

A PHENOMENOLOGICAL RESEARCH OF WORLD MUSIC CREATIVITY:
A TCTF STUDY OF INTERNATIONAL MUSIC TEACHERS'
CONCEPTIONS OF CREATIVITY

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KANGWON KIM

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ABSTRACT

This phenomenological study was an investigation of four U.S. international music teachers' experiences in music teaching, performing, creating, as well as their conceptions of musical creativity. A music educational conceptual model, Twelve Continuum Transmission Framework (TCTF), provided the theoretical framework for identifying culturally diverse aspects of participants' music teaching and cultural features in their perspectives on creativity. Research questions included: What does the participants' music teaching consist of in terms of cultural aspects, How do the participants conceive of creativity in regards to cultural aspects, and What are the implications of these participants' conception of creativity, within their culturally diverse musical realities, on the music education profession?

Four international music teachers who participated in this study experienced in teaching their ethnic music, responded to changes in cultural context, and music teaching adaptation. They represented different musical practices and cultural backgrounds. Data were collected from in-depth individual interviews, observations, artifacts, and researcher memos relating to their music teaching, performing, and creating practices.

The analysis included thick descriptions of the international music teachers' cultural realities and essays on their common conceptions of creativity that emerged from the variation of music tradition and teaching practices. Findings suggest that the international music teachers' encounter with another cultural context, the U.S., recontextualized their teaching methods and expanded their conception of creativity. In this study, shifting ownership was considered an overall disposition in which various aspects can play key roles. A disposition or attitude of shifting musical ownership was

evident in the international music teachers' conception of creativity. This shift in musical ownership seemed to be related to their personalization of music through performing and creating, flexible approach to authenticity, freedom of students' musical expression, and approach to other cultures' music.

TABLE OF CONTENTS

LIST OF TABLES	viii
LIST OF FIGURES	ix
CHAPTER ONE: OVERVIEW OF THE STUDY	1
Statement of the Problem	1
Purpose Statement and Research Questions	3
A Brief History of the Problem	4
Theoretical Framework for the Study	8
Why I Chose TCTF?	10
What Is TCTF?	11
Significance of the Study	14
Delimitations	16
CHAPTER TWO: REVIEW OF LITERATURE	17
Diverse Cultural Aspects of World Music Education: TCTF	17
World Music and TCTF	18
Continuum and Realm of TCTF	19
Approach to Cultural Diversity	20
Issues of Context	21
Modes of Transmission	24
Dimensions of Interaction	26
Improvisation and Composition	27
Conception of Musical Creativity Shaped by Cultural Beliefs	34
Conception of Creativity Influenced by Traditional Philosophies and Social Values	38
Creativity Study on Students from Another Culture	44

Summary	45
CHAPTER THREE: RESEARCH DESIGN AND FRAMEWORK	47
Characteristics of Phenomenological Research	47
Twelve Continuum Transmission Framework	48
Summary of Key Terms	48
TCTF in This Phenomenological Study	51
My Approach to TCTF	53
Participants	54
Data Collection Procedures	58
Interviews	58
Observations	60
Artifacts	61
Researcher Memos	61
Analysis of Data	61
Trustworthiness	66
Triangulation	66
Member Checks (or Respondent Validation)	66
Adequate Engagement in Data Collection	67
Reflexivity	67
Peer Examination or Peer Review	68
Ethical Issues	69
CHAPTER FOUR: DESCRIPTIVE FINDINGS	71
Presenting Portraits	71
Sara	72
Rosa	76

Patrick	79
Juliet	83
Cultural Aspects of Music Transmission	86
Sara: Weaving the Rug Together	87
Rosa: Making Music On the Rug	95
Patrick: The Creative Arts Quilt On Display	103
Juliet: Wraps Herself in the Creative Arts Quilt	111
Cultural Qualities in the Conception of Creativity	120
Sara: Intercultural Notation-based	120
Rosa: Everyday Improviser	125
Patrick: Bi-Musical Experimentalist	130
Juliet: Dualistic Bi-musical Embracer	137
Summary	143
CHAPTER FIVE: DISCUSSIONS AND IMPLICATIONS	145
Discussion on the Essence of International Music Teaching	145
Recontextualization (or Adaptation)	146
A Natural Development of New Identity Authenticity	147
Practicing More than One Musicality (Bi-musicality)	149
Holistic Teaching Approach (Demonstration, Individual Focus, and Intuitive Learning)	151
Sound-based Teaching	152
Teachers' Decision-making	154
Focus on Individual Students' Learning	154
No Limitation on Traditionally Gender-specific Musical Choices	154
Flexibility	154
Short-term Teaching Goals	155

Multicultural Teaching and Intercultural Fusion Music	156
Inconsistent Perceptions of Change in Music Traditions	157
Diverse Perspective on Relationship Between Tangible and Intangible Musical Values	160
Summary	163
Discussion on the Essence of Creativity in International Music Education: Shifting Ownership (One's Own Version of Music Making and Creating)	166
Personalization of Music	167
Flexible (or New) Approach to Authenticity	170
Freedom of Students' Musical Expression	170
Desire to Learn Other Musical Practices (Bi-musicality)	171
Implications	172
Implications for Students	172
Implications for Current or Future International Teachers	174
Implications for Researchers	176
Revealing Where the Participants Are Originally From	176
Critique of TCTF and Suggestions to Future Researchers	178
What are the Pros?	178
What are the Cons?	180
Contribution of the Study	184
Closing Remarks	186
REFERENCES	188
APPENDIX	197
A. TCTF	197
B. INTERVIEW GUIDE	201
C. RESEARCHER'S ILLUSTRATION OF PARTICIPANTS' MUSIC TEACHING	204

D. UMN INSTITUTIONAL REVIEW BOARD APPROVAL

LIST OF TABLES

	Page
Table 1. Example of Participant's Perception of Creativity.....	65
Table 2. Example of TCTF Analysis on Participant's Perception of Creativity.....	65
Table 3. Sara's Perception of Creativity.....	124
Table 4. Sara's Perception of Creativity on TCTF	125
Table 5. Rosa's Perception of Creativity	129
Table 6. Rosa's Perception of Creativity on TCTF	130
Table 7. Patrick's Perception of Creativity	136
Table 8. Patrick's Perception of Creativity on TCTF	137
Table 9. Juliet's Perception of Creativity	142
Table 10. Juliet's Perception of Creativity on TCTF	143
Table 11. Participants' Common Perceptions of Creativity	144

LIST OF FIGURES

	Page
Figure 1. Example of TCTF Analysis on Participant’s Music Teaching.....	64
Figure 2. TCTF Analysis of Sara’s Musical Realities.....	94
Figure 3. TCTF Analysis of Rosa’s Musical Realities	102
Figure 4. TCTF Analysis of Patrick’s Musical Realities	110
Figure 5. TCTF Analysis of Juliet’s Musical Realities	119
Figure 6. Sara’s Perspective of Her Tradition and Creativity	167

CHAPTER ONE: OVERVIEW OF THE STUDY

Statement of the Problem

A cultural context matters in creativity (Lubart, 1999). While creativity in the West is commonly considered through a product-centered cognitive conception, which brings together the result of the creation of novel and useful products (Csikszentmihalyi, 1999), creativity in Eastern countries, such as China, used to be viewed to serve community and support and preserve traditions (Cheng, 1997; Rudowicz, 2004). While composition in the Western classical musical tradition always receives full credit and improvisation is often thought of as an immature and untrained musical activity (Nooshin, 2003), improvisation in, for example, Middle Eastern and African cultures gets full attention as their only way of music creating.

The Western “taken-for-granted” concepts and conceptions in music, creativity, and education are not always transferrable to other cultures. For example, musicians in Iranian classical music do not distinguish between composing and performing (Nooshin, 2003). People in Tarab culture (traditional Arab music) believe that the audience is a primary player in the creative musical process (Racy, 1998). In ancient India, musicians or artists were yogi and sadhaka (a practitioner of meditation) (Sen & Sharma, 2011). In these various cultural contexts, understanding music and creativity has different historical and cultural roots, and therefore, creativity holds different conceptions, incorporates different ways of expressing itself, and conveys different meanings.

However, academic conceptions of musical creativity have been mostly built around Western cultures (Nooshin, 2003), excluding other musical cultures and other

cultural factors from the music world. Creative music making in non-Western cultures has been considered as something other than “creative,” including labels such as primitive, ethnic, immature, untrained, nonharmonic, heterophonic, or spiritual (adjectives from Schippers, 2010). Such labels are problematic because, as it is not considered so by other cultures, it is possible that in some musical cultures where creative music making occurs, musicians may not even be aware of their music making as creative when it is.

While various creative music making occurs across cultures, the conception of musical creativity was barely reviewed by researchers in relation to those of culturally diverse musical aspects. Depending on which cultural context and from whose perspective, creativity can be discussed in a variety of ways. As Western researchers (e.g., Amabile, Csikszentmihalyi, Gardner, Sternberg, Hickey, Webster) have studied the Western conception of creativity, other cultural conceptions of music teaching and creativity must be explored from the perspective of their own or a perspective that can encompass both the West and the East. How do music teachers or musicians who practice a different culture conceive creativity? What constructs their conceptions of musical creativity? When they consider themselves as creative? In what ways do they value creativity? These questions about different conceptions of musical creativity across cultures inspired this study.

Therefore, this study, with cultural key concepts across Eastern and Western music education, investigates cultural factors of international music teachers’ music teaching and their conceptions of creativity. Hence, regarding music teaching and musical creativity, this study provides culturally more balanced concepts and

perspectives. Within the purview of literature reviewed so far, this study is the first creativity research investigating the common structure of cultural aspects that exist in the various conceptions of musical creativity across cultures, which is beyond simple comparison or synthesized summary.

Purpose Statement and Research Questions

This study examines four U.S. international music teachers' teaching experiences, their various cultural realities, and their perception of creativity relating to their teaching experiences of their traditional music. In this study, the definition of U.S. international music teachers are people who live in the U.S. but come from a separate cultural or national origin and teach music from their own cultural origin. Although this definition works in this study, it is welcomed to be challenged or broadened in future studies. The purpose of this study is to discover various cultural aspects of participants' teaching practices and their perception of musical creativity, which will in turn provide music educators a culturally balanced and abundant perspective of music teaching and musical creativity. This study also provides a broader concept of musical creativity with diverse cultural items and informs creativity pedagogies in music education. The research questions that guide this study are as follows:

- What does the participants' music teaching consist of in terms of cultural aspects?
- How do the participants conceive of creativity in regards to cultural aspects?
- What are the implications of these participants' conception of creativity, within their culturally diverse musical realities, on the music education profession?

A Brief History of the Problem

Creativity in music education has been studied especially after the inclusion of improvisation and composition in the National Standards for Arts Education in 1994 (Consortium of National Arts Education Associations, 1994). Researchers have explored what is creativity (e.g., Perkins, 1981; Balkin, 1990; Amabile, 1983; Clark, 1986; Elliott, 1995; Johnson-Laird, 1987) whether it is teachable (e.g., Clark, 1986; Gordon, 1993; Morin, 2002), how to incorporate it into the classroom (e.g., Hickey, 1997; Collins, 2005; Stauffer, 2001, 2002), and how it can be measured or evaluated (e.g., Torrance, 1966; Guilford & Hoepfner, 1971; Webster, 1990). Western scholarly literature relating to creativity has been built up to answer questions such as what creativity in music is, how it is processed, and why it should be developed.

Barrett (2005) briefly summarized research of creativity in general and the praxial view of creativity in music education. She explained three approaches to view musical creativity (chronically or historically): romantic conception, unidimensional conception, and multidimensional and contextual view (p. 177). The romantic conception approach seems not limited to musical creativity and goes back to the time of Plato. Plato considered creativity as “some form of divine mental infection” in which rational thinking does not perform. The second approach to viewing the development of musical creativity is “creativity as a unidimensional concept” (p. 179). Various approaches such as psychometric, psychodynamic, cognitive, and sociopersonal approaches belong to this unidimensional view. Each approach has a different angle, but the point of introducing this perspective is that creativity is deemed as a “single component such as cognitive style, psychological make-up, or personality” (p. 179).

The last approach to musical creativity is a multidimensional view. Elliott adopted a systems view and scholars such as Amabile, Sternberg, Lubart, and Csikszentmihalyi developed the systems view of creativity. It is currently the most promising creativity theory and philosophy in music education. The main point of Elliott's systems view or praxial view of musical creativity is that through a tangible form of music or musical activities, musical creativeness can be considered creative by people in the field. Musical creative achievement requires "considerable skills and knowledge in a musical practice," but can be developed through education (Barrett, 2005, p. 181). In addition, composing, improvising, arranging, conducting, and performing are vehicles for developing musical creativity. Listening alone cannot be a creative musical achievement since it is not tangible, which in this case means neither visible nor audible. Still, developing listening abilities as well as other musical abilities is crucial for musicianship (Elliott, 1995; Barrett, 2005).

However, the praxial view has limitations and has been criticized for several different reasons. Praxialism emerged as a response to the dominant aesthetic philosophy by the end of the 20th century. Scholars such as David Elliott and Christopher Small criticized the nature of the passivity and high-art elitism in aesthetic philosophy, and insisted on action-based music teaching and learning (Alperson, 1991; Sparshott, 1987). However, despite the effort of praxial philosophers to redefine music teaching and learning, praxialism does not provide solutions to the critical issues in music education in current society. Allsup (2010) stated as follows:

But the praxial emphases on technical skills and knowledge, and its umbrella term for procedural understanding, leave relatively unexplored the question of why

schools should bother with music in the first place, nor are important ethical questions about whose music should be included in increasingly diverse public schools adequately addressed by praxialism. (pp. 56-57)

The second question on whose music should be taught includes the questions of how to study and teach multicultural music and popular music. Furthermore, issues of social justice such as class, race, gender, sexual orientation, or disability are still unexplored and unresolved. For the purpose of this section, criticism related to its cultural limitation of the view, which is that the creativity theory cannot apply to other cultural contexts, will be discussed.

The notion of creativity seems not applicable to non-Western settings (Colligan, 1983; Gaines and Price-Williams, 1990 in Barrett, 2005). The current focus of creativity research is on the products that are “most highly valued in European cultures—scientific innovation and the privileged ‘high arts,’” which is a very “elitist, Eurocentric view of creativity” (Sawyer, 1998, p. 17).

Niu & Sternberg (2002) discussed whether or not creativity has a universal meaning or understanding worldwide. Creativity researchers such as Guilford, Plucker and Mark believe that creativity is a universal concept (Guilford, 1975; Plucker & Mark, 1998 in Niu & Sternberg, 2002). However, some historical research in different human civilizations revealed that “there are multiple roots for people’s conceptions of creativity and that each has a different philosophical base” (Albert & Runco, 1999; Lubart, 1999; Niu, 2001 in Niu & Sternberg, 2002, p. 270). Some researchers believe that people in different cultures view creativity in a different way (Frank, 2001; Lubart & Sternberg,

1998; Niu, 2001, Niu & Sternberg, 2001; Rudowicz & Hui, 1997 in Niu & Sternberg, 2002).

Ironically, these criticisms that Elliott and other praxial scholars received for their elitist, Eurocentric view were what Elliott previously commented to Reimer. Before the development of praxialism, Reimer adopted an aesthetic music education theory. Elliott criticized Reimer for his elitist view and developed praxial view of music education against Reimer's elitist aesthetic view.

Some educators and psychologists believe that "There is a universal understanding of this concept," creativity (Guilford, 1975; Plucker & Mark, 1998 in Niu & Sternberg, 2002, p. 270). However, the idea that there is a universal understanding of creativity has been mostly referred to in Western cultures and is largely responsible for the lack of progress in the understanding of creativity in other cultures. Sawyer mentioned, "We need theories that can say something about creativity in all cultures" (Sawyer, 1998, p. 17).

Understanding how musicians in diverse cultures conceive of musical creativity differently is crucial to building the whole understanding of musical creativity. As some music educators insisted, "People in different cultures perceive creativity differently" (Niu & Sternberg, 2002, p. 270). However, research literature relating to diverse cultural conceptions of musical creativity is relatively limited, compared to those of Western cultural conceptions. Furthermore, diverse perspectives of music teachers who have teaching experiences in different cultures are little known. It has not yet been treated as a major research interest.

Despite the importance of the inclusion of culturally diverse perspectives, Western perspectives on creativity remain prevalent. For example, Sawyer (2012) described 10 examples of creativity beliefs shared in Western cultures.

1. The essence of creativity is the moment of insight.
2. Creative ideas emerge mysteriously from the unconscious.
3. Creativity is more likely when you reject convention.
4. Creative contributions are more likely to come from an outsider than an expert.
5. People are more creative when they're alone.
6. Creative ideas are ahead of their time.
7. Creativity is a personality trait.
8. Creativity is based in the right brain.
9. Creativity and mental illness are connected.
10. Creativity is a healing, life-affirming activity. (pp. 12-14)

Although this study does not specifically re-address these Western concepts of creativity, the Western conception of creativity including those above must be revisited in the manner of concepts that embraces culturally diverse practices. Further, the absence of a culturally balanced perspective disproves that creativity can be fully examined in a single cultural context, and emphasizes the need for research within other cultures.

Theoretical Framework for the Study

In this study, I investigated international music teachers' conceptions of musical creativity within their various cultures, and the Twelve Continuum Transmission Framework (TCTF) provided the theoretical framework for this study.

Before the description of TCTF, theoretical and conceptual frameworks need an explanation. Although distinguishing those two seems vague in literature, Imenda (2014) explains the differences between the two. According to Imenda, both theoretical and conceptual frameworks function as a researchers' viewpoint and determine how the researchers formulate their research problem, but each have their respective meaning and genesis. A theoretical framework "is the application of a theory, or a set of concepts drawn from one and the same theory, to offer an explanation of an event, or shed some light on a particular phenomenon or research problem," while a conceptual framework is the synthesis of existing views concerning a research problem that "cannot meaningfully be researched in reference to only one theory, or concepts resident within one theory" (p. 189). In other words, a theoretical framework is "adopted/ adapted from a pre-existing theory or theoretical perspective," while a conceptual framework is "created by the researcher from a variety of conceptual or theoretical perspectives" (P. 193). Therefore, in explaining this case study, TCTF becomes a conceptual framework to its developer, Schippers, and a theoretical framework to its adopter, me. Put briefly, since there was not an integrated theory explaining diverse music educational factors across cultures in one theory, Schippers created the conceptual framework, TCTF to describe several dimensions of cross-cultural music teaching and learning and their characteristics on various continuum. Thus, I adopted Schippers' conceptual framework as my theoretical framework for this study to solve my research problem.

TCTF lens is interwoven throughout this entire study. This section consists of four sub-sections: Why I chose TCTF, my approach to TCTF, what is TCTF, and how it

functions as a conceptual framework for this study. Below is a brief overview of TCTF and further elaboration on key concepts of TCTF can be found in Chapter 2.

Why I Chose TCTF?

This section briefly tells why I could not use pre-existing creativity theories and how I decided to adopt TCTF as a theoretical framework for this study. As mentioned previously in the section History of Culturally Diverse Perspective on Musical Creativity, there was no pre-existing theory that addresses creativity from an integrated perspective that organically synthesizes diverse cultural factors at the time of this study, which became my research problem. For that reason, I had a hard time finding a theoretical framework for this study. Since existing creativity theories were developed within Western cultural contexts, I could not use it to explore cross-cultural factors. In other words, the theories are culturally situated in Western contexts.

I could not use the existing creativity theories that were created from Western cultural contexts as a framework for this study. Creativity theories that are limited to another single culture also could not be used. All theories are unavoidably culturally situated and cultural-specific. Theories are created by someone who must have belonged to a certain culture and influenced by the culture. Each culture has its own taken-for-granted perspectives that are so natural for people in that culture. However, when those taken-for-granted perspectives are outside of their cultural context, they are highly likely to be exposed to the surface and noticed by others. This does not mean that those perspectives or theories developed from one culture and proved to be a truth then become false in the other culture. The point is that since no one is completely free from one's own culture, no theory is culture-free.

While searching for a theoretical framework for this study, one book from my doctoral coursework suddenly crossed my mind. I recalled the textbook covered diverse cultural qualities within music educational framework and introduced its own conceptual model created by the author. So, I revisited the book and its framework to see whether it could be used as a potential theoretical framework for this study.

At first, I was uncertain about whether this framework, TCTF, could function as a framework for this study. While this study mainly addressed musical creativity, TCTF does not directly address creativity. Although creativity was discussed in a small section of the book, TCTF is obviously not a creativity theory. However, on the other hand, what is evident to me is that although TCTF is not a creativity theory, it covers diverse cultural factors of music education, which also can become potential factors of musical creativity. TCTF was the only one that addressed multiple cultural factors of music education and converted them into a cohesive conceptual framework that can be used in future studies. In other words, it was the only scholarly framework that was available and suitable for this study at the time of the study. Therefore, since it was the best and only option, I came to the conclusion that I could use the cultural items of TCTF as potential factors to solve this creativity project.

What Is TCTF?

TCTF was created by Schippers (2010), a Dutch music educator, who intended to “increase understanding of how music is learned and taught across cultures and settings” (p. 121). In his book, *Facing the Music: Shaping Music Education From a Global Perspective*, Schippers introduced TCTF and explained that it seeks “to gain greater understanding of past, present, and future processes of learning and teaching music in

culturally diverse environments” (p. 136). This framework was mentioned by other researchers, Saether, Mbye, & Shayesteh (2012), as a tool that helps navigate and understand unfamiliar world music and its transmission. They viewed 12 continua of TCTF as 12 fields of tension that give energy to creativity. They stated, “All these fields of tension can be used to describe and develop teaching and learning situations or processes” (p. 365). As they argued, TCTF fits the purpose of describing various educational aspects in world music education and creativity music education.

