shall present the importance of music in multicultural education.

## 2. THE ROLE OF MUSIC IN THE DEVELOPMENT OF HUMANISM THROUGHOUT THE CIVILIZATIONS

When the old Greek philosophers: Plato, Aristotle, Pythagoras and others tried to define music, they came to the conclusion that music is a spiritual discipline, which has great power over the human soul, touches the psyche of the person, and has great power to make one cheerful or sad.

Ever since ancient times, music was perceived as therapy for many conditions and diseases of the body and soul. For example, ancient nations removed sufferings and diseases with the help of magic rituals which were always accompanied by music. The ancient Egyptians used the same hieroglyph both for music and enjoyment.

Pythagoras prescribed music as a cure for fever and even epilepsy. Plato introduced singing in the therapy of people whose harmony between the inner and the outer was disturbed. When Homer's poems were performed, they were accompanied by cithara players.

It is well known that primitive men tried to calm invisible forces and evil spirits with the help of dancing, singing and music. In this period, music was also used as a magic tool for the successful completion of some undertakings. This type of music was usually related to dancing and acting which had a synthetic character. In fact, we are talking about religious music and ceremonies. In this context, rhythm was the first to appear, then primitive singing which was accompanied by clapping and stamping (Andreis, J. 1954: 5).

The most renowned composers, poets, writers, scholars and scientists talk about the importance of music. In this context, we will quote some related thoughts. For instance, the most famous Beethoven in his most famous symphony (the Ninth Symphony) calls for love, peace and mutual respect of all the nations in the world.

The verse of Shakespeare talks about the suggestive power of the music. "There is not a single human being in the world, whose feelings and heart have not been touched and tendered by the warm sounds and accords" (Andreis, J. 1954: 74).

Therefore, Shakespeare draws the conclusion that music possesses magical beauty without which spiritual life would be but monotonous, pitiful and difficult.

### 3. THE WORLD OF MUSIC AND THE OLD CIVILIZATIONS

In the period of slave society, music differs from early society in many respects.

The role of music in the new social formation had the task to glorify the ruler and his deeds, and was performed during different manifestations and festivities, and the music which came from the wide popular masses was performed according to the need of the people. In this period music was performed in the temple or in the court by professional musicians and singers who with their interpretation elevated music to a higher level.

Music was strictly related to religious rituals by the Sumerians. Many religious songs were marked by the music instrument that was to accompany these songs. They mostly developed the material culture that they inherited, and it was further developed by the Assyrians and the Babylonians.

In Babylon the growth of the art of music was based on the music system of symbols and numbers. The numbers five and seven were considered to be holy. The number five was a human micro cosmos. A man with spread arms and legs forms a pentagon which symbolizes perfection and power. This corresponds to the five human senses, the number of the elements, which the world was created with, since people have five fingers on each hand and five toes on each leg. Unlike the number five, the number seven was a symbol of perfection and symbolized the unity of the body and soul.

Music played a very important role in ancient Egypt, both in religious and the social life. Music was present in temple services and in military services as well. In the period of

the reign of Alexander the Great and in his Asian campaign, the use of music with fanfares or trumpets was obligatory during different ceremonies in his army. The Egyptians used music for the ethical education of the youth (Andreis, J. 1954: 12).

The cultural heritage of ancient Greece has a great potential in all the areas of culture and philosophy. Music became an inseparable element in the life of educated Greeks. That is why Plato in his work "*The Republic*" especially emphasizes the meaning of music in the education of the young generations. According to him, music penetrates the soul most profoundly and that is why it may be considered as the most important part of education. (Popova-Koskarova, 2004: 18)

In the educational system in Athens, special importance was given to the harmonious development of the body and soul, which corresponds to the educational task (kalokagathia) –



the harmonious development of the body and soul. Because of this, in Athens there were special schools called cithara schools, where the children of the slave owners learned how to sing and play the cithara and lira music instruments. (Ibid, pg. 20)

Ancient Jews are a nation with very old music culture. They used music in their social life and religion.

The Jews used music as therapy for the sick people as well. Jewish music, with some Gregorian verses, is an antecedent of the old Slavic church music. This is indicated by the fact that the first Christians originate from Jewish people. In this way the religion in Europe spread ancient Jewish singing as well (Andreis, J. 1954: 38).