World music is a core concept in TCTF. Schippers (2010) defined the term as “the phenomenon of musical concepts, repertoires, genres, styles, and instruments traveling, establishing themselves, or mixing in new cultural environments” (p. 27). Music in the world travels and interacts with different people in a new cultural context. Music must be understood outside its original context, and in order to understand world music, we need a culturally diverse approach. Hence, because this study addresses creativity within world music from the standpoint of international music teachers, considering how TCTF addresses the conception of world music from culturally diverse approaches is essential. World music is a complex phenomenon, which conveys issues of context and includes numerous examples in modes of teaching and learning and dimensions of interaction between teachers and learners.

Within TCTF, continua are used in order to help understand numerous musical decisions, whether they are conscious or not, that have been made in world music. These decisions then contribute to the interaction among learners, teachers, and contexts. According to Schippers (2010), the what, how, who, and where of music teaching and learning are closely connected, which results in a unique culture from other musical

cultures and creates a considerable cultural difference, an important perspective in this study. In order to approach culturally different music, realms or categories of musical decisions increase understanding. Although these continuum categories might not cover every aspect of the world music phenomenon, this is what Schippers suggested in order to have a deeper understanding of world music, or musical phenomenon outside its original context.

Schippers (2010) explained that world music largely plays out across TCTF's four categories or realms: approach to cultural diversity, issues of context, modes of transmission, and dimensions of interaction. In Schippers's view, *approaches to cultural diversity* in world music are fundamental in his transmission framework. Approaches to cultural diversities may exist at different positions on the continuum from where the dominant culture is exclusive (monocultural) to where an in-depth exchange between different music and musical approaches occurs (transcultural).

According to Schippers, discussion on context-related issues of world music or *issues of context* is at the core of the debate on cultural diversity in music education. Shifting context becomes normal in contemporary musical realities, in which music in the world travels outside its original context and, therefore, may interact with a new cultural context. It is recontextualized and sometimes creates a new context. As for world music in different cultural contexts, the meanings and applications of tradition, authenticity, and context varies. As consequence, there is an active debate over the ambiguity of these various concepts and the impossible demands of reproducing authenticity in a new cultural context. The interpretations of tradition, authenticity, and context are crucial in Schippers's transmission framework.

Furthermore, modes of transmission and dimensions of interaction are other categories that vary for each culture and that contribute to the understanding of world music or various types of music teaching and learning in the world. *Modes of transmission* or teaching modes are developed from many musical decisions in teaching practices including teaching approaches, use of notation or sound, and focused values (e.g., tangible values vs. intangible values). These qualities are intertwined with various *dimensions of interaction* between teachers and learners. In other words, these interconnected aspects play a role in constructing each music tradition's teaching practices and embracing distinct approaches to music creating or musical creativity. The key concepts from TCTF used in this study are further described in Chapter 2.

TCTF provides a lens to view and interpret the ways participants in this study conceive of musical creativity through their musical life and its link to their cultures. The lens of TCTF, specifically, allows researchers to focus on the ways participants' conceptions of creativity in music takes shape in relationship to their cultural aspects. Participants' musical creativity perspectives have been built through their musical experiences that can be indicated by modes of music transmission, issues of context, dimensions of interaction between teacher and learner, and approaches to cultural diversity.

Significance of the Study

Varied types of music teaching and creating in and out of Western musical worlds exist today. The problem remains that we know very little about what cultural aspects of music teaching occur in various cultures, how musical creativity is perceived, and how qualities perceived as creative are shown in music learning and teaching.

This study will contribute to the understanding of the ways in which international music teachers conceive of musical creativity in their music teaching, performing, creating (if applicable, composing and improvising), and other related musical activities in their cultures. The music education profession must extend the understanding of what musical creativity means to music teachers and children with diverse cultural origins besides Western classical music culture, which is the main domain in musical creativity research.

Understanding various cultural meanings of musical creativity will benefit teaching methods to children who have musical backgrounds in those other than Western classical music and children who have grown up in Western classical musical background, but want to explore other musical traditions and develop various musical skills, knowledge, and identities. For example, being aware of the ways in which children express their different musical identities or creative musicality in their musical cultures helps to not only prevent music teachers from having a one-sided teaching approach without understanding students' musical cultures, but also places expectations on children's musical creativity in their various cultural ways.

Also, being aware of various cultural criteria for musical creativity benefits music teachers. Understanding musical creativity from a broader perspective with the knowledge of diverse cultural factors will give music teachers more room for flexibility when approaching various music including world music and other musical genres with which music teachers are unfamiliar. For example, teachers may approach Mariachi music with other creative ways. The music may be also performed in an altered way to fit the teaching situation at the moment. It may be performed in a negotiated version

between very traditional and new, which has traditional musical factors, but reflects a current musical trend (e.g., popular music) at the same time. Knowing that there is more than one way to approach Mariachi ensemble will allow music teachers and children more musical choices. Since this study explores at least 26 items of culturally diverse music teaching practices, those will become 26 musical choices that music teachers or music educators can consider for their teaching routine or musical life.

Delimitations

This study investigates various conceptions of musical creativity through the experience of music-related activities (music creating, performing, music teaching and learning). I am aware that musical experience is just one kind of experience among many experiences that participants may have when developing their conceptions of musical creativity. Consistent with TCTF delimitations, this study seeks to increase the awareness of choices in music teaching, learning, and creating without judging or prescribing any musical phenomenon or tradition (Schippers, 2010). As Schippers noted, there is no right or wrong side on the continua in TCTF realms. The qualitative characteristics of this study are inevitably seen in my subjective perspectives in descriptions, data interpretations, and how I position participants' music teaching and learning on the continua of TCTF, which I discuss further in Chapter 3.

CHAPTER TWO: REVIEW OF LITERATURE

The purpose of this study is to examine four U.S. international music teachers' experiences in teaching their traditional music, performing, and creating, as well as their conceptions of musical creativity that relate to their teaching practices. By focusing on this, music educators can better understand how international music teachers' meaning of musical creativity is related to their teaching practices and how it impacts teaching and learning. This review of literature provides a broad understanding of how learning and teaching music associated with creativity might look in various cultures. About 26 cultural qualities of Twelve Continuum Transmission Framework (TCTF, Schippers, 2010) are described in details. Studies on where, how, and in whom musical creativity might occur within various cultural contexts are examined. Further explored are the ways musical creativity is defined or perceived in various cultures. The lens of TCTF is interwoven throughout the literature in each section of various cultures.

Rather than generalizing each culture's conceptions of creativity and/or musical creativity, I tried to approach the cultures with caution and cover as much as possible when relevant, acknowledging that this literature review cannot represent the whole, but only a part of each cultural perspective. A single study cannot address the "whole truth," and the partiality or incompleteness of cultural and historical truths is the nature of research writing in cultural studies (Clifford, 1986; Geertz, 2003; Mutman, 2006).

Diverse Cultural Aspects of World Music Education: TCTF

In Chapter 1, I provided a brief description of the TCTF as a conceptual framework for investigating the international music teachers' conceptions of creativity. I

elaborate on Schippers's TCTF in this section. Huib Schippers is a Dutch music educator and ethnomusicologist, who once trained as an Indian sitar player at the University of Amsterdam, Netherlands. He founded the first World Music School in Amsterdam in 1990. He is currently working as the new director and curator of Smithsonian Folkways Recordings, a nonprofit record label of the National Museum of the United States. Performance training in sitar music led him to studies of world music and the field of ethnomusicology.

He discussed the purpose of creating the TCTF model, stating "At the core of the framework is the aim to gain greater understanding of past, present, and future processes of learning and teaching music in culturally diverse environments" (Schippers, 2010, p136). Schippers created this model to attempt to "increase understanding of how music is learned and taught across cultures and settings" (p. 121). This perspective views music transmission across diverse cultures in the form of twelve continua.

World Music and TCTF

At the core of Schippers's TCTF is world music, or "the phenomenon of musical concepts, repertoires, genres, styles, and instruments traveling, establishing themselves, or mixing in new cultural environments" (Schippers, 2010, p. 27). For Schippers, musical interactions among learners, teachers, and environments are considered in relation to numerous conscious and subconscious musical decisions in any cultures that music transmission occurs. In TCTF, the what, how, who, and where of music learning and teaching are closely connected, and therefore, they are heavily influenced by each other. This includes context-related issues, methods of transmission, dimensions of interactions, and cultural approaches. According to Schippers, TCTF examines decisions

regarding the content and approach of music transmission and interactions among learners, teachers, and their environments.

The musical interactions between people from a specific culture and their environment in a certain area create a unique way of music teaching and learning. These distinctive ways of music transmission have been developed over a period of time in a specific area, and they sometimes change, thus requiring a cultural understanding of its uniqueness. Although TCTF provides a culturally diverse approach that tries to cover as many cultural aspects of music transmission as possible, it may be difficult to cover every part of world musical phenomenon, and therefore, it may be more applicable for some cultures, and less applicable for others. Furthermore, any culture may simultaneously embrace multiple musical subcultures.

Continuum and Realm of TCTF

World music is comprised of environments as well as people and music that travel. The phenomenon of world music must be understood, and in order to do so, Schippers developed four realms or categories with twelve continua. The four realms with twelve continua were developed through Schippers's musical experiences, field works, and his research histories, and they comprise as many domains of world music transmission processes as possible. They include approaches to cultural diversity, issues of context, modes of transmission, and dimensions of interaction between learners and teachers. For Schippers, the form of continua is the best way of representing various categories of world music phenomenon. While an understanding of one's own culture can be taken for granted, understanding others' cultures may not be relatively obvious or intuitive. Cultural understandings may be a relative matter, and therefore having a wide spectrum

of domains that cover a variety of cultural aspects is crucial when it comes to understanding the culturally diverse musical phenomenon.

For Schippers, wherever musical choices occur, those choices are rarely binary or dichotomous. In other words, music transmission processes of any cultures are, for example, neither all notation-based nor all aural, and they are neither all static nor all dynamic. Musical choices lie between the two opposite extremes on the continuum. Though there might be potentially another unknown mode of preserving and transmitting one's music other than notation-based and aural-based, it can be also presented in a continuum. Additionally, any musical choices placed on either side of the continuum are not a matter of right or wrong, and they cannot be judged. I explain the four realms and twelve continua below.

Approach to Cultural Diversity

Each culture possesses a unique approach to cultural diversity. Schippers explained that each unique approach affects the process of developing and managing culturally diverse music programs within each culture. Additionally, distinct cultural approaches to diversity affect people's perceptions, experiences, and their overall understanding of music. Schippers described these approaches as monocultural, multicultural, intercultural, and transcultural. According to Schippers, these approaches are not clear-cut categories, rather they "blend into one another," and for that, they need to be understood on a continuum. In TCTF, these approaches to cultural diversity are indicators of many countries' cultural tendencies to move from monocultural towards transcultural. For Schippers, these are neither indications of an evolution nor value judgments.

Cultural diversities are distinguished based on a variety of aspects. For this study, they may exist as, but are not limited to, ethnic backgrounds, cultural backgrounds, and musical backgrounds (education and experiences in music). Other than these, cultural diversity may also be distinguished by social status or position, gender, or age (Blacking, undated, cited in Schippers, 2010). Therefore, for Schippers, cultural diversity may exist on different levels; individual, institutional, or societal. In this study, individual music teachers' conceptions of musical creativity in world music are examined. Also, relevant to this study are the different levels of diversity, which in Schippers's view are "a matter of degree."

Issues of Context

Within world music, issues exist concerning tradition and the related concepts of authenticity and context. Schippers noted that tradition, authenticity, and context need an understanding that reflects culturally diverse realities. Therefore, music educators should examine the various meanings and applications of these concepts. Music educators grapple with tradition, authenticity, and context every time they work with world music. Therefore, how Schippers addressed the concepts are important to this thesis.

Schippers identified the different perceptions of tradition as a static tradition and a tradition in constant flux (or dynamic tradition) on the continuum. A static tradition is a body of work in a fixed form that has been preserved and transmitted as cultural heritage and functions as "a sign of distinction for an established class" (p. 46). One example is canon from Western art music, "which music took its place in the cultural heritage" (Cook, 1998, as cited in Schippers, 2010). Schippers explained that "similar static canons exist in a number of musics across Asia" such as gagaku of Japan, maqam of Iraq,

dastgah of Iran, and raga of India (p. 43). Most of them consist of “a strict and complex set of rules governing the reproduction, restructuring, and generation of melodic and rhythmic patterns” and function similarly to the canon of Western art music “in the sense of model and standard” (p. 43). In my study, I am interested in considering where my participants lie on the continuum.

A tradition in constant flux, however, is a dynamic perception of tradition, where music styles continuously change and innovate, constantly influenced by new music styles. These traditions tend to be more performance-oriented. They “accommodate aural traditions” from other performance-based cultures that “have an explicit or implicit theory at their base, but the exact organization of tones is not predetermined” (p. 44). Listeners in these cultures play an important role by accepting or rejecting a traditional or new musical expression based on a wide set of criteria. Additionally, this perception implies that music must be understood within a cultural context. Furthermore, according to Schippers, tradition can be viewed as a mechanism that keeps “changing with the demands of the times, in an organic way, or in a conscious effort to retain relevance to their audiences.” Within this perception of tradition, change is not an exception, but rather “part of the essence of these traditions” (p. 45).

Authenticity also plays an important role in world music education. Schippers noted that it is a complicated, laden concept and brings confusion between different interpretations, and he puts the interpretations on a continuum from reconstructed authenticity to new identity authenticity. Reconstructed authenticity, he describes, is “hierarchical, static interpretations of authenticity.” This approach puts more value on the original music and the focus is on the reproduction of the original. While reconstructed

authenticity narrowly defines authenticity, new identity authenticity is a more flexible, broad way of interpreting authenticity. Because my participants lived outside of their country of origin, it is possible that their interpretation of music varies in authenticity depending on their construction and their identities they bring to their music. Schippers explained that within this flexible interpretation, new identity authenticity can be achieved “by re-creating as much context as possible” (p. 51). Rather than focusing on the reproduction of the original, this view emphasizes originality.

Context in TCTF also requires an examination of its different interpretations, which closely connects to how music is defined. Schippers identified two different interpretations of context on the continuum, one as original context and two as recontextualization. The former, as he describes, appreciates the original context of music, which leads to a deeper understanding of the music in its cultural context. But at the same time, it limits the understanding to the boundary of its original cultural context and does not reflect the musical reality that music travels outside its original context.

While the view of original context interprets context in a strict sense, recontextualization is a dynamic view. Recontextualization (Nketia, 1974, in Schippers) shifts the context of music and also creates a new one. For example, “a middle-class audience of predominantly Hindus in expensive saris and suits go to a concert hall in Calcutta to listen to a singer who sings through a microphone on a stage, not in a music room at a Moghul court” (p. 54). It is inventing a new context of how music is experienced, which can be manipulated and has been used sometimes as a marketing tool. Additionally, according to Schippers, decontextualization such as “listening to jazz piped

into a shopping mall, salsa on an iPod while flying on a plane,” also creates a new context in which music is experienced (p. 54).

Modes of Transmission

Schippers explained that within world music, “many aspects of learning and teaching contain multiple layers and areas of choice,” and “different cultures have developed various approaches” (p. 87). Schippers described these aspects as tangible and intangible aspects, notation-based and aural-based learning, and holistic and atomistic approaches.

Distinctive rules and values exist in different music cultures, which range from tangible to intangible values, or “from abstract moral concepts to clear rules of behavior” (p. 73). These values and rules are taught both explicitly and implicitly by listening to “stories, anecdotes, and legends” (p. 73) that “make learners aware of the values system and respect underlying the tradition” (p. 74). According to Schippers, tangible aspects in music often appear in behavior, manner, rules of conduct, or dress code in musical cultures. Meanwhile, examples of abstract moral concepts pursue togetherness in African music, spirituality in Indian classical music, and spiritual or religious values in American Indian music or Australian Aboriginal people’s music. Additionally, tangible aspects, as Schippers mentioned, can be shown with the characteristics such as concrete aspects in technique, relatively clearly defined repertoire, explicit theory, and well defined criteria for creativity. While intangible aspects are shown through more elusive aspects in technique, less defined repertoire, implicit theory, and highly elusive criteria for creativity.

Notation and aurality are other aspects among a wide range of approaches to transmitting (or learning and teaching) within world music. According to Cook, Western staff notation functions mainly for two reasons: conservation of music and transmission of “a framework that identifies certain attributes of the music as essential” (Cook, 1998, in Schippers, P. 76). Meanwhile, staff notation, as Schippers mentioned, may not be suitable for music that is not intended to be written on. This is because some essential aspects of other music cannot be written down or expressed through the Western staff notation system.

Rice (2008) explains that aural systems use the techniques of memory and performance. For memory, aural traditions utilize mnemonic devices that invert “text syllables or the use of drum syllables” (Rice, 2008, in Schippers). For example, the text syllables of an Indian tabla drum are “da, ge, tu na, and ti re ki te” (Schippers, p. 78). According to Schippers, using such mnemonic devices develops the memory and helps understand the structures of music, which becomes a “powerful instrument” of performance in aural traditions (Schippers, p. 78). Plus, value on tradition and meticulous imitation, which is considered a central part of learning, functions as a mechanism for conservation.

Meanwhile, as Schippers mentioned, a mechanism for innovation also exists. Because of the heavy reliance on memory and mnemonic devices, music in aural traditions are “subject to constant variations, intended and unintended” (Rice, cited in Schippers, p. 77). This may not have seemed like a weakness, however, because the variations, as Rice suggests, “may be a conscious musical choice” (Schippers, p. 78). Furthermore, Rice explains that “variability is made into a virtue and improvisation

(composition at the instance of performance) is favoured over the repetition of fixed compositions” (Rice, 2008, in Schippers, p. 78).

Similarly, atomistic and holistic approaches play important roles when it comes to understanding different modes of transmission in world music. Each approach incorporates different pedagogical strategies in the process of transmission. Atomistic approach has prevailed in Western music learning. This approach analyzes the structure of music, one by one, piece by piece, so that the music, as Schippers mentioned, is divided into partial challenges that can be easily digested by learners. On the other hand, a holistic approach presents familiar “material and settings that are meaningful” to learners, then presents unfamiliar materials. Working with what learners know and are familiar with makes them interested in the material and motivates them to master it. Likewise, holistic learning and teaching does not break musical pieces down for analysis, whereas an atomistic approach does. However, leaving the piece as a whole allows learners to observe their teachers’ performances and memorize the piece in its entirety, which trains a good ear and develops a good memory.

Dimensions of Interaction

Music travel outside their original educational settings and arrive at new educational conditions in other cultural contexts. Each music’s educational context possesses a different way of interaction between learners and teachers. Schippers developed five interaction continua based on Hofstede’s (1998) continua on the interaction between learners and teachers/facilitators. Schippers identified these dimensions of interaction as large power distance and small power distance, individual central and collective central, strongly gendered and gender neutral, avoiding uncertainty

and tolerating uncertainty, and long-term orientation and short-term orientation. The identification of these various dimensions of interaction in world music provides multiple educational choices between teacher-centered and student-centered, individualism and collectivism, exclusion and inclusion, absoluteness and criticism, and long-term and short-term (Hofstede, 1998; Schippers, 2010). For schools that adopt the recontextualization of the transmission process, from its original context into its formal educational setting, Schippers suggested they “are fully aware of the implications of their choices, continually monitoring outcomes” (p. 118).

Improvisation and Composition

The idea of the dualism of improvisation and composition, which is often implied in musicology, was questioned by researchers such as Nooshin (2003). He stated that it is hard to deny the “political nature” of the “constructed nature of our categories” (such as improvisation and composition). Although the way musical phenomena have been categorized seems to be simply “the way things are,” Nooshin argued that power “relations are implicated in the construction of knowledge about music through language” (p. 243). He challenged the current composition-improvisation paradigm by comparing the Western way and the Iranian way of viewing improvisation.

In Iranian or Persian classical music, *musiqi-e assil*, there was no distinction between composer and performer. According to Nooshin, unlike the Western tradition of composing in notation, composers of *musiqi-e assil* create music in performance. With the lens of TCTF (Schippers), their tradition of music transmission strongly leans toward “aural,” which is on the opposite side of “notation-based” on the continuum. In the traditional Iranian context, composers, for example, did not necessarily write down their

music in notation, but instead created their music while performing. Their performance has a large space for creativity, but within “the framework of strict rules,” which requires many years of training. For another example of their aural (or non notation) tradition, music learners listen to their teacher’s performance and spend time memorizing an oral repertoire, which functions as a score. With the aural tradition, the creative performance of traditional Iranian ways of creating (composing) music was the norm in *musiqi-e assil*.

The arguments around giving equal (or full) compositional status to the Iranian way of creating music in the aural tradition remind me of “non-judgment” discussed in Schippers’ TCTF. For instance, positions on each continuum vary from tradition to tradition, from one individual to another, and even between stages of individual learning. Wherever one’s way of teaching or learning music (in this case, way of creating music) exists on the continua, there is no right or wrong, better or worse position. Nooshin wanted the traditional Iranian way of creating music (improvisation) to be as fully accepted as the Western way of creating music (composition). He compared these two as “composition in notation” versus “composition in performance.” Nooshin questioned, “What is the real significance of this distinction?” (p. 254)

The Western concept of composition also exists in culture-specific contexts as Nooshin notes. He stated, “European concepts of composition are clearly situated, both historically and culturally: notation is not presented as a taken-for-granted prerequisite for composition, nor is notated composition held up as a ‘norm’” (pp. 256-257).

Although for many, the Western way of viewing composition (fixed melodies gone through many revisions over a long period of time in written notation) can become so ingrained that it can be difficult to detect, Nooshin pointed out that musical knowledge is

constructed within historical, cultural, and political contexts. He argued that “there needs to be a wider recognition of the political implications of, and the constraints to understanding imposed by, our musicological discourses” (p. 281).

Traditional Iranian ways of “composing” music needs to be, as Nooshin argued, understood in the way Iranians see it, not as how others label it as “improvisation” or consider it as immature and untrained. In the context of *musiqi-e assil* (Iranian or Persian classical music), people had chosen their way of creating (composing) music, which occurs in aural and no notation.

Through the lens of TCTF, increasing awareness of conscious and subconscious choices of music transmission (or music teaching and learning) is important in order to have a deeper understanding of various cultures’ musical traditions. Acknowledging that accumulated musical cultures in each tradition are the result of decisions people have made (whether they are aware of it or not) might help increase awareness of how music is learned and taught across cultures. In this case, how music is created in the traditional context of Iran compared to the traditional context of Europe.

Although TCTF focuses on the ways in which music has been transmitted and does not specifically provide ways of viewing the compositional part of music, the way of creating (composing) music could be inferred based on the realm of “modes of transmission” in TCTF. For example, Iranian music teaching is aural-based in the realm of modes of transmission, and it can be inferred that creating music occurs in aural-based tradition as well.

TCTF can be approached from four different perspectives (tradition, institution, teacher, and learner), which are “often at odds with one another” and raise tensions

among them (Schipper, 2010, p. 125). Schippers pointed out that how these tensions are negotiated is important. In this case, as Iranian and Western cultures possess a different way of seeing, how the tension between the two perspectives is negotiated may be important.

Along similar lines, Racy (1998) discussed the role of improvisation in synthesizing “originality and tradition, freedom and convention,” which can provide “compositional challenges and avenues for instantaneous creativity” (Elkholy 1978, p. 17 in Racy, p. 104). Racy interviewed a famous Arab male singer, Sabah Fakhri, who is “widely recognized as an icon of traditional Arab music,” (p. 95) and examined the singer’s view on creativity in tarab tradition. Racy (1998) discussed tarab culture’s unique natures such as flexibility, spontaneity, and instantaneity. He claimed musical ambience and interaction between performers and audiences play an important role in the creative musical process. For Racy, this includes the interactive atmosphere that is conducive to creativity and the rise of an ecstatic state. Racy hoped to better understand Arab improvisation as a compositional process and suggested that “musicians’ personal statements provide insights into the complex and multifaceted nature of the creative musical process” (p. 110).

Creativity is “a complex phenomenon with cultural and personal dimensions,” (p. 95). Racy wondered what “musicians’ articulations about their creative musical endeavors tell us about music making as a process” (p. 95) and whether “such articulations help us reconstruct cultural models of musical creativity and eventually enable us to better understand related phenomena such as improvisation, inspiration, musical excellence, and performance ambience” (p. 95).

Racy discussed diverse approaches to creativity, stating that the purpose of his study is “to demonstrate the variety and complementarity of creative patterns rather than to represent culturally demarcated or mutually exclusive approaches” (p. 97). Racy aimed to define “creativity in broad and flexible terms” (p. 95).

The emotional, physical, and musical conditions of both the creative musical experience and excellent tarab performer function as effective generators of tarab. Racy described the conditions: (a) A performer should “be rooted in the tarab tradition” or in other words, he or she “must be well versed in the tarab idiom so that he can feel the music” (p. 99); (b) A performer “must be endowed with *ruh*, “soul” or “feeling,” namely the emotional power and talent” (p. 99); (c) He or she has to “be present at the time of performing” (p. 99). In other words, a musician should be physically and emotionally comfortable and in an agreeable mood; (d) “A performer must experience an ecstatic state... often refer to specifically as *saltanah*” (p. 100); and (e) The interactive communication (mentioned as an interactive “atmosphere” or “ambience”) between a performer and audience is important. Racy stated that the interactive cycle of communication (among performers and listeners) is a crucial part of tarab culture’s creativity and is also “a primary condition for the rise of *saltanah*” (p. 101) and the excellence of performance.

As Racy explained, “In the tarab culture, the listener is considered a primary player in the creative tarab process” (p. 101). This is because listeners have “an obligation to take into consideration the feelings of the performer and to put him in the right mood through sweet and tender speech” (p. 102). In other words, the listeners should play a role in preparing an atmosphere that can provide an experience of an

ecstatic state. At the same time, Racy discussed, listeners' apathy, ignorance of the basics of music, excessively impassioned behavior, or difficult requests disrupt musicians' sense of ecstasy (or ecstatic modal power). Such a lack of the interactive cycle of communication between performers and listeners means a lack of the interactive atmosphere, which brings about the lack of creativity in the performances.

Improvisation (or composing while performing) is described as “a natural adjunct to the ecstatic feedback process” and “the interactive nature of the tarab event” (p. 103). Racy continued this discussion and pointed out that tarab tradition does not have a term that means “improvisation,” and it also does not distinguish between improvisation and precomposition. This is because, he stated, the “lack of specificity about improvisation, a categorical distinction that may stem mostly from Western analytical perspectives, appears compatible with the tarab culture’s fundamental acceptance of flexibility and spontaneity as norms of musical creativity” (p. 104). The musical flexibility and spontaneity in tarab tradition, he suggested, can be viewed at two creative formats or levels, “modal” and “interpretive.” As Racy explained, the modal improvisatory format is “the instantaneous realization of *maqamat*” and “exhibit a relatively wide latitude of flexibility” (Nettl & Riddle, 1973, p. 18 in Racy 1998, p. 104). The interpretive improvisatory format, meanwhile, is represented by the elaboration or reinterpretation of existing works. In this view, Racy provided a definition of music making by Elkholy, as “the process of music making is the mutual contribution of the combined efforts of composer and performer” (Elkholy 1978, p. 8 in Racy 1998, p. 107).

Nettl (Campbell, 1994) is a musicologist and anthropologist who specializes in various cultures including the Blackfoot people of Montana (Native-American), Iran, and

Southern India. He stated that much of the music of Middle Eastern cultures (e.g., Iran, Turkey, Saudi Arabia, Syria, Iraq, Lebanon, and Egypt), are improvised and possess common characteristics within musical culture and style. Radif consists of roughly 300 pieces of classical Persian music. Once students learn radif, it becomes a starting point for improvisation. Improvisation is centered on dastgahs (Iran mode) and maqams (Arabic mode), which “consist of quartertones, half-tones, and whole tones.” Radif is improvised with these various tones. However, Nettl also stated that recently, in Iran, “Composed music, as compared to improvisation, has begun to be more important” (Campbell, 1994, p. 21). This might be because of the Western musical influence that values composed music over improvised music.

Campbell (1990) stated that “Many Iranian musicians do not even recognize the concept of improvisation: they may, in fact, be unaware that they improvise” (p. 45). When Iranian students learn Persian classical music, they watch and listen to their masters’ version of a dastgah, then play their version of it. Or students are encouraged to listen to several versions of the music so that they can build up their ability to improvise. Campbell stated that Iranian musicians get to make various decisions when they perform, so “critical to the tradition is their ability to improvise” (p. 45).

Researchers such as Campbell and Nettl discussed the definitions of improvisation and composition. Musical creativity can occur in either way of creating music and notation is not a standard for distinguishing them. “Improvisation is music ‘which is model-bound, rapidly created, and simply conceived,’ and composition is viewed as ‘music which is carefully thought out’” (Nettl, 1974, p. 17 in Campbell, 1990, p. 44). According to Campbell, how Mozart composed, for example, shows more

improvisatory characteristics, while Beethoven's process of composition has relatively more compositional aspects although both of them are "composers."

The music of Mozart, a composer known for the speed and spontaneity in which he proceeded through the compositional process, the Indian alap, and free jazz are classed, in this view, as improvisatory in nature. Delta blues, Baroque thoroughbass, and Beethoven's music (which was often the result of many drafts for "working out" the details of his masterpieces) may be products of compositional processes that are far more conscious and deliberate. (p. 44)

Since various approaches to the interpretation of improvisation and composition exist, the concepts of improvisation and composition and how they are used in different cultural contexts need to be approached with careful consideration.

Conception of Musical Creativity Shaped by Cultural Beliefs

Western creativity theories from the perspective of Indian traditions were explored by researchers such as Hallman (1970). According to Hallman, Hindu creativity theory is different from Western theory in cultural intellectual traditions, definitions of creativity, stages of creative process, and descriptions of personality traits of creative individuals. Hallman compared Hindu and Western intellectual traditions. While Western theory has been shaped through the investigations of works by scientists, mathematicians, artists, and writers, Indian culture or Hinduism heavily relies on religious tradition and artistic experiences. In addition, from the perspective of Hindu cosmology, time is cyclical. One cycle comes and goes as another cycle comes. No originality or novelty appears from cycle to cycle. The Hindu conception of the self and self-realization or personal growth includes non-individualistic, common, or impersonal

qualities. In other words, Hinduism does not pursue uniqueness, individualism, and novelty. These intellectual traditions of India are different from Western and other cultural traditions and may influence creativity theory differently than other traditions.

Investigations on whether creativity theories are suited to the Indian cultural context were conducted by Sen & Sharma (2011). Indian cultures are pluralistic and multi-cultural. The researchers recruited various categories of people from different types of schools, teacher training institutions, and other organizations in New Delhi, the capital city of India. The sample was comprised of 7 principals, 57 teachers, 250 children, 47 parents, 21 teacher educators, 30 teacher education students, 17 crafts persons, and 4 persons who are eminent in the fields of science, fine arts, and dance. Sen & Sharma adopted a quantitative approach using factor analysis and had participants rate creativity-related characteristics/behaviors. Next, they conducted individual interviews with people within the categories of principals, teachers, parents, teacher educators, crafts persons, and field-eminent persons and group interviews with children and teacher education students. The participants were asked to answer the question, “What do you understand by the word ‘creativity’?” (creativity translated as *rachnatamakata*, *srijanatakata*, *srihan karna*, or *rachna karna* in Hindi, p. 279). The question was followed up with examples, characteristics, and related terms of creativity to stimulate discussion.

Sen & Sharma explored participants’ responses, various construal of creativity (cognitive self, emotional self, holistic self, and physical self), construal of creativity as reproduction, and of creativity-related domains (science and arts), acknowledging that these elements affect the construction of participants’ construal of creativity. The researchers stated,

Creativity through the lens of the holistic self and the experiential self has meaning as self-expression, self-fulfillment, self-actualization and self-renewal. ...Understood in terms of the cognitive self, creativity has four perspectives – novel and rare ideas/work in comparison to others, novel ideas/work with respect to the person, as self-expression, and as learning and appropriation of knowledge. ...Creativity as salience of physical self focuses on action and bringing a product in to being; thinking, novelty and originality are not emphasized. (p. 295)

The study suggested that the self-based implicit theories, which bear multiple meanings of creativity, have a unifying feature. Sen & Sharma stated that, “The sense of having been creative in each derives from the person’s experience of a sense of agency, of involvement and investment of the self in the task being done, rather than merely bringing a product into being” (p. 295).

In addition to the self-based construal, the other important way of construing creativity mentioned by Sen & Sharma is creativity as an intuitive faculty, *pratibha*. The Indian term *pratibha* means the intuitive faculty “which motivates or from which originates the creation” (p. 296). As Sen & Sharma stated, the re-interpretation of existing works and the creation of new form are “equally valid creative processes” (p. 296); Self-expression, self-extension, self-fulfillment, and self-actualization are more emphasized than novelty; The purpose of creative process is to achieve inner peace, harmony, and satisfaction, and not to pursue utilitarian purpose. Sen & Sharma articulated that the findings of their study provided a new way of understanding meanings of creativity and supported the view of “creativity as a process based phenomenon” (p. 296).

The Indians' individual meaning of creativity is constructed individually (subjective) and socially (objective) as Sen & Sharma (2011) noted. The Indian view of creativity stresses "emotional, intra-psychic, personal, intuitive, imaginative and emotional elements" (Misra et al, 2006, as cited in Sen & Sharma, p. 296), while the Western view emphasizes "cognitive and motivational aspects and non-conformity" (p. 296; Niu & Sternberg, 2002). Since "Indian culture views the self holistically and the individual as the means through which the social forces express themselves," (p. 297) creativity in Indian culture can be understood as a "holistic self-based conception" and as a "social phenomenon with the individual as epiphenomenal and often anonymous" (Purser & Montuori, 2004; Raina, 1996, as cited in Sen & Sharma, p. 297). According to Sen & Sharma, unlike the Western view where there is a dualistic opposition "between novelty/originality and conformity, between the process and the product and between individualistic and collectivistic," (p. 297) the Indian view emphasizes both novelty and conformity to varying degrees, and therefore both re-interpretation of traditions and creation of new ideas are equally valued in Indian construal.

The Indian, non-dualistic construal of creativity reminds me of the twelve continua within the TCTF. Schippers (2010) stated that even where musical examples (e.g., Western classical music and world percussion improvisation) seem extremely different, "the choices made in each of these areas are rarely black-and-white. A music transmission process is rarely all aural, all static, or all collective" (p. 123). He therefore introduced the form of continua as the best way of understanding the various, contrasting aspects of music examples. In the case of the Indian construal of creativity, novelty and conformity, for example, may not be thought of as the opposite, but as equally valid.

Conception of Creativity Influenced by Traditional Philosophies and Social Values

Chinese conceptualizations of creativity, values attached to creativity, and the domains of creative accomplishments in Chinese cultures were studied (Rodowicz, 2004). Rodowicz cited Wonder & Blake (1992), who introduced Eastern approaches to creativity as more intuitive and Western approaches as more logical. Although differences in the conceptualization of creativity exist between Chinese and Western cultures, Rudowicz said that each approach has “room for creation as well as having inherent limitations regarding creative expression” (p. 63). She pointed out that neither the Chinese approach nor the Western approach is “entirely exclusive or inherently more creative” (pp. 62-63).

Rudowicz investigated the two conceptualizations of creativity: explicit and implicit. According to Rudowicz, explicit theories are constructed on “theoretically derived hypotheses that can be empirically tested” (p. 58; Sternberg, 1985), while implicit theories are based on “individuals’ belief systems” (p. 58; Runco & Bahleda, 1986). For explicit concepts of Chinese creativity, Rudowicz explored the historical and indigenous roots of the Chinese concept of creativity. In the Taoist and Buddhist perspective, creativity was viewed as discovering or imitating nature. Rudowicz explained that in Chinese traditions, people thought “there was nothing new to create. Thus, those people ‘who desire creating something new live in ego illusion’” (Weiner, 2000, p. 160, as cited in Rudowicz, p. 59). Since creations were not viewed as completely new but instead followed nature, people were not given credit for it. In addition, she stated that the purpose of inventions in the Chinese tradition were to serve the people and to maintain and honor tradition. If the inventions were not beneficial to

people, it was considered stupid (Cheng, 1997, cited in Rudowicz). Honoring tradition has been central to Confucian philosophy, and therefore learning the past was a crucial part of the creative process. Rudowicz then questioned, “How in Chinese societies, so heavily restricted by tradition, could creative arts, poetry, literature, music, and other creative works have flourished through history?” (pp. 60-61).

Creativity in Chinese traditions was not perceived as the opposite of tradition, rather the “continuation of culture in a new transformed form for societal development” (Rudowicz, 2003, p. 61). Rudowicz found that creativity such as modification, adaptation, renovation, or re-interpretation took place within the unchangeable norms of societies, thus maintaining tradition throughout Chinese history.

It is interesting that the Chinese concepts of creativity are connected to morality. This feature rarely appears in other cultures’ conceptions of creativity. Rudowicz stated that aesthetic education in China was combined with moral education in the 1990s (Gao, 2001 in Rudowicz, 2004), and therefore art education in China has aimed at the development of morality as one of its goals.

For implicit concepts of Chinese creativity, Rudowicz reviewed recent studies of Chinese people’s concepts of creativity. She discovered that most findings in recent studies differ from the traditional concepts of Chinese creativity, and rather, are similar to the Western implicit concepts of creativity. In other words, these days, people in Hong Kong, Taiwan, and Mainland China (areas mentioned in the studies) perceive creativity in a much similar way as Western people do. According to Rudowicz (2004), (a) cognitive characteristics such as ‘clever,’ ‘talented,’ good thinking, quick in response, has wisdom; (b) motivational characteristics including energetic, willing to try, self-

confident, quick in doing things; and (c) personality traits such as bold, brave, innovative, observant, independent, imaginative, curious are thought of as the characteristics of a creative person by both current Chinese and Western people.

However, although there is a significant overlap between Chinese and Western implicit concepts of creativity and creative characteristics, some differences still exist. Rudowicz stated that there are three characteristics of creativity that do not appear in Western studies, but only in Chinese research (Rudowicz & Hui, 1997). These characteristics revealed collectivistic orientation such as “contributes to society’s progress, improvement, and betterment,” “inspires people,” and “is appreciated by others” (Rudowicz & Hui, 1997 in Rudowicz, 2004, p. 65). On the other hand, some characteristics only exist in Western implicit concepts. For example, “aesthetic taste” and “sense of humor” (Sternberg, 1985 in Rudowicz, 2004, p. 65) are often reported as a creative characteristic in Western studies, while these are the least creativity-related traits to Chinese people.

Another difference between the implicit concepts of Chinese creativity and its traditional, explicit theories of Chinese creativity is an ethical standard regarding creativity. The link between morality and creativity in the explicit concepts of Chinese creativity seems weak in the implicit concepts. For example, according to Rudowicz, Chinese people considered being honest and responsible as an important trait of an ideal student, but not necessarily as a trait of a creative student. Rudowicz claimed:

The perception of a creative student or creative person by the Hong Kong teachers or Chinese undergraduates from the Mainland China, Hong Kong and Taiwan

deviates significantly from their concept of an ideal student or desired model of a Chinese person. (p. 66)

It seems that the Chinese concepts of creativity are not consistent throughout Chinese history.

Domains that value creativity in each culture have been also discussed. While the U.S. encourages creativity in science and problem solving (Lubart, 1990 in Rudowicz, 2004), Mainland China tends to focus on creativity in the economic domain as well as in technology (or technological creativity). Hong Kong encourages political and financial creativity rather than aesthetic accomplishments (Rudowicz & Hui, 1998). This seems that, as Rudowicz stated, Chinese people care a lot more about contribution to society and its innovation and entrepreneurship than contribution to culture. Although Rudowicz argued that this tendency might be an influence of Chinese mythology, “where legendary leaders were great inventors at the same time” (p. 69), it should be further examined.

Along similar lines, Cheng (2004) explored Chinese conceptions of creativity. Comparing Chinese and Western conceptions of creativity, she noted that some studies (Dahlin & Watkins, 2000; Jin & Cortazzi, 1998; Watkins, 2000) revealed that Western people tend to perceive “creativity as a relatively rapid, insightful process” (Cheng, p. 143) and believe that children develop creativity “through being creative (Jin & Cortazzi, 1998, p. 756)” (Cheng, p. 143). On the other hand, Chinese perceive creativity as “a slow process requiring much effort, repetition, attention and a strong knowledge base” (p. 143). In Chinese conceptions, children learn creativity through “hard work, effort, repetition and memorization for understanding, and a balance of intrinsic and extrinsic motivation” (Watkins, 2000 in Cheng, 2004, p. 143).

Discussing Chinese conceptions of creativity, Cheng questioned whether Chinese societies are conducive or detrimental to creativity development. She described the special cultural and societal contexts and special constraints of Chinese societies. For example, teachers, in most cases, should be able to foster creativity in large-class settings. She also found that there are not many additional resources for large populations of students; the educational environment is competitive; teachers and students are so adapted to only lecture style classes. In addition, some studies (e.g., Hui & Rudowicz, 1997; Lau, 1992; Lau, Nicholls, Thorkildsen, & Patashnick, 2000) revealed that Chinese people value creativity, but might not value it as their first priority (Rudowicz & Yue, 2002). According to Cheng, Hong Kong, Mainland China, and Taiwanese people value Chinese personality traits such as obedience and discipline more than traits that are perceived as creative (e.g., innovative, dynamic). She concluded that understanding the multi-faceted, complex concepts of creativity within Chinese cultures is not easy to answer and is even perplexing. Many studies about Chinese creativity often show mixed results regarding whether Chinese people possess creative characteristics and whether Chinese societies (or the educational systems) are detrimental to creative development.

Chinese researchers created creativity assessment tools. The examples include divergent thinking tests reflecting Chinese cultures (Jingji Wu 吴静吉, Puyan Chen 陈甫彦, Junxian Guo 郭俊贤, Weiwen Lin 林伟文, Shihao Liu 刘士豪, & Yuhua Chen 陈玉桦, 1999) and Chinese Creative Writing Scale (Cheung, Tse, & Tsang, 2001). As Cheng stated, most creativity research from Chinese societies in the past decade have imported theories, assessment tools, and methods mainly from Western studies. She pointed out that “Chinese societies have their unique cultural and societal context, and their special

needs in their creativity reform” (p. 157), so that simply importing creativity theories and methods from different cultures (Western research) to the current Chinese societies is not adequate.

Cheng suggested that, “Chinese societies need to explore new ways to realize creativity education in their special economic and political situations, and their collectivistic or Confucius culture” (p. 157). She stated that the philosophies of Confucianism, Taoism, Buddhism, and the Book of Change have deep-rooted influence on Chinese cultures. Some studies (e.g., Kuo, 1996; Holt & Chang, 1992; Jinjiao Hu 胡锦涛, 1995) argue that these philosophical theories can become rich resources for Chinese creativity development because they are “full of metaphoric, imaginative, innovative and flexible ways of thinking” (p. 149). For example, Taoist creativity includes the ideas of “incubation, syntactic thinking and the unification through the opposites” (Kuo, 1996 in Cheng, 2004, p. 149); the use of metaphors in the Book of Change (Holt & Chang, 1992) and meditation in Buddhism (Jinjiao Hu 胡锦涛, 1995) helped develop students’ creativity. Although an in-depth understanding of these philosophical theories as a source of creativity should be further examined, Cheng recommended that these Chinese cultural heritages are promising and fruitful areas of Chinese creativity research.