There were a great number of concert arenas in Ancient Macedonia that were built in that period and served for different manifestations: concerts, plays and different celebrations of some holidays, etc. Even today these cultural monuments are being used. Different manifestations are held on these locations, which are of cultural significance in the world, including the Ohrid Summer Festival, in which participants from all over the world take part.

#### 4. MUSIC - BRIDGING THE WORLD

Music as a universal discipline has always been a challenge for many young people all over the world. In other words, music has always been a challenge for many young people, who since their earliest age have been listening to it. It touches their souls and helps them socialize without any regard to their sex, religion, nationality, and educational degree so they can express their knowledge and feelings through team work. Such a trend began very early, since the earliest period in human development, when musicians enjoyed the high respect of the people and when they regarded themselves as people with special talent and skills. During the centuries, many army leaders during their occupation of some territories transferred their culture from their nation to the people in the occupied countries. In that way multi-culture was created and the interest for its study has begun.

In the past, hitting drums or another instrument which produces sound had one purpose and that was to make a particular sound to touch the human soul and emotions. In that way, recreation and fun was created, causing a good mood in the person. In that period of time, the biggest kingdoms, the understood cultural crossroads of huge proportions, and music was the primary form of aesthetic expression, because of the character of that art.

The first music instruments were modified, technically improved to perfection and they were made of wood. The primary task of music education in that period was to develop the human emotional side, and aesthetic feelings were taken into consideration, too, which represent gaining knowledge, techniques, skills, i.e. customs and know-how. Music has entered the knowledge system in educational institutions.

In contemporary societies, music and music education in their contents have become an integral part for the complete development of the personality and we cannot neglect the fact that music would contribute to the development of spiritual, emotional and productive skills. In addition aesthetic and expressive skills, music has many other performances, such as: stimulation, relaxation of the person, depending of the character. The emotions caused by music have a great influence on the nervous system of the person, and the music development of the man.

The motto of most musicians, that "it is not important what is happening to us in our life, but it is very important what are we going to do and how much are we going to educate ourselves" has led to the birth of genius and unforgettable music legends until today.

##### 5. THE INFLUENCE OF MUSIC ON THE DEVELOPMENT OF A MULTICULTURAL SENSE

As human society was created and developed, tradition was also created and the contemporary side of the human personality, and in that way human creative abilities were stimulated, as well as the development of that music culture. Music movements from one city to another have played the biggest part in the development of culture, from place to place, from country to country and etc. Actually that was the first condition for the appearance of a multi-cultural music movement, which has contained different popular music works, preferred by people, although they were not part of their culture. (Ortakov, D. 1973:25)

In the later period of time, many different kinds of music have appeared: classic, jazz, popular and others kinds and the creative skills have made the person able to make difference between different degrees of music. The necessary condition for music movement as multi-cultural was the acknowledgement of a person's music abilities and music development, as well as his participation in different kinds of music and in building the educational system. One of the subjective conditions for music education is surely the individual, psycho-cultural part which makes a selection of the time period and completes music as a whole.

For the development of music culture in humans, it was certain that it was necessary to develop some pictures of music, including: a feeling for beautiful things, where man takes these connections with the outside world as his own, with nature and life itself. Music has always stimulated strong emotions, which enter the nervous system deeply, and with all that music has taken a higher and higher place as above-human educational discipline, for which in the first place talent and gifts were needed.

Music reproduction, as well as the author's production, for a long period of time have been a bridge for the connection of different cultures, traditions and ethos, which have created an opportunity for mutual respect and understanding, exactly through music, in fact, all of the created music works of art which have become famous in the music history of many nations. The fact that music in Western Europe has the oldest music attempts in the baroque, classic period and romanticism, which through different ensembles (symphony orchestra, opera ensemble and ballet ensemble) including music drama give an opportunity of a general and spiritual, multi-cultural performance, that has left deep traces up to today. That is one of the reasons for music to be a unique and universal art, with united characteristics in any sense of the word. With music reproduction, singers and players of instrumental music, besides their personal qualities for music performance, give insight into the artistic values of the performers.