Despite the importance of recovering their own cultural perspective, current problem solving research or creativity research in China is heavily influenced by Western cognitive psychology, which suggests that China adopted theories from Western psychology. For example, Niu (2006) explored the development of creativity research in Chinese-speaking countries including China, Taiwan, and Singapore. According to Niu,

a research group called the National Cooperative Research Group for the Study of Supernormal Gifted Children in China (formed in 1978) is known for initiating creativity research in China. Until the mid 1990s, creativity was studied in order to understand either children with high intelligence or ill-defined problem solving processes (ability). Creativity was considered one characteristic of gifted children and studied as a by-product of intelligence and giftedness studies. The researcher's description of the product-oriented approach as a valid measure of creativity adopted Western approaches to creativity, which signifies that the Western conception of creativity affects current, other cultural perspectives.

Creativity Study on Students from Another Culture

Students' experiences in a collaborative composition project were investigated in a Spanish cultural context (Rusinek, 2007). According to Rusinek, neither creativity nor composition were included in the 2002 Spanish National Curriculum and almost no composition research was published in Spanish. The project took place for six weeks and included two weekly sessions of 50 minutes in duration. One hundred students were chosen and they were in the third year of public secondary school near Madrid. Lots of them had learning difficulties, special educational needs, and were enrolled in a special program. Groups of eight students composed a piece of music of at least two minutes' duration using xylophones, metallophones, glockenspiels, small percussion instruments, recorders, and guitars or piano. They played their music in a local auditorium. A professional composer, a music teacher, and an older student assessed their music for an internal competition. In the end, only five groups were awarded with a trip to a different school to perform their compositions.

Rusinek observed weekly sessions and rehearsals, interviewed 30 students, recorded participants' compositions, rehearsals, and concerts, analyzed their unfinished and finished scores, and transcribed, coded, and triangulated the data. Rusinek discussed how different types of collaboration (collaboration with disaffected learners or effective collaboration) and motivation (intrinsic or extrinsic) among students had an impact on the completion of their composition. In an example of positive impact, an aggressive member of one group hated another member who was an immigrant in his group, but decided to put away his personal enmity in order to fulfill the collaborative task. Rusinek stated that "a high level of co-operation was achieved in spite of prejudices and personal enmities, and the students' self-esteem improved considerably" (p. 332). It seems that this is not always the case, but it partially proves "the power of collaborative procedures to facilitate thinking and behavior changes in our students" (p. 330).

For the purposes of this study, it is interesting to consider the ways in which these Spanish students in public secondary school near Madrid experienced collaborative music creating for the first time. The experience of creating music and working with peers in this setting in Spain may differ from settings in other countries. The experience of teaching music and assisting students' creative works in the setting may influence what teachers think and do differently. This may have to do with different educational environments, societal value systems, and musical perspectives.

Summary

The review of literature covered culturally diverse aspects of TCTF and provided an understanding of improvisation and creativity from different cultural traditions. Depending on the cultural context, improvisation or music creating while performing is

fully credited and the only way of creating music, and notation is never necessary. Depending on the culture, creativity is the process of ecstasy (or ecstatic modal power), expression of self-realization, reflection of cyclical nature, the imitation of nature, the honor of tradition, serving community, and not receiving credit. Culturally different roots and backgrounds created these different approaches and conceptions of music creating and creativity. Based on this understanding, I proceeded with the next step of this study, data collection and analysis, in order to examine U.S. music teachers with culturally different roots, their teaching practices, and conceptions of creativity.

CHAPTER THREE: RESEARCH DESIGN AND FRAMEWORK

This chapter provides an overview of the characteristics of phenomenological research and the selected design for this study of four international music teachers' experiences in teaching, performing, and creating, and their perspectives on creativity. It includes a summary of key terms of Twelve Continuum Transmission Framework and a discussion of how TCTF paradigmatically informs the phenomenological design of the study. Finally, I discuss the recruitment of participants, data collection procedures, analysis, trustworthiness, and ethical concerns.

Characteristics of Phenomenological Research

Phenomenological research seeks to gain an in-depth understanding of people's experiences of their everyday life, and describe and interpret common meanings or an essence of experiences. It is best suited for my study because phenomenological research does not merely attempt to report the stories of experiences, but relies on a philosophical assumption that "There is an essence or essences to shared experience. [It is] ... the core meanings mutually understood through a phenomenon commonly experienced" (Patton, 2015, pp. 116-7).

Philosophically, phenomenology strongly focuses on experience itself and how experience transforms into consciousness and gives meanings to individuals (Creswell, 2013). Therefore, a group of individuals who have all experienced a phenomenon, for example, a traditional music teaching experience in another cultural context, can be investigated in a phenomenological study. Although the experiences of individuals carry a subjective meaning, phenomenological research seeks to find common objective meanings among different subjective meanings and to provide a basic structure of the

experience that may transfer to the experiences of others. Thus, phenomenological research describes “what” people experience and “how” they experience it (Moustakas, 1994 in Creswell, 2013) and discusses the essence or underlying structure of the phenomenon.

Data is collected mainly through interviewing a group of several individuals who have experienced the same phenomenon, and can also include field notes, observations, and artifacts. Researchers put aside their bias or judgments (epoche) when approaching the experiences of participants, and sometimes bracket themselves out of the study by exposing their personal experiences with the phenomenon to set personal experiences aside and focus solely on the experiences of the participants (bracketing). Researchers can engage in an in-depth interpretation of the different meanings of participants’ experiences as well as a rich description of them (Creswell, 2013). For this study, a music educational conceptual framework, TCTF, was incorporated along with a phenomenological research design to examine a culturally diverse musical phenomenon, creativity.

Twelve Continuum Transmission Framework

I provided a brief description of TCTF as a conceptual framework for investigating the international music teachers’ conceptions of creativity in Chapter 1, and elaborated on TCTF and explained important concepts in Chapter 2. The transmission framework functioned as a lens for this phenomenological study.

Summary of Key Terms

These indicators from Schippers (2010) were used as key terms of analysis for this study:

- *Monocultural* means a single dominant musical culture is superior to other musical cultures in its quality.
- *Multicultural* means that there is awareness of other multiple musical cultures, but explicit reference is not necessarily provided.
- In *Intercultural* society or community, music is viewed cross-culturally from multiple cultural perspectives in its quality. Mixing or fusion can occur.
- *Transcultural* aspect is based on a deep understanding of the characteristics of music from more than one culture. New, fused criteria for music quality and a new musical genre are developed.
- *Static Tradition* is a more closed system that does not allow for many changes and innovation. High regard for tradition makes music function as a distinction between social or religious classes. Meanwhile,
- *Constant Flux* has a more opened approach to changes, innovation, and negotiation, especially in musical style.
- *Reconstructed Authenticity* is based on the perspective of believing that original is superior and it should be recreated or reconstructed in an authoritative manner.
- *New Identity Authenticity* admits that music practice in the teaching situation is different from the original and approaches the original in a critical way.
- *Original Context* refers to music practice that occurs in the original place, time, and cultural context.
- *Recontextualized* means music practice that occurs in a different place, era, and cultural context.

- Atomistic/Analytical approach is usually found in a formal music education system that requires exams, graded exercises, etudes, and substantial verbal explanation on explicit music theory in teachers' didactic manner.
- *Holistic* approach can be found in less formal music learning and teaching where teachers give less verbal explanation and more demonstration. It focuses on individual learning paths rather than following curriculum. Holistic learning is described as an intuitive progress rather than a conscious progress.
- *Notation-based/Written* music tradition incorporates a notation-centered music teaching, which does not necessarily provide an exposure to actual sound before the music is learned. On the contrary to this,
- *Aural* music teaching focuses on actual sound (live or recorded) and improvising, which does not necessarily need notation.
- *Tangible* values of music teaching are technique, repertoire, and theory. By contrast,
- *Intangible* values of music teaching are expression, creativity, improvisation, and values (abstract, spiritual, or metaphysical values).
- It is called a *Large Power Distance* when teachers get undisputed power over learners' music learning.
- It is called a *Small Power Distance* when learners are respected equally as teachers and by teachers.
- *Individual Central* teaching focuses on individual achievement through individual lessons.

- *Collective Central* teaching emphasizes group lessons and achievement as a group.
- *Strongly Gendered* refers to music practice, musical style, musical instruments, and musical decision-making that are exclusive to a certain gender.
- *Gender Neutral* means that any music making, musical genres, and instruments are open to any gender.
- *Avoiding Uncertainty* means that music, canon, and theory are presented as unchallenged and absolute.
- *Tolerating Uncertainty* means that musical ideas and/or theory are critically approached to fit the needs of the musical setting.
- *Long-term Orientation* music learning means that long hours of practice are required for graded progression over a long period.
- *Short-term Orientation* music learning means that musical progression is built on the continuous short-term goals that are tangible. (These definitions are based on Schippers' explanation of the terms in pp. 120-123)

TCTF in This Phenomenological Study

TCTF provided a conceptual framework from which I investigated the phenomenon of creativity in participants' culturally diverse music teaching practices. In this section, I explain how TCTF may be particularly well suited to this phenomenological study of creativity in world music. Phenomenological researchers look into participants' experience in order to investigate the interested phenomenon, and therefore, I explored participants' experiences related to the phenomenon of creativity in world music. While exploring what participants have experienced and how they have

experienced creativity, TCTF allowed for a discussion of the realms, dimensions, and aspects of their experiences within their culturally diverse realities. Currently, there are few theoretical/conceptual frameworks that can cover as many aspects of culturally diverse musical phenomenon as TCTF does. TCTF is a very useful tool for analyzing culturally diverse musical realities into four major realms, 12 dimensions on each continuum, and the smallest unit of 24 different aspects on each side of the continua.

Because participants' interpretations of their experiences are an essential part of phenomenological research and the transmission framework (TCTF), in this study data was primarily collected from interviews in order to locate participants' interpretations of their individually and culturally constructed meanings of world music and creativity. My understanding of participants' culturally diverse realities includes individually constructed interpretations of their respective music teaching situations, as well as taken-for-granted assumptions participants hold about their cultures, traditions, and educational settings, which may be unique to the different cultures to which they belong. From the TCTF perspective, participants' individual interpretations and their cultural assumptions became clear through approaches to cultural diversity, issues of context, modes of transmission, and dimensions of interaction. This understanding evolved to differing categories, dimensions, and aspects of culturally constructed learning and teaching practices.

In summary, Schippers's transmission framework focuses on the ways participants practice their cultural and individual traditions of music teaching and learning. In particular, participants' cultural and individual conceptions of music creating or musical creativity were studied through the lens of TCTF, therefore I focused on the

ways in which their conceptions took shape in relation to their world music. Their interpretations centered on their experiences of music teaching and learning, related experiences of performing and creating music, culturally constructed musical traditions, and the ways in which all these shaped their current conceptions of musical creativity.

My Approach to TCTF

As it is mentioned before, TCTF consists of four sets of concepts that represent music educational items across cultures, and continua that visualize those concepts. It has 12 continua in total. On each continuum, two contrary cultural qualities of music education are placed respectively on one and the other side. On those continua, researchers are encouraged to place or position their study examples (e.g., an example of music teaching or musical culture). This placement or positioning of examples is to show, between the two different qualities, which quality the example leans towards, and among different examples, which example more strongly or less weakly presents a certain quality compared to another example. Since the positions are placed on a line, it might look like a scale or measurement showing an exact figure as quantitative data, but this is absolutely qualitative data that cannot be transferrable in numbers. Musical examples in this study will be presented on the form of continuum in later chapters, and the purpose of the presentation is to visually help describe the verbal and descriptive results. In this study, the presentation of TCTF continuum is not a separate or additional stage of analysis on its own, but just a part of descriptive analysis.

I will discuss how I determined where to place participants on the continuum. Before placing examples in this study, I noticed that Schippers's data positioning on the continuum is slightly different from my standards of placing examples on the continuum.

For example, while looking at his placement of a certain example in his study, I thought, ‘If I were him, I would put the placement slightly more towards the left (or right) side.’ But, soon, I realized that the spectrum of his cultural examples or his data were different from mine. It seems that he has more examples and a wider range, and therefore results in his example-positioning from a broader perspective. While aware of that difference, I proceeded with the placement process. For the first draft, I placed each participant on the continuum on a separate sheet. Then, I compared all four participants’ data on the same item and put them in positions in comparison to each other. Several modifications were made throughout this process.

In conclusion, this visualization in the form of continuum is not an exact measurement, but it is a visual tool that helps explain the descriptive results. The exact same positioning across different researchers is hardly possible. It is neither pursued, nor necessary. If a reader sees a placement on the continuum and can distinguish whether the placement is either on the left, right, or middle, or where it is relative to another example, it does its job. In that way, the reader can understand the researcher’s overall picture.

Participants

I used several types of sampling for the selection of participants. In this section I first discuss the unique goals of qualitative research and phenomenological studies, as well as specific sampling strategies adjusted to those goals: purposeful sampling and criterion-based selection. I also discuss maximum variation sampling and the procedure of identification of participants.

Qualitative research and phenomenological studies have unique goals, and therefore incorporate specific sampling strategies adjusted to those goals. Merriam &

Tisdell (2016) explained that there are two basic types of sampling, probability sampling and nonprobability sampling. Probability sampling is used to generalize results from the population from which the sample was drawn. The other, nonprobability sampling, also called purposeful sampling, “is based on the assumptions that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned” (Merriam & Tisdell, p. 96). Since qualitative research does not aim to generalize in a statistical sense, purposeful sampling is “the method of choice for most qualitative research” (p. 96). Therefore, all sampling types that were used in this study are purposeful sampling.

Further, there is a narrower range of sampling strategies that are often used in phenomenological studies. Because phenomenological research aims to investigate a certain, interested phenomenon that people can experience, researchers should ensure that all participants have fully experienced the phenomenon in order to investigate it successfully. This sampling strategy is called criterion sampling (Creswell, 2013, p. 148) or criterion-based selection (LeCompte & Schensul, 2010, cited in Merriam & Tisdell, 2016), wherein researchers “first decide what attributes of [their] sample are crucial to [their] study and then find people or sites that meet those criteria. The criteria ... directly reflect the purpose of the study and guide in the identification of information-rich cases” (Merriam & Tisdell, 2016, p. 97).

For the purpose of this study, I incorporated a criterion-based selection, where I looked for four basic criteria. In order to ensure that participants had adequate experiences for interviews, I set the criteria and sought four participants who qualified. The criteria are as follows.

- Residence in the U.S. for at least five years, but with another cultural origin
- Experience in teaching their own traditional music
- At least five years of music teaching experience
- Residence near the Twin Cities

Any type of music teaching experience was welcomed including school teaching, private lessons, ensemble teaching, community setting teaching, or other localized settings. However, only teachers who taught their own ethnic traditional music were sought. Participants who reside in or near the Twin Cities were chosen for continuous contact and ease of meeting to conduct individual interviews and necessary observations for this study.

I did not set any criteria regarding creativity based on the most important and fundamental, philosophical assumption underlying this entire study. The assumption is that the existence of musical creativity is not limited to certain music teaching and learning settings, nor to any specific musical cultures. Furthermore, based on the literature review in Chapter 2, musical creativity is not limited to a certain type of musical activity. It opens the possibilities to the existence of musical creativity in all musical activities such as singing, performing, composing, improvising, and listening. In this study, the examination of musical creativity was open to any educational settings, cultures, and musical activities.

The purposeful sampling strategy that was used in this study was maximum variation. As defined by Creswell, maximum variation sampling “consists of determining in advance some criteria that differentiate the sites or participants, and then selecting sites or participants that are quite different on the criteria” (Creswell, 2013, pp.

156-7). He also explained that this approach allows a researcher to maximize differences in participants, which therefore might reflect diversity in its findings. According to Patton (2002), although this variety in participants may seem like a weakness, the logic behind this strategy supports its strength. Patton stated, “Any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences and central, shared dimensions of a setting or phenomenon” (p. 235). So, this maximum variation sampling strategy looks for what stands out across the variation because “Any such themes take on added importance precisely because they emerge out of great variation” (p. 235). Patton explained that a theme that emerges from the diversity in sites or participants shows the power of maximum variation sampling, and therefore maximum variation sampling yields two types of findings: description of each participant’s unique characteristics and a common theme across the variation of participants.

Because my study necessitated a deep understanding of participants from wide ranging types of music teaching practices, I used maximum variation sampling to locate participants with different types of music traditions (e.g., notation-based tradition and aural-based tradition). I assured that musical tradition variation among participants is represented during the process of sampling by seeking out four participants who represented different musical practices (which means, in context, different music traditions including different music teaching practices) and cultural backgrounds. Based on the dualistic (or continuum-based) perspective of TCTF regarding musical practices, two participants from a notation-based musical tradition and two other participants from an improvisation musical tradition were sought. Also, I made sure each participant was

from a different country. In total, participants with two types of musical traditions, as well as four national or cultural backgrounds were found. As Patton suggests, while I described the uniqueness of each individual participant in Chapter 4, I also looked for common themes across the variations of participants in Chapter 5.

To identify potential participants, I asked the UMN School of Music faculty members and colleagues in the Music Education department for recommendations of international music teachers. I also searched local music education websites to find additional potential participants. IRB approval preceded contact with four potential participants. Each participant consented to participate in this study. Pseudonyms were used for names of participants, country, musical genre, and instruments. Also, I did not reveal institutions and organizations of employment in order to protect them from identifying information.

Data Collection Procedures

Data in this study were gathered through interviews, observations, and artifacts. Triangulation is sought through multiple types of data collections. For the data analysis, Schippers's TCTF and phenomenological methods are used. Related ethical issues will be discussed later in this section.

Interviews

An individual, in-depth interview was a primary method of data collection in this phenomenological study. I conducted three or more in-depth individual interviews with each participant. The interviews were recorded and transcribed. Merriam & Tisdell cited deMarrais's (2004) definition of a research interview, which is "a process in which a

researcher and participant engage in a conversation focused on questions related to a research study” (Merriam & Tisdell, p. 108).

In this study, the purpose of interviews were to examine creativity through investigating people’s music teaching, performing, and creating experiences. As Patton (2015) discussed, the purpose of interviews is to obtain information that researchers cannot observe. Exemplifying this, the conception of creativity cannot be directly observed. In other words, creativity is not limited to human behaviors, but how they feel, think, make sense, and make meanings. All these shape a person’s conception of creativity. The unique nature of this information is to use interviewing as a primary data collection technique, and as Merriam & Tisdell (2016) stated, “the decision to use interviewing as the primary mode of data collection should be based on the kind of information needed and whether interviewing is the best way to get it” (p. 109).

Furthermore, in a phenomenological interview, “the researcher attempts to uncover the essence of an individual’s lived experience” (Seidman, 2013, in Merriam & Tisdell). Therefore, in this study, I seek the “deep meanings” or the essence of the participants’ music teaching experiences (Marshall & Rossman, 2015, in Merriam & Tisdell). Moustakas (1994) provided two broad, general questions when interviewing participants in a phenomenological study: a) What have you experienced in terms of the phenomenon? b) What context or situations have typically influenced or affected your experiences of the phenomenon? According to Creswell (2013), the above two questions of Moustakas will help “lead to a textual and structural description of the experiences, and ultimately provide an understanding of the common experiences of the participants” (p. 81).

The interview questions in this study are mainly related to the participants' experiences teaching their traditional music and their perception of musical creativity. Each interview lasted about 30 to 60 minutes. Locations were decided depending on each participant's preference (e.g., office, coffee shop, studio, or library). Interview questions that were used in this study were mainly open-ended questions.

To facilitate this study, I developed an interview guide (Merriam & Tisdell, 2016) (see Appendix B). The types of interview questions that were used also included hypothetical, ideal position, and interpretive questions (Strauss, Schatzman, Bucher, and Sabshin's, 1981) in order to help participants smoothly answer the interview questions. These question styles were slightly altered and adjusted to the purpose of this research.

This study used a mixture of three types of interviews: highly structured, semistructured, and unstructured. Merriam & Tisdell mentioned that researchers in most studies "can combine all three types of interviewing so that some standardized information is obtained, some of the same open-ended questions are asked of all participants, and some time is spent in an unstructured mode so that fresh insights and new information can emerge" (p. 111).

Observations

Observation location varied for each participant. Observations took place for each participant while they taught music classes, ensembles, private lessons, or performances. Between one and three observations for each participant took place. The researcher took observation notes during and after observations. Observations often clarified what participants said during interviews. My role as a researcher-observer was a "nonparticipant/observer as participant" when observing music lessons and a "complete

observer” when observing performance shows where I, as an audience member, was not noticed by participants (Creswell, 2013, p167).

Artifacts

Artifacts such as concert programs, event flyers, emails, albums, photos, and information from relevant websites were collected. They were helpful in gathering detailed information that could not be collected from interviews and observations. For example, I obtained a concert program from one participant’s performance show. It included information about where the participant’s colleague musicians were from, which musical instruments were used, and the cultural backgrounds of each musical piece, which led to follow up interview questions.

Researcher Memos

I took researcher memos throughout the data collection in order to keep track of questions and insights. The researcher memos were helpful in organizing my thoughts on how participants’ musical practices related to my research, which was part of my initial analysis. I reviewed them throughout the process of data presentation and analysis in order to include detailed filed description of participants’ music lessons and performance shows in my descriptive results and to be aware of emerging themes and address potential bias.

Analysis of Data

For analysis of data, I audio-recorded all interview sessions and transcribed them. The interview transcripts were coded through the software, NVivo 12, which helped me reorganize the written data, figure out frequency of terms or patterns of participants’

practices, and then find potential emerging themes. Based on information from interview transcripts, observation field notes, researcher memos, and artifacts, I first wrote a portrait of each participant's cultural background and music teaching experiences. I shared my initial portraits with other researchers and received feedback to revise some parts.

Then, I presented descriptive results about the TCTF's cultural aspects in each participant's teaching, performing, and music creating practices, and created twelve continua from TCTF to show those aspects (see Figure 1). During the analysis procedure, I noticed that information from my participants could not be fully represented in the continuum regarding tradition in TCTF, so I created another continuum regarding tradition and put it right below the original TCTF continuum in order to fully present necessary data about the participants. I labeled each side with Schippers' own expression: tradition as static phenomenon and tradition as a mechanism. Between the two continua below, the first continuum below is the original continuum from TCTF and the second continuum was created for the need of this study.

static tradition ←-----x-----→ constant flux

tradition as static phenomenon ←-----x-----→ tradition as a mechanism

Furthermore, I described each participant's conception of creativity and the cultural aspects within. The description was presented with a table of what were and were not considered creative for each participant (see Table 1). TCTF analysis on the table of perception of creativity was also presented with another table for each participant (see Table 2). These are presented in Chapter 4.

I coded my own descriptive result of participants' conceptions of creativity in order to find clear tendencies among participants' perceptions and teaching practices and to look for final themes, which are reflected in my final essays. I developed the final essays discussing common tendencies among the participants and essences of their common conceptions. The final essays are entitled *Encounter Between Traditional Music Teachers and A New Cultural Context* and *Shifting Ownership: One's Own Version of Music Making*, which were written in Chapter 5. More importantly, the descriptive essays in this study were revised multiple times through the discussions with and feedback from knowledgeable colleagues or other researchers.

In addition, artifacts that were collected for this study were not presented in this study. All artifacts can reveal the identification of participants because written artifacts include the names of participants, their colleagues, or students, and visual artifacts contains photos of those people.

Not Creative	←————→	Creative
		Improvisation
		Technique-based
Evaluation & authenticity		Encouragement & less authenticity
Playing as notated & playing in only one way		Composing & collaborating
		Teaching challenging students & different teaching skills
Regular repertoire & playing as notated		Collaboration & new instrument
Out of date		Audience-friendly
Reading notation and playing as notated		Learning piano accompaniment
Native language of the music		Students' language
		Have her students create
Remote and irrelevant		Sounds good
Composers' emotions		Musicians' emotions & close to people's lives
Regular repertoire only in an unchallenged way		

Table 1. Example of Participant's Perception of Creativity

Not Creative	←————→	Creative
Tradition as a static phenomenon		
Reconstructed authenticity	←————→	New identity authenticity
Notation-based	←————→	Aural (sound-based)
		Intangible
		Small power distance
		Multicultural
		Intercultural

Table 2. Example of TCTF Analysis on Participant's Perception of Creativity

Trustworthiness

To increase the validity and credibility of this study, I used several strategies. They are triangulation, member checks, adequate engagement, researcher's reflexivity, and peer review. These procedures are elaborated below.

Triangulation

Merriam & Tisdell (2016) describe triangulation as “a powerful strategy for increasing the credibility or internal validity” of research (p. 246). In this study, triangulation was sought in three types, multiple sources of data, multiple data collection methods, and multiple session interviews. This ensured that, as Patton (2015) mentioned, this study's findings were not simply from a single source, a single method, or a single interview. Especially, the comparison between data collected from interviews and observations, and the comparison between interview data collected from the previous interview and the follow-up interviews with the same participants allowed for clarification and consistency of the person's data.

Member Checks (or Respondent Validation)

Maxwell explained that member checks lowers the possibility of researcher's misinterpretation, misunderstanding, or biases about what participants said and did during data collection (Maxwell, 2013) Researchers ask their participants for feedback on the researchers' interpretation of what they said and how they acted (Merriam & Tisdell, 2016). I sent each participant their interview transcripts from three interview sessions by email, and invited them to revise any inaccuracy or add extra comments. Most of them did not respond, but one participant indicated that he would read and make comments later. Although no participants chose to make any changes, their access to the transcripts

with no response verified that at least there was transparency and no inaccuracy in the information.

Adequate Engagement in Data Collection

It is important to develop an adequate amount of engagement in the number of interviewees and period of observations until a researcher begins “to see or hear the same things over and over again” (Merriam & Tisdell, 2016, p. 248) In this study, I conducted multiple interviews and multiple observations with each participant. During follow-up interviews, even though I asked different interview questions, at some point, I started to feel that some participants were saying what they had already said. I started receiving similar answers to different questions, though that did help me clarify what they stated before. In this study, the data collection that required prolonged engagement provided an informed perspective on each participant and their teaching practices.

Reflexivity

I am aware that I might have had an impact on this study in my role as a researcher. I chose the participants through multiple routes in which I sought culturally diverse music teachers from different countries. As it turned out, these participants represented various cultural music teaching and unique conceptions of creativity. Still, a different group of participants may have raised other music educational tensions among cultures. In addition, since I informed participants that I was investigating culturally diverse music teaching and conceptions of creativity, they may have framed their responses to indicate their interest in my study.

Other ways in which I might have impacted this study were through the analysis and interpretation of participants’ experiences. My interest in this study stemmed from

my own cultural and musical history, and that might have played a role in the way I interpreted participants' experiences. My foundational musical background is Western classical piano music, but was developed outside of its original (Western) cultural context, which was in the East. The music tradition is extremely notation-based.

Although it is not traditional music from my own ethnic origin, it became a major part of my musical practices. But at the same time, I enjoy my musical role in a different type of musical practice, as a piano accompanist for a contemporary music band in a local community. This musical practice enacts both notational and improvisational aspects. Additionally, I learned several traditional instruments and some traditional vocal music from my original country throughout my formal education (secondary education and undergraduate degree program) and under private lessons. Some of the traditional music were taught by notations and others by oral sounds. Throughout the processes of this study, I remained aware that my own cultural, musical experiences and teaching experiences could play a role in my analysis and interpretations of participants' experiences using TCTF.

Peer Examination or Peer Review

Throughout the process of data analysis, I invited knowledgeable peers in order to discuss analysis procedures and emerging themes. I shared drafts of participant portraits and TCTF analysis of participants' teaching practices and their perception of creativity including figures and tables that I created in the process of analysis. Their feedback on the portraits and essays helped me to revise them.

Ethical Issues

Ethical dilemmas emerged in the process of data collection. As Merriam & Tisdell (2016) discussed, “In qualitative studies, ethical dilemmas are likely to emerge with regard to the collection of data and in the dissemination of findings” (p. 261) The major ethical dilemma in this study was the researcher-participant relationship, which Merriam and Tisdell described as a major ethical consideration in qualitative research. While developing a relationship with each participant, I tried to become aware of potential ethical issues and carefully approached them as a researcher. I positioned myself as a friendly interviewer, but not as a friend.

During interviews, I tried to stay calm and not to respond too much as a listener researcher in order to get a full response from the participants without affecting their answers by talking too much. However, participants seemed to be less aware of possible ethical issues that might stem from our researcher-interviewee relationship. For example, some participants asked for my agreement on their own views of creativity. One participant kept explaining the same things in several different ways in order to get my response because she seemed to think I did not understand her opinions. Another participant asked me to share my research questions, statement of purpose, and information about other participants. Moreover, during the observation of another participant’s music lesson, the participant invited me to join the conversation between her and her students.

While being constantly aware of these emergent ethical concerns, I diligently tried not to affect their own answers and actions. When one participant asked me to confirm the definition of creativity, I told her that everyone has a different definition of the term

and did not share any definition. Before each observation, when there were opportunities to introduce myself to participants' students, I also told them "I won't participate in any part of your music lessons. Please ignore my presence." Although each participant brought about a different kind of ethical concern, I gave careful consideration to these relationships, which helped me obtain data from the participants' own way of thinking and practicing.

Another ethical concern that emerged was with a participant who was from the same country as me. This concern was raised during the data collection, but especially in the process of analysis. Although this concern was anticipated since I already knew the cultural origin of the participant before the actual contact for this study, I had to become more aware of my own approach to the participant-generated data that I was gathering and analyzing than other participants in order to avoid or identify any bias that I might have already built up from my experiences in that culture. Therefore, I decided to use pseudonyms not only for participants, but also countries, musical genres, and instruments before any analysis procedure, which is not very typical in music education studies. Later, I found out that this strategy was beneficial in many ways. It helped intentionally separate my own knowledge and possible emotions about another participant's culture, and therefore see common patterns among participants more clearly.

CHAPTER FOUR: DESCRIPTIVE FINDINGS

This chapter presents each participant's unique music teaching realities and their distinct conception of musical creativity via a thick description. The descriptive findings consist of three essays that were created one after another. The first essay, *Presenting Portraits*, was developed based on Interview 1 (see appendix). It describes each participant's cultural and musical background. The second essay, *Cultural Aspects of Music Transmission*, was written based on Interview 2, which is about cultural aspects in participants' music teaching practices. Lastly, the third essay, *Cultural Qualities in the Conception of Creativity*, was based on Interview 3, and it presents participants' overall conception of creativity and the cultural items of the conceptions. More details of each essay were described in the introductory part of the essays.

Presenting Portraits

This section presents character sketches of the four participants. In connection with the research questions involving participants' conceptions of musical realities and creativity, these portraits provide a brief description of participants' cultures and careers as international music teachers. Topics of their cultural identities, musical background, teaching jobs, student demographics, teaching focus, methods, and philosophy are briefly addressed in this section. These portraits are based on the first interview sessions conducted with each participant.

The four participants share commonalities, but have differences in their teaching experiences as well as cultural identities. All four participants have music teaching experience in a formal educational setting (e.g., K-12 school or college). At the time of

study, Patrick and Juliet taught at a college or university, and Sara and Rosa taught private lessons. Additionally, Juliet, Sara, and Rosa regularly performed locally, sometimes nationally, and internationally.

The commonality among the four participants' cultural identities were that they all have international backgrounds, which in this context means they came from different countries to live their lives here in the U.S. Patrick and Sara came to the U.S. more than five years ago. Rosa has lived in the U.S. for more than 10 years, and Juliet for more than 20 years. The main difference is that Juliet, Sara, and Rosa performed and taught the traditional music of their original country. Patrick used to teach the traditional music of his country, but currently only taught a course in Western music. More is addressed in the following section. All participants were most comfortable communicating in their native language from their original country, but they were still fluent in English as their non-native language. These portraits include direct quotations transcribed from interviews with each participant.

Sara

Sara was born and grew up in country C. She has lived in Minnesota for seven years. She has taught music mostly in big urban cities (both in her country of origin and in Minnesota), which are musically and artistically active places. She has been teaching music for approximately 10 years, including full time, part time music teaching, and private lessons. During her full time music teaching job, she taught general music in country C for three years and taught her country's traditional musical instruments for three more years in the U.S. Another unique experience she had was working in an organization with children with special needs. She has music teaching experiences

working in a public school, collaborating with local communities, and teaching private individual and group lessons.

In addition to general music teaching experiences in her country, in the U.S., Sara mainly taught instrument G, which is one of the traditional string instruments from her country, and a traditional drum ensemble. In the U.S., as a special guest, she sometimes lectured about the traditional music in a classroom setting. Sara mostly taught beginners (of instrument G) and made them learn the melodies of traditional folk songs. The traditional music was composed in the pentatonic scale, but students in the U.S. were not familiar with the pentatonic scale. So, when teaching U.S. students instrument G, she found some American folk songs (such as Old McDonalds and Amazing Grace) that are also composed of the same pentatonic scale.

Most of her students in private lessons were female and adults. All of her private (individual) students were somehow related to her original country. The majority of them were immigrants, second generation-Americans, or adoptees from her country. She was also teaching a Japanese student who loved Sara's country, a Caucasian American student who loved popular music of her country, and other American students who had lived in her country for some period of time before. Only three among 13 of her private students could speak the language of country C. So, when she taught music, she mostly communicated with her students in English.

Sara started to learn traditional music in middle school. One day, she visited her friend's house and happened to see her friend and her friend's sister playing traditional instruments. That moment motivated her to learn traditional music. Her mother, who was a music teacher at the time, recommended choosing instrument G over other

traditional instruments because she thought instrument G was better than other traditional instruments. So, that is how Sara started to play instrument G.

She started to teach instrument G privately to earn money when she was a college student. After graduation, she started to teach instrument G at a high school where they specialized in training traditional music. In her class, there were about 10 students who were majoring in instrument G in order to become professional performers. In the group lessons, Sara made them perform individually and gave them individual feedback. In that specific educational setting, because all of the students were advanced level and their techniques were already good, she focused on expression rather than techniques. She tried to motivate them to practice more by letting them record the best performance version of the piece they were learning. Since she believes that recording a performance without any mistakes would be a challenging task, she gave her students such assignments to make them practice a lot.

She said that teaching people in her country and people in the U.S. were very different experiences even though she taught U.S. people who were somehow connected to her country. She explained the most significant difference. Instrument G is usually taught in the Western staff notation in her original country. Historically, the instrument used to be taught by rote, memories, improvisation, or oral sound. Nowadays, the Western notation is usually used to teach and learn instrument G because the staff notation is something people of country C already learned in their early ages (privately and formally). So, in most cases, students can read Western staff notation.

Sara, on the other hand, got the impression that people in the U.S. did not consider learning staff notation necessary. Most of her students in the U.S. cannot read

staff notation. Only two of her students who were born and spent their childhood in country C can read staff notation well. For example, one of her students cannot read notation. So, the student learned instrument G pieces by watching Sara's performance videos and memorizing them. Memorizing pieces took some time, which made the student's learning slow. Lately, she had been thinking that she might need a different approach. Because her students could not read staff notation, teaching them how to read notation and then teaching instrument G was quite a challenge. That's why Sara had been thinking of creating other types of notation systems. For example, she was considering using numbering or coloring the strings of the instrument to notate music pieces for easier reading and memorizing.

She had a memorable experience with her previous students that influenced her teaching methods. She recalled that moment:

In my country, if a teacher challenges their students and forcefully motivates them to practice hard, the students usually follow their teacher and try to accomplish what their teacher forced them to do. But, here in the U.S., at first, I used to force my students to practice harder, and they quit. At that time, I was like "Let's do our studio recital! Let's decide when!" Then, one student said, "I don't do well, do I?" So, I said, "You can do it. Since we have time until the recital, you can do it." Then, I suddenly got an email from the student saying, "It's too stressful. I can't deal with this. I can't do this. I want to quit." I had that experience with two other students. (Sara, personal communication, February 27, 2019; translated version)

So after that experience, she tried not to challenge her students too harshly, but rather to look for teaching methods that are more suitable or appropriate for each student. For example, when a student could not read notation, she provided a notation or something else such as videos. She tried to provide multiple ways to help her students learn music.

She also mentioned that she, as a teacher of instrument G, was different from her previous teachers in her country because she taught students with different backgrounds. She explained that her performance skills were definitely influenced by her previous teachers, but her teaching style was influenced mainly by the elementary school teachers that she met in the U.S. She had opportunities to interact with elementary school teachers and observe their teaching approaches that were different from traditional teaching styles of her country.

Rosa

Rosa moved to the U.S. in 2006 when she was invited as an adjunct faculty at a university in Minnesota. Since then, she has lived in the U.S. for almost 14 years. Rosa was originally born and grew up in city D, capital city of country A. She spent her whole life there until the age of 31.

She primarily taught voice, but also instruments. She taught instrument H, which looks like an accordion, and instrument T, which is a traditional four strings-instrument and considered a part of singing. She taught traditional music of her country: North classical music and light classical music or devotional music. Her main teaching focus was on North classical music, which she called “pure classical music.”

Rosa started to teach music in her country before she came to the U.S. She taught private individual lessons for two to three years. But since 2002, she started traveling to

perform at concerts, so teaching was not her primary job at that time. After she moved to the U.S., she started to teach more.

She taught music in institutional settings. She was an adjunct faculty from 2006 to 2009. Since she had a Ph.D. in music, she taught graduate-level courses. She taught theory and voice in the department of ethnomusicology. She also taught world music classes such as “history and culture of music,” which is an introductory class about her country’s music. She taught similar classes at another local college. After three years as an adjunct faculty, she started to do more private lessons. That was in 2009 or 2010. Since then, over 10 years now, she had been teaching private lessons, which included individual and group lessons.

She taught various ages of students, ranging from 10 to 76 years old. She strongly believed that music heals people, so there should not be age limit when learning music. Whatever age people are, they can learn music even though she recommended starting at an earlier age to become a professional. Most of her private students were second generation, who come from immigrant families from country A, and some are Caucasian Americans.

Moreover, she explained how she got into music teaching. After she earned her master’s, she was not getting as many concerts as she expected. That was the point when she started to think about teaching music and considered getting a job in a university setting where she could teach and perform together. She also talked about the influence of her family. Her father and brother had music teaching jobs. Her father was a singer and music teacher and her older brother was also a singer and music professor. Her father sang North classical music and devotional music, and her brother also sang North

classical music. As a younger member of her family, she naturally wanted to follow her father and brother and do the same job. She said, “I knew that I have to sing and I have to teach” (Rosa, personal communication, March 4, 2019).

Since she was very little, she had been surrounded by music all the time at home. She recalled the first time she learned music:

When my father was teaching at home his students and I was playing around, I picked up those lines and I sang. So that informal learning started. I don't know when did I start. But, formally started, when my dad sit in front of me and he taught me. That started from the age of 13 or 14. Before that, you know, I was surrounded by music and I picked up those lines here and there, I sit down with dad's students and I sang with them a little bit. (Rosa, personal communication, March 4, 2019)

Rosa never thought about being in other professions. She said:

When you see you are surrounded by music, so it always attracted me and I never thought about that “I'll do something else rather than music” because I opened my eyes in music. . . . So, it's my passion. It's my, I just love it. I can't see myself that I can fit myself in another profession or anything. . . . So that's why I started. (Rosa, personal communication, March 4, 2019)

Traditionally, music of Rosa's country is not written. There is no sheet music in her music tradition. Musicians listen to others' music and memorize it. She said, “I grew up in that tradition.” It is an aural tradition. She also described how traditional music is taught. A student has to sit in front of a teacher, listen carefully to what a teacher demonstrates, and keep memorizing the music. However, Rosa adjusted her teaching

methods after she moved to the U.S. She allowed her students to record her music lessons to listen to later and sometimes wrote notation to show them for easier learning.

However, she emphasized that she still applied traditional methods. She encouraged her students to memorize music without seeing any notation. Therefore, she applied both traditional and adjusted methods to fit the needs of students.

Rosa was clearly aware of the benefits of teaching and how teaching other people also taught herself. When reflecting on this reciprocal nature, she said:

I always admire one thing in teaching. That you're not only teaching, you're learning also. Because one of the things, sometimes you have to simplify for your students and you always think technically and it's very difficult. So you try to find different routes to make them understand that thing. So, in that way you navigate on your own in different ways and then your vision expands. . . .

Teaching is teaching you something. When I see my students, "You should practice" and I'm listening to this thing, that it inspires me to me also, that tomorrow if I ask my student "Did you practice or not," first I should do my practice. There are many things. You know? Teaching? There are so many benefits of you see. It teaches you discipline, it teaches you, it teaches you what you are teaching them. You have to first practice. You have to be an example. . . . That's hard. That's a challenge. It should be like that, you know? (Rosa, personal communication, March 4, 2019)

Patrick

This was Patrick's second time staying in the U.S. He first came to the U.S. in 2012 to earn his master's degree in another state for two years. Patrick went back to his

country for two years and came back to the U.S. in 2016 to earn his doctorate. He had stayed in the U.S. for almost five years. Patrick was born and spent most of his life in country Z. Officially, there are about 120 ethnic groups in his country, and he was from one specific ethnic group amongst them all.

Patrick started to teach music even before he went to a music school. He acquired traditional music naturally by watching his parents play music, and he taught himself how to read Western notation and play Western instruments such as guitar and piano. Patrick taught music for about seven years in a small rural area of his country. After he finished his masters in the U.S., he went back to his country and taught music in a college for two years in a big urban city. He taught music in a group, an ensemble, a choir, or a class. (He has music teaching experiences both in a big urban city and in a small rural area). He taught drum ensemble (drum, dance, and percussion) at the university. Patrick also taught religious music at a local church for many years, which is in a community setting. The musical genres he taught in the church were religious indigenous music and contemporary music (popular band music) of the country. He mainly taught guitar and singing, and a little bit of piano. He did not have much experience in private lessons or individual lessons.

Most of Patrick's previous students were undergraduate students and adult learners, ranging from 14 to 40 years old. He did not have much teaching experience with children. When he taught at the college where he worked right before the second visit to the U.S., he had only one female student among nine students in his last class. He explained that demographic of students depends on who applied for the program of the college, and female students were usually fewer. The ethnicities of students vary since

they are from all different ethnic groups or tribes. Most of his current students in the U.S. were Caucasian Americans.

Patrick grew up in a musical family like Rosa did. However, in Patrick's case, it seemed like his musical background was not limited only to his family. He said:

I grew up in a musical family. My parents, both my parents, are traditional musicians. So they played folk, you know, indigenous musical instruments, they sang. So when I was growing up, the music in the community was part of natural life. And I love music. So I participate in traditional dances and events, all music was around. (Patrick, personal communication, March 4, 2019)

He talked about his musical parents, and then also mentioned the influence of his local community. He became very familiar with traditional music, instruments, and dance from his parents and the local community where he and his family belong. Growing up in such musical family and community helped him learn music traditions naturally.

Patrick explained how he began music teaching. One day, he was introduced to a local church. That was where he was exposed to Western music and his self-learning started. For example, he wanted to play the guitar and read Western music notation, so he started to teach himself how to do those things. Then, he got requests from many people in the church to teach them. They said, "Oh, you know how to read music. You must be a great musician. Help us do this. We have a new piano and a new guitar. We need somebody to teach us" (Patrick, personal communication, March 4, 2019). After many years of that experience, Patrick considered learning music formally or professionally rather than doing it informally. That was how he started to study music in

U.S. universities. Because his local church and community expected so much from him, he felt he was kind of cheating. He said,

I felt I am kind of cheating because I am not the professional musician. I need to be realistic, professional. I should know what I am really doing. Although I am trying to do, you know, to do the best I could do. But I think if I learn more, then I'll be comfortable to, to help them. (Patrick, personal communication, March 4, 2019)

When Patrick's students were learning songs, they would forget some parts. Some students sang completely differently, so he had them start all over again and corrected them. He was aware that "There is kind of creativity within the process because really you don't sing the same thing" (Patrick, personal communication, March 4, 2019). Depending on the groups of students, the music was performed differently, which may be kind of improvisational. When he taught choirs or ensembles, he rearranged music for many reasons. For example, the pitch range of songs was not appropriate for his students. If his ensemble did not own a certain instrument, then he substituted with other instruments. He adjusted music depending on groups and situations.