##### 6. THE ROLE OF FOLKLORE IN MULTICULTURAL EMPOWERMENT OF THE PERSONALITY

Music as an important factor in multicultural education, which can especially be expressed through the role of folklore in multi-cultural environments. As we have stated be-

fore, in larger countries such are the USA, Australia, Canada, and many European countries with many different languages, cultures, customs and etc., we can freely say that the folklore has a decisive role and great importance for the development of a person's identity. Thanks to folklore and tradition, saving one's original culture was made possible and a sense of respect of the foreign culture was created, i.e. the need for a connection between different ethnos and nations, exactly through culture, the folklore and tradition. (Āorfiev, 1997:14)

Our opinion for the role of music in multicultural education is a question which has an important place in building one's personality in contemporary life. In this direction many investigations were made in many countries of the world and with the purpose of an role of multi-cultural living of the "other" or "others" which has a huge influence on the creation of an integral person with a complex spirit to be studied better. On the other hand, music and culture are the ones that do not know borders or limitations. This citation of Goce Delcev "I understand the world only as a field of cultural competition between nations" tells us about how much the contemporary person tries to meet true cultural values, as well as his own culture and the cultures of different sources. That means that we can conclude that music does not recognize borders, ethno-culturalism, but it is general human benefit for connecting nations all over the world. The music is a bridge among people all over the world. (Popova-Koskarova, 2005:125)

#### 7. THE ROLE OF SCHOOL AND THE MUSIC CURRICULA IN MULTICULTURAL AND INTERCULTURAL FRAMES

Multicultural education nowadays is gaining an important position, in the framework of an institutional context as well as within the context of the extra institutional forms of education.

Nowadays, every young person is able to be educated and informed through different cultural events and to understand these so-called performances in multi-cultural living, which is only a base for the upbringing of the young person. In that context, the school and the family should make it possible for the young person to understand, realize and use all the common civilization benefits, which open wide horizons for multi-cultural and inter-cultural building. The music curricula, in primary schools or in the Music courses in all secondary schools, should contain music of one's own music culture, in the quantitative sense of the word, because of the acknowledgement and love of one's own music work. But it is necessary for the most famous works of music to be implemented and presented in the curricula by world musicians, as well as by music identities, who surround young people (from other ethnics). This education should be compulsory in the educational system in primary and secondary schools for the young people to meet the values of others more authentically, with whom they build co-existence in their society. This is one of the basic ways to overcome the prejudice and stereotypes regarding "others" and with that improve communication between people. (Ortakov. D: 1973:24)

Contemporary school in its curricula should represent the most notable works in music which create the basis for building high values in inter-cultural living. This benefit should be implemented in curricula in specialized music schools, but no less implemented in high schools and universities. In our educational system, for a long period of time there was a shortage of such program activities and I hope that this deficiency will be overcome very soon.

Young people should be educated to respect the "other" without any religious, national or political membership. Actually, that is the key for successful communication with others, and in that context, music education can play very important role. Because of that, these opportunities should successfully be used in contemporary education, since we live in multicultural society. The stereotypes and the prejudices are formed under the influence of tradition, the family, peers and so on. They are formed on the basis of gender, age, ethnical differences. On the formation of the stereotypes and prejudices our opinion makes an influence or more precisely, the emotional component of the opinion. Therefore, we call stereotypes and prejudices very concrete opinions, very often without any real basis.

It is generally familiar that the stereotypes and the prejudices are very hard to overcome and very often arguments do not help, or have no influence. However, it is also known that the force of the arguments should be used to overcome stereotypes and the prejudices, especially in mutual relations. The educational process, or more precisely the teacher, should have the key role in overcoming stereotypes and the prejudices. The students should be educated to change stereotypes and to overcome prejudices. The students should be educated to change stereotypes and overcome wrong prejudices, and as we already said, in addition to parents, teachers are also very responsible. The students should be taught to develop their feelings of empathy and overcome the system discrimination and successfully fight against any kind of discrimination and prejudice. In those contexts we are seeing the role of music education as well as music.

## 8. THE ROLE OF A TEACHER IN MULTICULTURAL EDUCATION

Teachers have a very important role in multicultural education. In fact the creativity and the resources available of the teacher, combined with the children's interest and the requirement to develop their tolerance and creative capacities, to support and stimulate their social development and curiosity are the fundamental parameters that each educator is supposed to respect and implement in their everyday work with children.

Using music, teachers can overcome more successfully all the prejudice, such as: discrimination, racism, national conflicts and others, and to intensify the ways of conflict-solving, the readiness for dialogue, tolerance, respect towards the others, towards their language, culture and tradition. All this is achieved by the application of a rich and various didactic material of which the purpose is to acquire, that is, deepening of the knowledge of human rights, knowledge in society and culture, etc. (Koskarov, 2008: 145).