Further, Patrick explained his teaching philosophy that he is currently incorporating at the university setting teaching. When he was learning piano, his problem was playing the way it was written in the notation. Even though Patrick had the skills to do that, he did not want to because he thought playing the notation exactly was boring. He did not want to play the same music in the same way, but wanted to add something new as he felt the music. Playing the way it was written was just not him. He

thought that might be because of his musical background. He explained that his indigenous traditional music was very expressive and gave him more freedom.

That personality also applied to his teaching. He taught music in the way it was notated, but introduced it as a bridge or tool to create another music. Most of his classes included many practical activities. For example, he encouraged his students to use other languages or local languages for the lyrics of the music they were learning. Since they used different languages, for instance, the accent of the lyrics changed. Then, his students needed to adjust the tune along with the flow of the languages. If he taught a certain fact or topic, he introduced that not as an absolute truth, but as something to think about, and encouraged them to connect that to their prior knowledge or interests. He always expected his students to come up with their own understanding or their own version of music.

Juliet

Juliet was originally from country H where she was born and raised. In 1994, she moved to the U.S. and since then, she has lived here for the past 25 years. At the time of study, Juliet had lived in her original country and the U.S. for the same amount of time. Right before she came to the U.S., she lived in Japan for one year.

Juliet had one year of music teaching experience in her original country right after she graduated from her art college when she was 21 years old. Also, she used to teach private lessons since she was a music student. That started even before Juliet was 21. After she moved to the U.S., she has been continuously teaching music. In Minnesota, she started her music teaching in the basement of her house. She also taught her traditional music at a local center for the arts for two years. She used to do workshops

and lectures to promote her traditional music in the U.S. Currently, she taught as a professor at a college for the past 18 years. She mostly taught individual lessons and ensembles.

In terms of where Juliet has taught, she has experienced teaching music in the capital city of the country. According to her, the city is really big and the population of the city is 6,800,000. Contrarily, in Minnesota, she lived in a small suburb of Minneapolis.

She taught individual lessons, traditional music ensembles, and a world music ensemble at a college, along with many traditional instruments. In the world music ensemble class, Juliet also taught how to improvise with the traditional instruments. In relation to her traditional music and world music, she also taught a course about growing up cross culturally.

Juliet had teaching experience with young kids from 8 to 15 years old, people in their 30s and 40s, and elderly people like 72 years old. After she became a professor at the college, she only taught undergraduate students. There, Juliet had a mixed population of students including international and American students. A majority of her students are from the same country as her, some are from Asian countries, and some are Caucasian Americans. The ensemble classes tended to have more Asian students, while individual lessons have a mixed population. Juliet also described the unique situation with her music students. Since the college was a liberal arts school, none of her music students are solely majoring in music performance, but double majoring in music and another field.

Juliet never intended to become a musician even when she was young. Her mother forced her to learn music and practice for many hours everyday growing up. She

was often forced to practice eight hours a day. Due to the forceful hard training, even though she never wanted to, she became a professional musician at the age of 12 and started to travel to many places to perform.

Juliet had “a dream job.” She always wanted to be a teacher. Since all of her family members had jobs in education, such as a teacher or professor, she also wanted to be a teacher rather than a traveling musician. She explained her current teaching job.

She said:

My life is kind of pushed me be a performer for so many years. But, I always enjoy teaching because, for me, it’s because I never had a childhood. So, that’s why I love my students so much because I wanted to get that time I didn’t have it. So, that’s why, for me, teaching is not job for me. It’s passion. It makes me happy. I never thought teaching is a work for me. Teaching just is most wonderful thing for me. I love teaching. So, that’s why I teach music. That’s my dream job. Always. (Juliet, personal communication, March 6, 2019)

Juliet believed that music instruction was not just teaching music, but also teaching culture. Although one of Juliet’s biggest rewards from teaching was seeing her students improve. A more rewarding moment was when she got letters from them, saying, “You did not teach me music. You taught me a lifelong benefit for my whole life.” She also hoped that as a teacher she could “Hopefully I can become their parents to guide them or doing something for fun.” Her students sometimes called her “mommy,” which demonstrated the close relationship between her and her students (Juliet, personal communication, March 6, 2019).

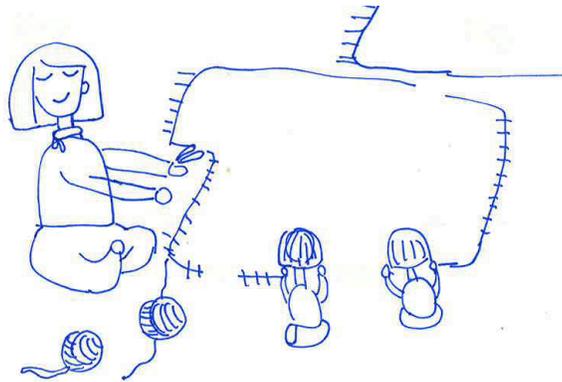
Juliet usually taught beginner students at the college where she worked. In the traditional setting of her original country, it would take approximately two years to master basic musical techniques. However, she did not teach in this traditional way in her current education setting because she thought there was not enough time for her students, who stay for only four years at the college, to spare two years practicing just basic skills. Then, they would graduate while feeling bored. This has been one of the reasons that she found her own ways of teaching traditional music within the current teaching context.

When teaching students folk songs, Juliet focused on students' musical expressions rather than techniques. While they were learning the musical expression, they could naturally acquire necessary techniques in that song. She explained, "I don't teach them to focus on the techniques, but focus on how they express their music, how they use the music as part of their identity." In addition, her teaching philosophy was straightforward with an obvious reason. Since Juliet was "a victim" from her mother's forceful teaching, she was completely against that style. Reversely, she said, "My teaching philosophy is to . . . have fun and enjoy first before you learn much!" (Juliet, personal communication, March 6, 2019)

Cultural Aspects of Music Transmission

In this section, the Twelve Continuum Transmission Framework is used in order to analyze culturally various aspects of participants' music teaching and learning. The analysis is based on the second interview transcripts from each participant, observations, and researcher memos regarding the first research question of this study, "What does the participants' music teaching consist of in terms of cultural aspects?" Realms of TCTF

that are used to analyze participants' perception of musical realities include issues of context, modes of transmission, dimensions of interaction, and approaches to cultural diversity. Additionally, each participant was compared to another participant when the comparison was needed in order to describe different aspects beyond the similarities between them.



Sara: Weaving the Rug Together

Issues of context.

Sara saw changes in traditional music as very positive. She thought that music should adapt according to the times because she expected traditional music to be enjoyable to people nowadays. Traditional music was something that people from old times (in Sara's words) used to like and people these days might not relate to that music. It might be even more difficult for people in different cultural contexts to enjoy past music from another culture. For example, when performing pure traditional music with Sara's original version of instrument G (12 strings) in the U.S., she felt that people were surprised, but did not know how to react or enjoy her music. She said, "It was like they don't know how to accept the music because it was unfamiliar to them" (Sara, personal communication, March 1, 2019). With those similar experiences, Sara came to think that people felt more comfortable listening to music if she made her music more familiar to

the audience. She noticed that U.S. audiences were more open to her performance with a new instrument G (25 strings), which she can play in a diatonic scale. Although new audiences might not have seen instrument G before, songs performed with the instrument might be familiar to them and provided a more comfortable, pleasant experience. During observations, she played the original instrument G and the new instrument G with piano, soprano, and flute. Her perception of change leaned toward constant flux.

Sara's music tradition, however, leaned toward static phenomenon. The musical tradition was originally improvisational, but currently, when it came to the quality of the performance, technique came to be considered as more important than creative aspects. Therefore, Sara played instrument G as written in notation. That was how she was taught, which she does not feel was creative.

Her perception of authenticity leaned toward new identity authenticity. In the U.S., Sara felt that she did not need to care much about authenticity as she did in her country where many traditional musicians obsess with authenticity and meddle in or evaluate what others are doing. Since she was free from those judgments, she said, "I tend to be more creative in the U.S." (Sara, personal communication, March 14, 2019).

Sara's critical approach to teaching also leaned toward new identity authenticity. During observations of her group lessons, she did not mention any behavioral conducts or attitudes. Sara did not show any intention to make her students reflect traditional culture. Additionally, she criticized traditional teaching where there was an emphasis on technique rather than creativity in music. In addition to that, Sara considered alternatives to Western notation in traditional music because learning Western notation in order to learn her traditional music was a big challenge for her U.S. students.

She taught music in a different place, time, and cultural context from the original, which leaned towards recontextualization on the TCTF continuum. Since moving to the U.S., she taught U.S. students, which she found were very different from experiences in her country. The largest difference was that most of her U.S. students cannot read Western staff notation except for two students who were born and spent their childhood in country C. Instrument G is usually taught by Western notation although it originally used to be taught by rote, memories, improvisation, or oral sound. All of her previous students in her country already learned how to read the staff notation before she met them, so notation was not a problem. So, for her U.S. students, she recorded her performances and shares them to help their learning. Additionally, language was another issue. When teaching a drum ensemble, Sara created short English sentences and used them as alternatives to oral sound in her language.

In addition to that, she became aware of different characteristics of U.S. students through experiencing her previous students, which changed her teaching approach. After that experience, Sara tried not to challenge her students too harshly, but rather looked for teaching methods that were more suitable for them. Additionally, her performance for U.S. audiences also leaned toward recontextualization.

Modes of transmission.

Sara's teaching lied around the middle of an analytic and holistic approach, but slightly leans toward holistic approach. I observed that her teaching balanced verbal expression and demonstration, which she later confirmed during interviews. Since Sara taught individual, private lessons, her teaching focused more on students' individual learning. Occasionally when she taught a drum ensemble at elementary schools, she

changed her curriculum depending on students' performance. Additionally, compared to formal education with a fixed curriculum and exams, her teaching leans toward intuitive progress. At first, she planned what she is going to teach, but sometimes she did not follow her lesson plan and improvised when she felt it necessary. Also, her students often learned by observing her demonstrations and copying them.

Depending on the types of instrument, her teaching process can be either notation based or sound based. Instrument G was taught by notation, and drum G by oral sound. When teaching young children drums, Sara sometimes used short English sentences instead of oral sounds in her native language.

In terms of value, Sara's teaching focused on more tangible aspects such as technique, which she believed should be acquired prior to pursuing intangible values such as expression and improvisation. She believed that expression and improvisation should be taught only for advanced level learners, which she did not have. Therefore, Sara currently only emphasized technique, but she hoped that she could teach intangible values in the future.

Dimensions of interaction.

Sara's teaching lied in the middle, but slightly leaned toward large power distance. In formal educational settings, a class with a large population of students usually has a large power distance between the teacher and the learner. In Sara's case, she normally decided what students would learn because she had sources for traditional music whereas her students did not. However, she invited her students to give input on song choices. Sara tended to teach pieces that her students recognized or were familiar with, which is a

holistic or intuitive teaching approach. However, because there were limited choices, in most cases, she suggested what songs they would learn.

For instrument choices, Sara's drum ensemble students could choose among four different instruments. However, students of instrument G had no other choice, but only instrument G. In other words, if people in Sara's local area wanted to learn traditional music from her country, instrument G was the only option for adult learners.

Her teaching leaned heavily toward individual central. Since she mostly taught private lessons of instrument G, individual achievement becomes important. I observed her group lesson with three adult learners and another group lesson with two. She said that performance as a group is important, but then, in order for the overall group to perform well, they all individually have to play well. So, even though she taught students as a group, her students were often asked to play individually in their group lessons, as well as play together as a group.

In occasional cases, Sara taught drum ensemble at U.S. elementary schools. The most recent class she taught had many kids. This made it difficult to figure out their individual performance, and she had to teach them to do a closing performance. So, in that case, Sara focused on group achievement rather than their individual achievement.

She perceived her music teaching as gender neutral, which means her music and instruments are open to any gender. Among her students of instrument G, however, 11 out of 13 students were female and only two were male. However, Sara explained that there was a certain gendered tendency when choosing instruments. For example, people of her country often thought that instrument G was for women. Male professional performers of instrument G also exist, but there were more female instrument G players

and men tended to play wind instruments. For drum ensemble, she indicated that she did not know why, but a lot of professional performers were male. She explained that men might have advantages of choosing wind instruments over other instruments because of, for example, their longer breath. Still, she explained that instruments are still open to any gender. Especially when it came to her private teaching, she welcomed any student.

Her teaching slightly leaned toward tolerating uncertainty. She had dual thinking regarding her tradition. Sara said that although the traditional music must be transmitted by itself, it should also be challenged at the same time so that people nowadays can relate to the music.

Sara perceived that her teaching includes short term and long term goals. Short term constitutes weekly assignments. She told her adult learners what songs they needed to practice and how to practice them. For example, she told them, “When you practice this, do the right hand part first, and then do the left hand part later” (Sara, personal communication, March 1, 2019). Long term was doing recitals twice a year. Every year, she arranged recitals in early June and late January. About three months before each recital, she started to discuss with her students what repertoire they would perform for their next recital, and made them practice those repertoires until the recital.

Approach to cultural diversity.

Sara described general music education of her country as multicultural. Her last residence in her country was almost 10 years ago. Around that time, she remembered that in her country, there were insufficient references to multicultural music. Sara was not sure about these days, but guesses recent national music textbooks may include more

multicultural music than 10 years ago because multiculturalism became one of the major social, educational issues in her country.

Her music tradition in her country might qualify as transcultural. She explained that there was a new genre created, which I translated to, “created traditional music” or “created instrument G pieces.” This referred to the music playing with a 25-string version of instrument G. She identified the music as a new musical genre. During observations, she played a 12-string version, which was the original, and a 25-string version of instrument G, which was created in the past 10 to 20 years. Around the time she was a college student, new versions of instrument G were developed. They were 21, 22, and 25 string versions. A big debate among schools surrounded the issue of what to choose between the three new versions. At the time, shortly after Sara graduated from college, orchestras started to use a 25-string version more often on the stage, which made that version standard until now.

In terms of her performance, it lied between intercultural and transcultural the same as traditional music in her country. During observations, she played instrument G with a Western vocal and instruments such as piano and flute. The mixing or fusion of her traditional music and Western musical elements would qualify as intercultural. Additionally, she played the new version of instrument G, which would qualify as transcultural.

Her music teaching lies between multicultural and intercultural, but leans more toward multicultural. She taught the original version of instrument G and other traditional drums from a single culture. However, the occasional inclusion of English songs such as Amazing Grace or Old MacDonald adds some intercultural aspects.

Issues of context

static tradition ←-----x-----→ constant flux

tradition as static phenomenon ←-----x-----→ tradition as a mechanism

reconstructed authenticity ←-----x-----→ new identity authenticity

original context ←-----x-----→ recontextualization

Modes of transmission

atomistic/analytic ←-----x-----→ holistic

notation-based (drum) ←-----x-----→ aural

notation-based (instrument G) ←-----x-----→ aural

tangible ←-----x-----→ intangible

Dimensions of interaction

large power distance ←-----x-----→ small power distance

individual central ←-----x-----→ collective central

strongly gendered ←-----x-----→ gender neutral

avoiding uncertainty ←-----x-----→ tolerating uncertainty

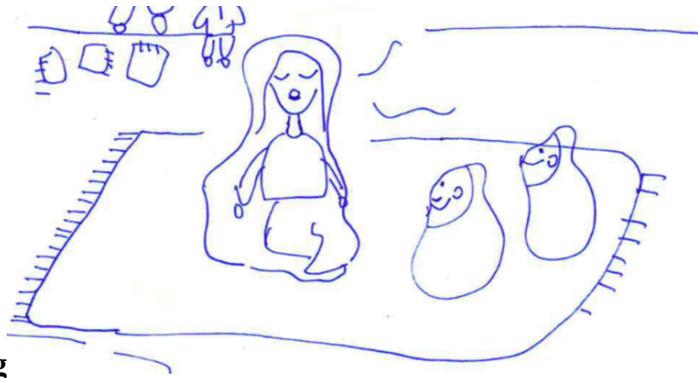
long-term orientation ←-----x-----→ short-term orientation

Approach to cultural diversity

monocultural ←-----|-----x-----|-----x-----→ transcultural

multicultural intercultural

Figure 2. TCTF Analysis of Sara's Musical Realities



Rosa: Making Music On the Rug

Issues of context.

Rosa perceived tradition from dual perspectives, which can be displayed on two separate continua. The first continuum is about the perception of change on her tradition, which shows static tradition on one side and constant flux on the other side. The second continuum presents where Rosa's perception lies between tradition as a static phenomenon and a mechanism. For the first continuum, her perception of change in her tradition leans toward static tradition. Rosa explicitly argued several times during interviews that her tradition should never be changed at all. She said:

There'll be evolvments always. You cannot do change any tradition. I don't believe completely in change. I believe in to evolve something, you know? Its main ingredients are there. There should be flow. So, it's interesting part that our music is, I mean, thousands of year old. Of course, there were influences from other cultures and everything, and it evolved, but it never changed. Its main ingredient never change. But, it got influenced from other cultures, of course, and with the time also. You know? It brings change, and which is not wrong. But, if you change completely, that's wrong. Evolvment is good. (Rosa, personal communication, March 4, 2019)

Rosa explained her conception of change and evolvment at the same time. That evolvment she talked about can be viewed as tradition as a mechanism on the second continuum. In Rosa's tradition of improvisation, the main ingredient she mentioned was a framework or skeleton in her expression, and evolvment refers to performers' own ideas or creativity. In other words, a performer builds up their own musical ideas and the ideas evolve based on the main ingredient of a music piece.

Among the four participants, Rosa and Patrick grew up in improvisational music traditions. Since their traditions heavily and naturally emphasized improvisation, both of their traditions lean toward tradition as a mechanism. However, there was a clear difference between the traditions of these two participants, and it may or may not transfer to the entire culture of each (Clifford, 1986). Unlike Rosa, Patrick viewed change as positive even though he limited that positivity. Moreover, he identified himself as an experimental teacher, which was the opposite of Rosa's statement. Although their musical traditions belonged to the same category as improvisation, they were certainly different in their perceptions of change in traditional music.

Rosa's perspective on authenticity existed on two parts of the continuum: One was for her teaching and pure traditional performance, and the other was for her collaborating performances. First, Rosa's teaching leaned toward reconstructed authenticity. She taught behavioral conducts. She said, "I ask my students to take off their shoes, sit down there... You cannot take your shoes on the stage. You cannot, uh, sit legs with the straight legs towards your teacher. So, I teach them tradition also" (Rosa, personal communication, March 4, 2019). She also taught traditional values,

which is further explained in modes of transmission, as well as culture, history, theory, weather, and clothes. She explained:

They should know about the culture. Also, they should know a little bit about the history as how my music was, how it traveled so many years without writing, and how it was without notation, how it could survive. What were the methods, what was the culture that time. So, I teach them those things. Theoretical parts. I . . . show them videos of the different parts of [my country] because [my country] is so diverse. Each state has their own food and different food, different culture, different outwear, clothes, and languages. There are 38 languages, different languages. So, I make them aware with that also. (Rosa, personal communication, March 4, 2019)

In terms of her traditional music performance, it also leaned toward reconstructed authenticity as her teaching does. Although she collaborated with musicians from other cultures, she emphasized that she did not play her traditional music and collaborative music at the same time. Rosa said, “Because the traditional, I don't want to break that. So, I keep them in separate places” (Rosa, personal communication, March 4, 2019).

However, when it came to collaborating with musicians from other cultures, Rosa leans toward new identity authenticity, not in a sense that she approached her tradition in a critical way, but in a different way from the tradition. I observed her performance with a U.S. guitarist and pianist. Rosa perceived a clear distinction between performance of traditional music and collaborative music. She said, “I don't do all these three [traditional music, light music, and fusion music] together” (Rosa, personal communication, March 4, 2019). Therefore, rather than combining two different aspects

and getting the average on the continuum, I gave them two separate placements to show that there is a clear distinction on the same continuum. But overall, more emphasis is on the first placement.

Although Rosa taught second generation students in the U.S., she tried to teach the original context of her music with traditional teaching methods. She incorporated some new teaching methods such as allowing her students to record lessons and giving them handouts. Still, Rosa put great emphasis on original context.

Modes of transmission.

Rosa's teaching leaned toward a holistic approach. Although it depended on the types of teaching, she mostly demonstrated rather than explaining verbally and focused on students' individual learning rather than following curriculum. In Rosa's previous teaching at universities and running workshops, she would rely more on verbal explanations and her preplanned curriculum. She said, "If I'm teaching in the setting of university or in any private institution, there are many students, then there's always a curriculum. Even if I go for a workshop, there'll be topics and everything. So, that'll be fixed" (Rosa, personal communication, March 4, 2019). However, she currently focused more on private lessons, and therefore, concentrated on demonstrations and her students' individual learning.

Her music tradition was heavily sound based and notation was not involved in her teaching process. Rosa's traditional music teaching and learning requires heavy demonstrations from her and engaged listening by learners. Rosa's teaching balanced tangible and intangible values. When teaching, she tried to cover all types of values, which she believed were interconnected. For tangible values, Rosa covered techniques,

repertoire, and theory. Her emphasis on theory varied depending on the type of teaching. For intangible values, she covered all three: expression, improvisation, and values. She explained:

Our music is improvised. All improvised. It's improvising and it's not written anywhere. If I sing the same composition, it will be different. But, the skeleton will be the . . . same, but we improvise around that. So, I teach them improvisations also, and values as well as that, how you should calm, how you should greet each other. What kind of, I mean, if you have to take care of your throat, what should you eat? What should you drink? You know? (Rosa, personal communication, March 4, 2019)

Dimensions of interaction.

Rosa's teaching leans toward large power distance. She mostly chose what her students needed to learn. Occasionally, when they requested music they want to learn, she decided whether the music was appropriate for them. Her teaching emphasized individual central learning. When students came in a group lesson, she still gave them time to practice on their own when she felt it was needed. She briefly answered that her music tradition was open to any gender, but did not elaborate. She had both male and female students. Based on Rosa's answer, I identified her teaching as gender neutral.

Her conception of music tradition presented dual perspectives on uncertainty, which is placed on each side of the continuum: avoiding uncertainty and tolerating uncertainty. Her strong negativity towards change in music tradition is identified as avoiding uncertainty. On the other hand, she viewed changes in teaching methods as positive. In addition, her positive perception of creativity, improvisation, and evolvment

was also shown during interviews, which was identified as tolerating uncertainty. She explicitly distinguished how she understood change and improvisation. She said:

No, my music shouldn't be changed at all! The traditional or classical music. It shouldn't be. No! No! It shouldn't be changed. . . . Improvisation is their own. I will teach them to the technique of improvisation. The technique of improvisation I have to teach. But they should, they start slowly learning on their own way to improvise that. Because there are techniques, you know, to improvise. Those techniques, you cannot change! Techniques to improvise!
(Rosa, personal communication, March 4, 2019).

Her conflicting perspective on change and improvisation also aligns with the analysis of static tradition and tradition as a mechanism.

Both Sara and Rosa valued teaching traditional music techniques, but there was a difference between how they saw the relationship between technique and improvisation. Sara emphasized that techniques should be acquired prior to learning improvisation and expression. In other words, students cannot be taught how to improvise and express emotions unless they master techniques. However, Rosa viewed technique and improvisation as interconnected. She taught techniques, so students could learn and improve their improvisation skills. Learning techniques itself could be viewed as part of improvisation. With techniques and improvisation, one does not come before another, but rather they go together.

In terms of Rosa's students' learning goals, performing on the stage once a year qualified as long term orientation. She did not give her students any assignments, but

instead a yearly chance to perform on the stage. She saw learning as a long life journey (in her expression, “a long life thing”). She said:

I just tell them our music is not like there is some courses like “After 28 classes, you'll be able to do this.” It's long life thing. So, if you have patience for 10 to 15 years, just come and learn. . . . don't have any crash course here. (Rosa, personal communication, March 4, 2019)

Approach to cultural diversity.

Depending on whom Rosa performed with, her performance qualified as intercultural as well as multicultural. She performed three different types of music: traditional classical, light, and fusion. During observations, she performed with another musician from her culture, and two other U.S. musicians. She played fusion music, which qualified as intercultural. In the time of interview, she was planning to perform a traditional concert, where she would play only pure North classical music. This qualified as multicultural, because as she stated that she did not play traditional, light, and fusion music together.

Issues of context

static tradition ←-----x-----→ constant flux

tradition as static phenomenon ←-----x-----→ tradition as a mechanism

reconstructed authenticity ←-----x-----x-----→ new identity authenticity

original context ←-----x-----→ recontextualization

Modes of transmission

atomistic/analytic ←-----x-----x-----→ holistic

notation-based ←-----x-----→ aural

tangible ←-----x-----→ intangible

Dimensions of interaction

large power distance ←-----x-----→ small power distance

individual central ←-----x-----→ collective central

strongly gendered ←-----x-----→ gender neutral

avoiding uncertainty ←-----x-----x-----→ tolerating uncertainty

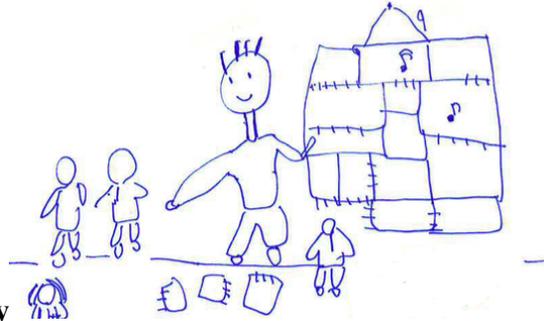
long-term orientation ←----x-----→ short-term orientation

Approach to cultural diversity

monocultural ←-----x-----x-----→ transcultural

multicultural intercultural

Figure 3. TCTF Analysis of Rosa's Musical Realities



Patrick: The Creative Arts Quilt On Display

Issues of context.

Patrick's perception of tradition lied in the middle, but slightly leaned toward constant flux. He considered changes, innovation, and negotiation in traditional music as positive, but there were limits. Patrick said, "I am okay to any compromise or any manipulation of the original tune as long as the idea is not to claim the authenticity, but to claim the inspiration" (Patrick, personal communication, March 4, 2019). Also, his music tradition was always improvised, which qualified as tradition as a mechanism.

Patrick's perception of authentic music leaned toward reconstructed authenticity, but his perception of inspired music leaned toward new identity authenticity. When claiming authenticity, teaching and learning the music needed to be close to the original. When claiming only inspiration, he approached the music in a flexible way especially when composing. He said:

If we are learning this music tradition from this tribe or this ethnic group, I want us to learn as much as close as we can to the original. But if we say we want to be inspired by this music and make our own music, I am free. (Patrick, personal communication, March 4, 2019)

Patrick's original goal was to try to teach in a similar context to the original, but his reality leaned toward recontextualization. He expressed his concern that the goal of current world music education was aiming for the impossible. According to him, people tried to learn music from other cultures as if they were from that culture, but learning or teaching music from another culture as a non-native person itself shifts its context. Patrick explained there was no way that that could be authentic. It was their rendition or arrangement of music influenced by non-native cultural perspectives. He said, "It will be my rendition of, my arrangement of that original piece. I'll try to be as original as I can, but it will not be the same" because it occurs in a different place, time, and cultural context with different people. (Patrick, personal communication, March 4, 2019)

Both Rosa's and Patrick's music traditions were all improvised, which qualified their traditions as *tradition as a mechanism*. However, their perceptions of change in traditional music were distinct. Rosa's negative response to changes in traditional music sat toward static tradition, and Patrick's positive response toward constant flux, but with limitation.

Modes of transmission.

Patrick's musical realities leaned toward holistic approach. He used more demonstration. Since his students did not read music, he had to demonstrate every part so that they could copy him. Patrick explained:

I will have to teach, if it's a choir, "Sopranos? You sing this. Altos? You sing this. Tenors? Bass?" If it has some guitars and keyboards, the band, I teach one by one. "Okay, Solo! You play this. Rhythm? You play this. Bass? This and that." So, I have to have everything in me to teach because they do not read

music. . . . I can't give them the music score and say, "Go!" I have to teach one by one. (Patrick, personal communication, March 4, 2019)

Even though he taught in groups including choir, ensemble, and undergraduate courses and did not teach many individual lessons, he still gave individual guidance. Patrick identified himself as “a very flexible teacher.” He planned curriculum, but did not follow it exactly. While he observed how each individual student in the group was playing and responding to his teaching, he made adjustments to his approach. He said, “I might go back to adjust curriculum somehow to some things like, ‘Oh, this is not working. I'll take this out.’ Or, ‘Add this’” (Patrick, personal communication, March 4, 2019). Depending on the performance of individual students, he constantly changed his plan to focus on their individual learning.

Depending on the type of teaching, he shows either intuitive or conscious aspects. His teaching in college settings incorporated more conscious aspects of a student's learning progress. For instance, at the college level, the course syllabus was designed to progress the curriculum from simple to complicated. However, his group teaching, including his local church in his country, leaned toward more intuitive progress. In his tradition, music was all improvised and taught by demonstration without notation. During improvisational learning, repeated processes of remembering and forgetting naturally occur. Memorized parts become more familiar than the forgotten parts. Therefore, in the process of learning the forgotten parts, learning shifts from the more familiar to less familiar, which defines intuitive learning progress.

Patrick's students did not read music, so he had to demonstrate one by one to make them learn the tune and memorize it. Therefore, his teaching leaned heavily toward

sound based. In addition, his teaching leaned toward intangible. He mentioned that his music tradition was very expressive. In his teaching, he prioritized expression among values of two sets: tangible (technique, repertoire, and theory) and intangible (expression, improvisation, and values). His emphasis on expression aligned with values because “If . . . the text has some meaning, we can talk about the meaning and how to express the meaning by knowing the value of the text.” He secondly prioritized techniques, but not much of repertoire and theory, and his music tradition was all improvised. Patrick described, although they do not intend to and might not be aware of, they always “find themselves improvising.” Improvisation was a natural phenomenon to them. He explained, “You don’t teach them really to improvise. They find themselves improvising because in everything that they do, they will improvise somehow.” In that sense, improvisation does not need to be prioritized at all because their music itself is improvisation. (Patrick, personal communication, March 4, 2019)

Dimensions of interaction.

Patrick’s teaching leaned toward a large power distance. He chose what to teach, and he found that both U.S. students and students in his country did not request pieces that they wanted to learn. They have a passive attitude toward learning, and he criticized that the current “system of education has taken away part of, you know, most of the students’ authority” (Patrick, personal communication, March 4, 2019). In his U.S. class, he asked his students what they want to learn and invited them to edit or develop his syllabus at the first week of every semester. But, normally they did not come up with their own ideas, but just agreed to his plan passively. In his country, the students might

come up with some of their own ideas, but still, depending on situation, their ideas are minimal.

In spite of students' lack of authority in interactions with him, he tried to focus on their individual learning. In other words, even though he taught groups such as choir, ensemble, and college courses, he considered students' individual central learning to be more important than collective central learning.

When it came to Western instruments such as piano and guitar, he did not associate them with specific genders, although most of his guitar students were male. However, he viewed traditions as strongly gendered. In his tradition, some instruments, melodies, or techniques were attached to values. For example, he explained, "You cannot just give an instrument to student. If you give an instrument that is originally for female, for women to a male student, it's like insulting" (Patrick, personal communication, March 4, 2019).

In terms of uncertainty continuum, his teaching leaned toward tolerating uncertainty. It was mentioned previously that he identified himself as "a very flexible teacher." Similarly, he identified himself as "more experimental." Rather than presenting music he taught as unchallenged or absolute, he approached it in his experimental way. He "sneaks in" his ideas into college curriculum, classical repertoire, and rewrote and changed them. Although he was aware that his experiments might annoy some people, he explained his mindset: "I don't take classical music as the holy absolute music. It doesn't. It's not that deep to me" (Patrick, personal communication, March 4, 2019). His statement about his experimental characteristic also aligned with the analysis of his tradition as constant flux.

His teaching goals can be clearly analyzed as short-term orientation. He also identified himself by saying, "I am a, I will say minimalist. I do minimal teaching." He explained further:

Even if we are learning something simple like a scale, I want it to be meaningful by itself. I don't want to learn a scale that is not, you know, c scale that has no connection with anything. So, we can do many things with the scale to make it more meaningful to students and keep adding, adding, adding. But each session, I want it to be more complete in it's own part. That's what I approach. (Patrick, personal communication, March 4, 2019)

Approach to cultural diversity.

Patrick's approach to cultural diversity slightly leaned toward transcultural but qualified more as intercultural. His personal musical activities, including composing, lay between intercultural and transcultural. Even though he perceived that fusion was not encouraged in school settings, he personally liked to compose fusion music, which qualified as intercultural. He also fused music with characteristics from other cultures, which qualified as transcultural. For example, he said:

I have composed the music that sounds like Latin music. It's not Latin, but I used . . . Latin inspiration. So, if you listen, you hear progressions, chord progressions, and then the beat is more Latin. But, it's not a Latin music. It's not any. I have the feeling of Latin music, but I cannot refer to any specific Latin piece that I took the inspiration. It's just the big picture of, "Okay! I want to sound here like, you know, that." If I'm doing maybe Indian music, I cannot hear some, you know, Bollywood singing in my head, kind of in general and compose something that

sounds like Bollywood. But, it's not Bollywood. So, I will say that is, it's not fusion. It's more of fused characteristics. (Patrick, personal communication, March 4, 2019)

Additionally, he identified the university where he taught in his country as multicultural. Based on the curriculum and what the university was doing, he observed a single musical culture dominating other music traditions, although there was an awareness of multiple music cultures. The university only encouraged pure authentic music.



Juliet: Wraps Herself in the Creative Arts Quilt

Juliet's traditional cultural influence and new U.S. cultural identity produced dual perspectives on music teaching and learning. The dual ways of thinking coexisted in her perception of many aspects of music teaching and learning, and therefore earned two placements on most of the TCTF continua. In terms of her dual perspectives, she explained about herself, saying, "I'm very different," "That's just me," and "That's what I do" (Juliet, personal communication, March 6, 2019). She constantly switched between two opposite mindsets, where she explicitly distinguished between them. During interviews, she continuously kept going back and forth to describe two different aspects of her music teaching and performing, and therefore analysis of her musical reality also explained those two interchangeably. Although having two opposite perceptions of the same aspects of music teaching and learning simultaneously might seem ironic, that was how she perceived her musical realities as an international music teacher.

Issues of context.

In the realm of issues of context, Juliet's perception of tradition, authenticity, and context earned two placements on opposite sides of three continua. Her first perception

of changes in traditional music leaned toward static tradition. Her perception became clear after she moved to the U.S. She said:

In [her country], I wanted everything to change. Because I thought, you know, “[It] is so old.” I was young. I was thinking, “I want to, maybe, I want to play guitar. Maybe I want to play rock & roll.” But, after I came to America, I realized really the most amazing music is the traditional. You know what I'm talking about? It's the traditional pure music. I'm absolutely, from my heart, I have the passion. . . . When I came to America, I realized that if I wanted to represent a traditional music, I want to be very pure. Like my teacher taught me how to do it. I don't want to change much. I want to respect exactly how my teacher taught. (Juliet, personal communication, March 6, 2019)

Also, she mentioned, “I'm against the people who change the tradition” (Juliet, personal communication, March 6, 2019).

On the other hand, her second perception leaned toward constant flux. She taught and played not only pure traditional music, but also slightly altered traditional and global music or collaborative music. Her music teaching embraced new influences from other cultures.

Although both Rosa and Juliet played collaborative music or fusion music, which qualified them as intercultural, only Juliet's perception of tradition qualified as constant flux because Juliet had a different reason for playing collaborative music. While Rosa perceived fusion music in its own separate context from traditional music, Juliet perceived it as a bridge to traditional music. She was aware that “Not many people [in the U.S.] can accept that pure traditional because they will probably think ‘It's bored,’ or

‘What’s the music? I don’t understand.’” Therefore, Juliet tries to reach out to people in the U.S., attract them with fusion music, and made them interested in her traditional music. She expected people to react and say, for example, “She played the jazz! That was so fun. I wonder what’s the traditional sounds like,” and then introduce her music, “Hey! Here’s my traditional music” (Juliet, personal communication, March 6, 2019).

Her music tradition leaned toward tradition as static phenomenon, while her improvisational, collaborative music leaned toward tradition as a mechanism. Her traditional music was performed as notated without improvisational aspects. Meanwhile, in her global ensemble, she taught how to improvise with traditional instruments. Also, through collaborative music performances, she had chances to work with improvisational musicians, which was a challenge for her, but helped her learn and improve her improvisation. She described this process as, “I will use a basic foundation of a traditional music, but I will create my own” (Juliet, personal communication, March 6, 2019).

Juliet’s perceptions of authenticity leaned toward both sides of the continuum: reconstructed authenticity and new identity authenticity. She described authenticity as follows:

Because that you already changed that, you cannot say, "That's pure music." Like [a name of a specific musical style] we did on Sunday. I told people “We're not playing [the musical style]. We're playing the music from [the musical style]” because we didn't use their music instrumentation. We didn't play exactly they do. I don't want some people to say, "Oh, that's [the musical style]." That's called misleading. . . . Especially as a native [an adjective form of her country] musician,

I want to be pure. I represent here as a pure traditional music. (Juliet, personal communication, March 6, 2019)

Explaining Juliet's concept of misleading, she stated that only music with original instrumentation, and playing it as exactly as the original, qualified as authentic.

However, she acknowledged that "We're playing the music from [the specific musical style]," which means, in the case above, she and her students did not play the authentic music, but slightly altered authentic music. They approached their traditional music in a new and different way through their performances, music teaching, and learning, which qualifies as new identity authenticity.

Her teaching at the U.S. college, where she has worked for the past 18 years, leaned toward recontextualization. Even though she was trained in her home country, she varies her teaching approach in the U.S., adjusting to a different place, time, and cultural context. She taught students with different cultural backgrounds in various ways. She explained that the most significant difference was that she composed or rearranged traditional pieces that adjusted to each student's musical abilities. Every term, depending on who registered for her class and their musical abilities, she composed and rearranged traditional music.

Modes of transmission.

Her teaching leaned toward holistic approach. Mostly, she demonstrated, sang along with, or accompanied her students. She sometimes got comments from her students, saying, "Oh, can you sing with me? Every time you sing, my music is so good. Then, when you stop singing, I can't get it" (Juliet, personal communication, March 6, 2019).

Also, her teaching emphasized students' individual learning. Since every student had different skills or talents, depending on how they were doing, she responded differently. She said, "If they are very good, like they are learning so fast, I'll make faster. I'll make more. But, if they're so struggle, I will take time with them until they comfortable" (Juliet, personal communication, March 6, 2019). She likened herself to a toothpaste pusher. If each individual student is toothpaste, she, as a toothpaste pusher, made sure each individual student did their best until nothing was left. Additionally, her teaching seemed to incorporate some conscious aspects of students' learning progress, which advanced from simple to complicated.

Her teaching included both notation based and aural based learning. Her music tradition was notated using a simplified notation from her tradition. She was against using the Western notation when teaching traditional music, which she explained below:

Because of five pentatonic scale, if I use a Western score, sometimes it's not the exactly same feeling. Doesn't feel right. Somebody gave me a very good example. It's like you're eating a [her country's] dumpling [and] drink coffee. I thought that was really cute example. You don't really. If you eat dumpling, you drink a tea, right? You don't drink a coffee with [her country's] dumpling. That doesn't make sense. . . . If you're learning [her country's] traditional, you should know how to read this score. (Juliet, personal communication, March 6, 2019)

In addition to her notation based teaching, as mentioned previously, during most of her lessons, she demonstrated a lot by playing the music, accompanying, or singing along with her students, and therefore her teaching was heavily sound based.

Since her teaching included heavy use of both notation and sound at the same time, I placed it on both sides of the continuum instead of combining, averaging, and placing it in the middle. In Juliet's case, her students were always given both notation and sound based learning together.

Her teaching leaned toward intangible. She emphasized musical expression from the heart. She criticized people who had beautiful techniques, but did not have passion in their heart. She compared them to a machine. She said:

I tell all my students. If they made a mistake, "It's not important. Just go on. But, your music cannot stop". . . . I don't mind if they are not perfect. If they can express their feeling, if they can tell the stories through the music, I'm totally fine.
(Juliet, personal communication, March 6, 2019)

Dimensions of interaction.

Her teaching slightly leaned toward a small power distance. She and her students talked together to decide what instruments and music pieces students would learn. Since Juliet taught many traditional instruments and music songs, her students were provided with many options to choose from.

Her teaching leaned more toward individual central than collective central. Besides individual lessons, even in her ensembles, each ensemble consisted of students with various levels, which made her focus on each individual.

The past tradition of her music leans toward strongly gendered, but her current teaching leans toward gender neutral. She did not limit any instruments or pieces based on gender. Although in the music tradition's past, there were gendered tendencies, for example, traditional flute was originally for boys.

Her perception of traditional music leaned more toward avoiding uncertainty, while her teaching leaned more toward tolerating uncertainty. She did not want to challenge traditional music. In other words, she wanted to present them as unchallenged or absolute. She said, "If this repertoire has been thousands of years, I don't want to change it. . . . I'm very kind of conservative for that" (Juliet, personal communication, March 6, 2019). This also aligned with analysis as static tradition. However, in the meantime, the musical reality of her teaching tolerated uncertainty in terms of musical genres, teaching methods, cultural context, and types of performance.

Her teaching leaned toward short-term orientation. The college she worked at follows a trimester system, which means she taught three terms a year and each term is nine weeks long. At the end of each term, students who enrolled her class got together in a concert hall or room to do individual performances on the stage. She mentioned that long-term orientation learning did not work for her specific teaching setting.

Approach to cultural diversity.

Juliet's approach to cultural diversity qualified as intercultural with some transcultural aspects. Although one side of her perception of traditional music qualified as multicultural, the other side of her perception of musical realities, what and how she taught and performed, definitely qualified as intercultural. She expressed her passion about fusion music. She said:

I do that all the time. That's my passion! Really! If somebody says, "You cannot mix it." That will make me mad because . . . I want reach out. I want to mix because at today's society, we are multi-diversity, multi-culture, multi-community. . . . everything's together. So, we cannot just limit the one to one.

Then, you cannot reach to high, to far. So, for me, collaboration really brought me so much. (Juliet, personal communication, March 6, 2019)

Additionally, she had her own definition of collaboration or fusion music. She took musical elements of patterns from other cultures, but played traditional instruments using traditional techniques. Furthermore, she described fusion music at a deeper level and identified her recent collaboration concert as new world music, which added some transcultural aspects to her musical realities.

Cultural Qualities in the Conception of Creativity

This analysis is based on the third interview transcripts from each participant, observation memos, and researcher memos regarding the second research question of this study: “How do the participants conceive of creativity in regards to cultural aspects?” The analysis is written in the order of interview questions. Each participant described their perceptions in distinctive ways with their unique expressions, and therefore this analysis is heavily based on each participant’s own unique words, which is a common characteristics of phenomenological studies. A table presenting participants’ conception of creativity is displayed at the end of each participant’s description. The following table demonstrates cultural qualities found in their conception of creativity. The left side of tables shows characteristics that each participant perceived as not creative, and the right side shows those that they perceived as creative. When they described one of the aspects of creativity, but did not mention the counter aspects, I leave it blank.

Sara: Intercultural Notation-based

Impression, definition, and changes (Question 3.1 - 3.4 & 3.9).