The modern European educational systems are creating curriculums where the dominant place is taken from the methods and strategies for studying in a multicultural environment with the vulnerable category of children. As an example we can take the Swedish educational system, Danish, Finnish etc. The aim of those methods and strategies is the improvement and development of the relationships between individuals who are from different cultural environments. We will use the significance of those methods and strategies to point out the Swedish example. In one extremely multicultural community as the Swedish one is, the methods and the strategies for education in multicultural communities and environments is a regular course for all who choose to be teachers in primary and secondary schools. In that context, music is taking a special place. Throughout this program, future teachers are able for work with children in multicultural

environments. Courses are organized in form of workshops, where future teachers are treating problems they can face during their pedagogical practice.

The aim of future teachers to be more successful in overtaking prejudices, how to intensify the ways of solving conflicts, readiness for dialogue, tolerance, respect for the others, their language, culture, tradition etc. All these are achieved by the applications of a rich and various didactic material of which the purpose is to acquire the deepening of the knowledge of human rights, knowledge in sociology and culture, about the dual function of language and the roots of the culture, the region, the family and others, as well the quest for more proper ways of evaluation, taking into account the differences in the cultural background of the pupils and their perception of the learning process.

#### 9. AN ANALYSIS OF SCHOOL BOOKS FOR MUSIC EDUCATION FROM AN ASPECT OF MULTICULTURALISM AND INTERCULTURALISM

School books for 5-8 graders in the Republic of Macedonia (which lasts for 9 years since 2007) contain more information about different types of genres in the area of music culture, but there is a lack of systematization in the information of the schoolbooks for multicultural living and multicultural traditions in Macedonia. The most important aspects of the multicultural and intercultural dimension have been shown in school books for music education for 6 and 7 graders.

According to authors (Dimova, S. Angelova, V. Vasić-Stefanovska, 2010: 11-14) in the schoolbook for 6 graders, the students become familiar with the content of the vocal and instrumental music and also with a high number of notation examples in the music of folk creativity from all the parts of the Republic of Macedonia. In the east parts: - instruments such as the fiddle and kemane. In the south parts, the clarinet and accordion are dominant, in the north part – the trumpet, saxophone and other brass instruments (36-45). In that way the students not only from the Macedonian population could become familiar with folk instruments, but also from other ethnic groups. The zurla (double-reed wood-wind instrument) as an instrument is typical for Macedonian, Albanian and Turkish ethnic groups and the trumpet, saxophone and earthenware kettledrum and tambourine are typical for the Macedonian, Serbian and Roma population while the kamane, screech owl and canon are dominant in the Turkish population. However, the students have the possibility to learn that the instrument zurla the Albanians call the "surlja", the Turks "zurna" and the Gypsies "surla" (Ibid,p.41). Also, they are informed that these instruments are made by craftsmen from different ethnic group such as: Macedonians, Turks, Gypsies, who successfully make higher number of fiddles, flutes and other string instruments, such as kemane and others.

On the other hand, when the folk dances in the Republic of Macedonia, the students have the possibility to meet the different types of stage designers and customs related to 5 religious groups: west, south-west, south, north and east. Accompanying instruments include: the bagpipe, zurla, drums, flute, fiddle, screech owl, tambourine, clarinet, trumpet, kemane or a type of orchestra.

The authors have incorporated all this as project activity, which has to be completed in 5 steps through different questions, of which the first step is planning and organization, as well as data collection for different folk music instruments. The second step is exploration



which involves materials from instrumental compositions, as well as music videos, audio or power-point presentations. The third step – choosing the presentation model, technical and aesthetic regulation.

The fourth step – presentation- verbal presentation with a demonstration of audio materials, a video presentation with a music background as well as a presentation with photos and audio materials.

The fifth step includes the expected results i.e. a successful student presentation which could be made in a group or individually (Ibid, pg. 50-55).

The content for the music course is systematically developed in a program from the fifth till the eighth grade, incorporating popular music songs from the tradition of the abovementioned ethnic groups in the Republic of Macedonia, where the Macedonian students get familiar with Albanian folk and popular songs, Gypsies learn Turkish music and vice versa. In this way music acts like a mist between ethnic groups in the Republic of Macedonia; as well as an introduction into the *multicultural living* of youth, for the purpose of introducing the cultures and traditions of others through music as a most universal discipline.

In the school books for seventh graders, the same authors made a classification of the English, French and German songs, where the students have the possibility to get familiar with the traditions of the abovementioned nations as well as the most popular songs in their cultures. That is the case with the English Christmas songs, which the students learn and sing during their classes, learning their characteristics, the timeline, the type of the song and the event for which the song is sung, the Christian holiday – Christmas. In that context, the most popular Italian canzones are also represented which represent the most important features of the Italian music tradition, for example the song "O sole mio" whose lyrics are connected with Napoli, which is town of the world cultural tradition, especially in terms of music. (Dimova et al. 2011:38-39),

In the spirit of *interculturality*, the students meet the Italian folk song – the canzone which connects Italy and France and is equally popular and traditionally prevalent in both Mediterranean countries. That is the case with other countries in Europe and this way of establishing a connection through music is a big asset for bringing nations closer.

In seventh grade the students have the possibility to learn the most popular music names from the Macedonian, Albanian, Turkish, Serbian, Roma and Vlach group. In this context, the students get assignments to create an album or Power Point presentation with music illustrations for all ethnic groups they have learned about. In essence, a large number of Albanian artists are successful as music interpreters, at the top of Macedonian popular list is the queen of the gypsy song, who is a Roma herself – Esma Redzepova. As we all know, the stereotypes within schools are especially prominent regarding the Roma people. Namely, it is familiar that "thanks" to stereotypes, Roma children are considered children who lie and steal. For them, almost as some unwritten rule seats in the last row are reserved. They do not study hard - it is also a familiar stereotype regarding the Roma students. Because of the expressed stereotypes and prejudices, they mostly sit alone, if the number of students within a class is odd. The question which is the subject of our thoughts, has not for its aim to show what kind of stereotypes and prejudices exist regarding the Roma people, which are well known, but how to overcome the existing ones. Music could do that.

The conclusion is that for the successful multicultural education of children starting from primary education it is important that the students from different ethnic groups take classes together, no matter of the nationality of the teacher. It is also important for the programs to incorporate bigger number of educational contents so that the students get a more complete education as well as become familiar with the most important achievements from the area of multi cultural living of their colleagues, neighbors and friends. This is one attempt which can have a great influence on the connection between the nations in the Republic of Macedonia and in the Balkans. This educational trend has become famous worldwide, so that music can act as a bridge for multicultural living, and music interest of your friend from another ethnic group is the biggest treasure and contribution to multicultural living.

#### CONCLUSION

In this work we have stated the most important aspects of both music and music education and their importance in the frames of multicultural education as well as in intercultural aspects. Music helps to overcome stereotypes and prejudices, and to open the wide horizons for multi-cultural and inter-cultural building in contemporary society. Music education as well as music, for a long period of time has been a bridge for the connection between different cultures, traditions and ethos, which have created an opportunity for mutual respect and understanding, exactly through music, in fact, all the created music works of art which have become famous in the music history of many nations.

Music is a unique language to be used by all nations in the world and it offers an opportunity for the connection of many cultures and their mutual understanding.

Our opinion for the role of music in multicultural education is a question which has an important place in building one's personality in contemporary life in a society fulfilled with great variety.

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## MULTIKULTURALNI I INTERKULTURALNI ASPEKTI MUZIČKE UMETNOSTI I OBRAZOVANJA – BITNE DIMENZIJE U SAVREMENOM DRUŠTVU

**Ljupco Koskarov**

*Ovaj rad daje pregled najvažnijih aspekata muzičke umetnosti i obrazovanja i njihovih uloga u okviru multikulturalnog obrazovanja. Muzička umetnost ima obrazovnu vrednost i postoji još od doba najranijih filozofa. Preuzela je glavnu ulogu u procesu obrazovanja i kao univerzalna disciplina je odavno vodeći faktor. Muzika ne poznaje granice, ne poznaje etnokulturalizam, ali ima sveopštu korist za zemlje širom sveta. U tom kontekstu, škola i porodica bi trebalo da omoguće mladima da razumeju, ostvare i koriste sve dobrobiti civilizacije, kako bi proširili svoje vidike kroz multikulturalno i međukulturalno stvaralaštvo.*

**Ključne reči:** *multikulturalno obrazovanje, među-kulturne odlike, muzičko obrazovanje, muzička umetnost, škola*