Sara first learned about the concept of creativity in her country, although she did not remember when or how. When she was studying music in the U.S., she more often heard the term creativity being used. She considered improvisation the same as creativity, which qualified as intangible and aural of TCTF. Although how the term was being used in the U.S. also influenced her conception of creativity, her opinion that she had stuck to in her country was that techniques should be acquired prior to pursuing creativity in music, which belongs to tangible aspects of TCTF.

She formerly considered the concept of creativity too difficult because improvisation in her music tradition had been considered a mastered skill. It was subjected to high standards of evaluation, and often criticized over the lack of authenticity, which shows the aspects of reconstructed authenticity mentioned in TCTF. Performing improvisation or creative music was not easily approachable.

However, her conception of creativity changed since coming to the U.S. She stated that her conception of creativity broadened, and she felt more comfortable about it. She felt that U.S. people did not know much about her traditional music, which made her care less about authenticity. She also found out that the U.S. had a more encouraging environment, and therefore, she tended to be more creative. Caring less about authenticity and encouraging environment influenced her approach to traditional music in untraditional ways, which qualifies as new identity authenticity.

She considered composing and collaborative music projects as creative. Sara, however, saw people who play music only as it is notated and stick to one way of playing it, as not creative. With the TCTF lens, a collaboration with musicians from other cultures qualified as intercultural and sticking to notation and one way of playing it falls as notation-based, avoiding uncertainty, and reconstructed authenticity in TCTF.

Opportunities, skills, and feeling creative (Question 3.5 - 3.8).

Sara believed that teaching U.S. challenging students improved her creativity. For example, she explained that she had to “rack her brain” to come up with different teaching skills to instruct elementary kids in a drum ensemble. With the TCTF lens, teaching students within a different cultural context qualifies as recontextualization, and

teaching traditional music in a different way qualifies as new identity authenticity and tolerating uncertainty.

She feels not creative about her usual performance of regular, fixed repertoire, which qualifies as avoiding uncertainty of TCTF. However, she perceived her recent recorded album as very unique and creative because it included collaboration with a Western vocalist and her performance of a newly developed instrument. She considered her collaborative album more audience-friendly and creative compared to traditional songs that she perceives as out of date. With the TCTF lens, Sara's collaboration with a Western musician qualifies as intercultural, and her performance of a new instrument qualifies as transcultural. Also, the audience-friendly aspect qualifies as recontextualization, while her perception of traditional songs as out of date qualifies as original context.

She wished she learned piano accompaniments for her creativity. She gave examples such as instant key changes, which she differentiated from reading music as notated. Learning only a Western piano without collaborating qualifies as multicultural in TCTF. Learning piano accompaniment that involves, according to her description, an improvisational aspect qualifies as intangible and aural while reading music as notated qualifies as notation-based.

In terms of feeling herself creative, this happened when Sara taught young children a drum ensemble and had to find ways to make them understand and follow along easily. On the other hand, she did not feel creative when she only played as written on notation.

Ideal, motivation, and value (Question 3.10 - 3.12).

Sara has been planning to have her U.S students rewrite the chant of a traditional song from her country of origin. The original chant of the song was written in her native language, but she hoped that she would let her students use their language (e.g., English) when rewriting the chant. Teaching traditional music to U.S. students and letting them use their language in music qualify as recontextualization and new identity authenticity while sticking only to the native language of the music qualifies as reconstructed authenticity. Also, giving students space to create their own work qualifies as a small power distance of TCTF.

Sara envisioned that the most creative version of her traditional music was one that “sounds good,” rather than music that was irrelevant to people nowadays. With the TCTF lens, recreating traditional music into one that people currently relate to or “sounds good” qualifies as recontextualization while Sara’ perception regarding the original music being irrelevant to people these days qualifies as original context.

She was motivated to keep teaching and performing because she liked traditional music and wanted it to become more well-known and loved by others. Also, Sara believed that music should be close to, and become a large part of, people’s lives. In order to make that happen, creativity should be emphasized in music. She mentioned that if regular repertoire is taught only in a conventional, unchallenged, or fixed way, despite how much a musician expresses the music, the expression eventually delivers a composer’s emotions rather than the musician’s emotions. In other words, she perceived expression within composers’ intention as not creative. From the TCTF perspective, her belief that music becomes a part of people’s lives and her focus on musicians qualify

respectively as recontextualization and new identity authenticity, whereas the focus on composers qualifies as original context and reconstructed authenticity. Furthermore, the regular repertoire in an unchallenged way qualifies as avoiding uncertainty.

She wondered whether people in her country today might not perceive creativity the way she did. It is because, first, she thought that 10 years of residence in the U.S. had influenced her thoughts on music. Secondly, although it had been a decade since she moved out her country, she believed that many people in her country still thought that the quality (e.g., technique-based) of a performance was the most important aspect, over others including creativity.

Not Creative	←—————→	Creative
		Improvisation
		Technique-based
Evaluation & authenticity		Encouragement & less authenticity
Playing as notated & playing in only one way		Composing & collaborating Teaching challenging students & different teaching skills
Regular repertoire & playing as notated		Collaboration & new instrument
Out of date		Audience-friendly
Reading notation and playing as notated		Learning piano accompaniment
Native language of the music		Students' language
		Have her students create
Remote and irrelevant		Sounds good
Composers' emotions		Musicians' emotions & close to people's lives
Regular repertoire only in a conventional way		

Table 3. Sara's Perception of Creativity

In sum, from the TCTF perspective, aspects that Sara conceived as creative fall under new identity authenticity, recontextualization, aural, intangible, tangible, small power distance, tolerating uncertainty, multicultural, intercultural, and transcultural. On the other hand, parts that she conceived as not creative fall under reconstructed authenticity, original context, notation-based, and avoiding uncertainty.

Not creative	←—————→	Creative
Issues of context		
Reconstructed authenticity Original context		New identity authenticity Recontextualization
Modes of transmission		
Notation-based		Aural Intangible Tangible
Dimensions of interaction		
Avoiding uncertainty		Small power distance Tolerating uncertainty
Approach to cultural diversity		
		Multicultural Intercultural Transcultural

Table 4. Sara’s Perception of Creativity on TCTF

Rosa: Everyday Improviser

Impression, definition, and changes (Question 3.1 - 3.4 & 3.9).

Rosa heard about the concept of creativity at very young age (eight or nine) when her father taught his students vocal music at home. When her father explained creativity to his students, she would “snoop around” and listen. Creativity was a necessary part of Rosa’s music tradition because it is all improvised, which qualifies as intangible and aural in TCTF.

Rosa explained that she had many years of training--practice in listening and copying music of her teachers and many recordings from a very young age. She finally started to feel that her own style of creativity was emerging at the age of 24 or 25. With the TCTF lens, Rosa's long period of training qualifies as long-term orientation.

She believed that each musician should present music in his or her own ways. A musician should add newness beyond whatever is taught. In other words, a musician's personality must be mixed well with the music and the music should be the musician's own version that reflects his or her personality (in her expression, "gel with musicians' personality") rather than playing exactly the same as recordings (in her expression, "another CD is playing"). The personalization of traditional music is new identity authenticity while sounding like a recording is reconstructed authenticity.

Rosa described two types of creative musicians or artists. One was a person who can compose a completely new song, write poetry, or perform other artistic forms. The other improvised music that was taught, which is intangible and aural according to TCTF.

Her conception of creativity expanded after she left her country of origin. She felt that U.S. people are more curious about other cultural music and want to learn the music, and therefore, she had more exposure and a desire to learn other cultures as well. From the perspective of TCTF, learning other cultures, but not necessarily mixing them with one's own music tradition, like Rosa did, qualifies as multicultural.

Rosa perceived memorizing recordings and performing as not creative, which qualified as reconstructed authenticity and tradition as a static phenomenon. However, only music with musicians' own efforts or stamps was considered creative to her, which is new identity authenticity.

Opportunities, skills, and feeling creative (Question 3.5 - 3.8).

Rosa explained experiences that developed her creativity. From her father and older brother who were vocal teachers, she learned teaching skills that she deploys on her students. Rosa's father was also a composer in a theater, so she learned how to write music for plays. When he was performing on the stage, she also used to accompany him.

Rosa wished she learned Western classic vocal techniques to add to her creativity. She was also interested in learning more about world music. Additionally, she mentioned that if she could go back 20 years, she would start practicing voice all over again since music to her is like an ocean where there is much more to learn. Rosa's desire to learn Western music and world music qualified as multicultural.

Her feelings of creative grew when she was a second year master's student at the age of 24 or 25. Then, she felt, "Yeah! Now, I can! I'm presenting my thoughts. ... Now, it's, my style is coming out" (Rosa, personal communication, March 11, 2019). From the TCTF perspective, developing her own style of creativity qualifies as new identity authenticity.

Rosa believed that a musician's creativity is slowly evolving every day. The more she learned or practiced, the more her creativity improved. There was no end to improving creativity, but rather it was a life-long progress. She likened the slow improvement of musicians to a snail. She said:

Improvement of the artists, I would say it's like the snail, you know? . . . It walks so slow. I read somewhere. It's not my thought. But, I was so impressed that artists' creativity or his growth is like a walking snail is walking. It's so slow. You can't see that. And everyday it's happening. So, it's long life thing. As long

as I live, I will keep adding in creativity. But, if you say, "It will end one day," [I will say] "No, I think in next life again." (Rosa, personal communication, March 11, 2019)

Rosa's explanation about musicians' slow improvement and life-long learning qualifies as long-term orientation of TCTF.

Ideal, motivation, and value (Question 3.10 - 3.12).

The best creative music teaching that Rosa dreamt about was living with her students for about two months at her home and waking up early every morning to practice together. This live-in apprenticeship approach was originally part of the music tradition of her country. She emphasized that her music tradition was strongly based on teacher and disciple association, which is a small power distance from the TCTF lens.

Her motivation to teach and perform music was that, first, she liked her traditional music and wanted to spread it. Second, U.S. people inspired her because they seemed so keen to learn other cultures. Third, because teaching required for her to look for various instruction methods for each student's need, by doing that, she also learned.

Rosa highly valued creativity in arts. For her, arts without any creative aspect was just a reproduction, which qualifies as reconstructed authenticity and tradition as a static phenomenon on the TCTF's continuum. She wholeheartedly believed that creativity should be an essential part of any arts. Rosa also trusted that her father and brother would likely think the same way since they taught her.

Not creative	←—————→	Creative
Issues of context		
Tradition as a static phenomenon		New identity authenticity
Reconstructed authenticity		
Modes of transmission		
		Aural Intangible
Dimensions of interaction		
		Small power distance Long-term orientation
Approach to cultural diversity		
		Multicultural

Table 6. Rosa's Perception of Creativity on TCTF

Patrick: Bi-Musical Experimentalist

Impression, definition, and changes (Question 3.1 - 3.4 & 3.9).

Patrick always used his creativity when playing music, composing, and teaching. He did not remember when he first learned the term “creativity,” but it is a natural part of his music tradition because it is always improvised, intangible and aural in the TCTF. His conception of creativity became more concrete after understanding how creativity was discussed and addressed in U.S. universities' music classes, which surprised him because it was so different from the way it was in his country. Patrick explained how creativity is handled within the music tradition of his country. According to him, people in his country neither talked about improvisation and creativity nor taught it. This is because, as he described, people in his tradition already grew up improvising, and therefore, they naturally improvised without learning it. His enculturation in improvisation represents tradition as a mechanism.

For creativity, listening to music and memorizing it at the same time were also another natural part of his tradition. In other words, people there grew up developing

memorization skills while listening to music. Therefore, he explained that the concepts such as creativity, improvisation, and memorizing while listening were not new at all. Under the TCTF lens, memorizing while listening qualifies as sound-based (or aural) while reading music qualifies as notation-based.

Patrick considered someone who learns music and personalizes it to be creative. He said:

If somebody is creative, for me, he will take the music and own it, make it his own, and then interpret or add more his elements into it. So, it's not really the original music, but it's music with some of expressions, some of his personal elements, personal expression that he wants to express. (Patrick, personal communication, March 11, 2019)

Adding personal elements or expression in music is, according to TCTF, new identity authenticity while the original music itself is reconstructed authenticity.

An experience of teaching his traditional music in U.S. classrooms changed his way of creating music. Patrick taught children songs from his country in U.S. classrooms when he was in another state during his first visit to the U.S. (before he came to Minnesota). From that experience, he realized that although he tried to teach the songs in U.S. classes as authentically as possible, the music in those classes would never be authentic. He came to think that his teaching goal should be to have students experience other music rather than teaching them how to play the music authentically. With the TCTF lens, providing students a musical experience and letting them create their own versions of music qualifies as new identity authenticity while trying to teach music as authentically as possible qualifies as reconstructed authenticity. After that experience, he

became interested in exploring other music and experimenting with it, which he did not think much about when he was in his country. Patrick mentioned that he was currently interested in how to create a hybridity of creativity, which is about mixing music from two different cultures and qualifies as intercultural of TCTF.

When Patrick taught music, he did not want his students to repeat the same examples the way he taught them, which he perceived as not creative at all. He stated:

If I teach them [his current students] something and I give them a question to answer and they summarize my notes, I'll not be happy. It's like I want your language. I want their, I want the ownership of their ideas. So, I want them to use my lecture or my examples as examples, not as the truth to be recited back.

(Patrick, personal communication, March 11, 2019)

With the TCTF lens, following exactly the way a lesson is taught reflects teachers' strong authority, which qualified as a large power distance. On the other hand, giving students the ownership of ideas that are taught qualified as a small power distance. In terms of performance, playing the same piece in the same way as others was also considered boring according to Patrick, which qualified as tradition as a static phenomenon. Instead, he wanted something extra or new for each different musician.

Opportunities, skills, and feeling creative (Question 3.5 - 3.8).

In terms of improvement of creativity, Patrick had opportunities to compose three pieces of fusion music. Some groups wanted him to compose music that sounded like music from his country, but with Western instrumentation. He also received other offers from people who wanted to commission him to compose fusion music although he did

not accept for lack of time. With the TCTF perspective, mixing musical aspects from two or more cultures qualifies as intercultural.

Patrick said that he wished he knew what to and what not to compose with respective Western instruments. For example, he composed for oboe, but since he did not play the instrument, he did not know how an oboe player would feel when reading his composition. He once told me about his first Western composition for a piano. Back then, he did not know how to play the piano that well, and he accidentally composed a very difficult piece for the pianist, which ended up making the pianist angry. Since then, he learned about Western instruments in order to have a better understanding of what is appropriate respective instruments. Since he could manage most of his traditional instruments, he did not express that he wanted to learn more about his music tradition. Patrick's desire to have knowledge of Western instruments in order to compose fusion music qualifies as intercultural.

Patrick, with his experimental personality, always tried to be creative when teaching, composing, and writing. Although strategies that he tried at times did not end well, when they did work, he felt creative. He likened using his creativity and feeling creative to the process of teaching. He explained:

Like this class that I'm teaching, every semester I try to be creative. And there are some things that I will go, "I will not repeat that one. I will take that out. It did not work. I don't know why I did it. Sorry." You know? I regret bringing, but there's something I'll say, "Oh, I think that worked very well. I would try to add more stuff on that." So, you know, I'll just continue to shift to change on things that I am very happy about it and things that I'm really not happy about it. So, it's

like a continuous process in the teaching setting. In the composition? The same thing. In the writing? The same thing. (Patrick, personal communication, March 11, 2019)

Ideal, motivation, and value (Question 3.10 - 3.12).

Patrick seemed embarrassed by being asked to imagine the most successful creative teaching scenario. He explained that in order to imagine creating a music plan, he needed some limitations that suggest a baseline from where he could begin and a boundary line for where he could stop. For example, he said, “If you ask me to create something or a class or something before I know the nature, I understand the nature of that class, I might struggle a little bit” (Patrick, personal communication, March 11, 2019). In that sense, he thought that creativity was cultural and context-oriented.

His motivation to teach is to be the best educator. Patrick described his definition of the best teacher. He said, “What brings with the best teacher is the surprise of how students find they can do” (Patrick, personal communication, March 11, 2019). He explained that, for example, when his students who never composed before discovered that they could compose, he felt good as a teacher.

He thought that his valuing creativity came from his “problem” of not repeating the same instructions as they were provided. He could not exactly mimic or memorize facts. For instance, he said:

I think that is my personality. So, when I was learning, when I was growing up, and when I went to school, I did not like teachers who asked questions that required memorization. So, like "When was so and so died?" I don't like that.

Why do I need to know when he died? I know he died. Why do I have to know?

What is it? What does it mean to me? It does not mean anything. I know that. So, I failed all classes like history. I did not like it because I wanted to use my voice in everything. I wanted to use my way. Even in math. If my teacher taught me this way of calculating, doing math, I normally wanted something of mine like, "Can we find something like a new way to do the same thing?" . . . So, it's like try to think something another way of calculating. So, I think that mentality has been there all my life because I was not good at staying on the same information that was provided. Even when I took notes. Our teachers normally will print the notes on the blackboard for us to copy exactly what it is and memorize. Some people memorize and look at "What is physics? Physics is the study of this this this." Exactly the way the teacher wrote? I couldn't. I cannot remember. So, I will try to own it to make it my definition and just say it the way I think it is in my own way. So, whether in writing, whether in math, whether in music, I think that has been part of me that I am disabled that way. I cannot say or do the same exactly it was done to me. I have to make the ownership of that information to understand in order to do it differently, but the same thing but in a different way. (Patrick, personal communication, March 11, 2019)

Depending on the context, people in his country might have perceived creativity similarly as he did or respond differently. He explained that there are two distinctive cultural contexts in his country. One is Western influenced and the other is traditional. Patrick explained that people "flip over" between the two different styles of perceptions and reactions: mimicry and flexible or creative. Patrick's perception of creativity is on the side of a more traditional cultural context.

Not Creative	←—————→	Creative
		Improvising
Talk about & teach it		Grew up doing it already
Reading		Memorizing while listening
The original music		Music with personal expression
Teaching authentically		Teaching for experience
The authentic music		Students' own versions
		Hybridity or collaboration of two cultures
Do the same thing the way you are taught		Students' ownership of what they are taught
Same piece performed the same way		Composing fusion music
		What to and what to not compose with Western instruments
		Things that I am very happy about it
		Knowing where to start and stop
		Depending on the context

Table 7. Patrick's Perception of Creativity

In sum, from the TCTF perspective, items that Patrick considered as creative fall under tradition as a mechanism, new identity authenticity, aural, intangible, small power distance, and intercultural. On the other hand, aspects that he conceived as not creative fall under tradition as a static phenomenon, reconstructed authenticity, notation-based, and large power distance.

Not creative	←—————→	Creative
Issues of context		
Tradition as a static phenomenon Reconstructed authenticity		Tradition as a mechanism New identity authenticity
Modes of transmission		
Notation-based		Aural Intangible
Dimensions of interaction		
Large power distance		Small power distance
Approach to cultural diversity		
		Intercultural

Table 8. Patrick's Perception of Creativity on TCTF

Juliet: Dualistic Bi-musical Embracer

Impression, definition, and changes (Question 3.1 - 3.4 & 3.9).

Juliet first heard of the term creativity after arriving in the U.S. Afterwards, she constantly heard the term. Juliet felt very positive about creativity and reasoned that everyone should be creative. According to Juliet, to be creative meant being musically very talented and “thinking outside of the box” while playing “normally” (in her expression) as other people do is not. With the TCTF lens, musical expression and thinking not in a traditional way qualifies respectively as intangible and new identity authenticity while playing in a normal or conventional way qualifies as tradition as a static phenomenon.

Juliet explained that when she lived in her country, not much creativity or freedom was allowed. She was expected to follow whatever was taught. She, however, felt that the U.S. has more freedom and allows people think outside of the box. This influenced Juliet's pedagogy in the U.S., and therefore her teaching incorporated many

creative aspects. For instance, she rearranged traditional music to make it more playable for her students. From the TCTF perspective, giving people more freedom to think in an untraditional way qualifies as a small power distance and tolerating uncertainty while following a teacher or curriculum without having other options qualifies as a large power distance and avoiding uncertainty.

Additionally, her rearrangement of traditional music qualifies as new identity authenticity, tolerating uncertainty, and tradition as a mechanism. Firstly, she addressed traditional music in a new way by rearranging it, which qualifies as new identity authenticity. Secondly, she rearranged traditional music, which meant that she did not approach traditional music with absolute or unchangeable value, and therefore qualifies as tolerating uncertainty. Lastly, rearranging music included new and different arrangements of the music. It also embraces the original musical components that can function as a framework for variation or rearrangement. This is very similar to improvisation, and therefore qualifies as tradition as a mechanism.

Juliet considered simply reading notation as not creative. She likened that to a computer or machine. She distinguished being able to play music perfectly without mistakes from playing music that is expressed with one's own interpretation. With the TCTF lens, reading music without personal interpretation or expression is notation-based without intangible aspects.

Opportunities, skills, and feeling creative (Question 3.5 - 3.8).

Juliet perceived her recent challenging collaboration as an important opportunity that developed her creativity. She described how she had been doing many collaborations within her comfort zone, which meant she had been doing work that she

knew she could do easily or show off her skills. However, Juliet's recent collaboration with a Syrian oud player was outside of her comfort zone. Because the player's music tradition was so different from hers, it challenged Juliet in many ways. For instance, her traditional music uses a pentatonic scale with an equal temperament, but the Syrian music tradition uses its own mode, maqam, or motives with a quarter tone system. Therefore, Juliet had to bend her instrument's strings to adjust and tune.

Juliet usually played as written in notation as well, which meant she already knew what to play before actually playing it. However, the Syrian player had an improvisational background, and therefore the collaboration was performed only in improvisation. Juliet explained that since it was an improvisational performance, she could not know what she would play beforehand. In order to improvise together, she had to listen and figure out which mode or maqam that the Syrian musician was playing in. Additionally, Juliet mentioned that in order to do that kind of collaboration, "You have to have imagination, and creative vision, and good hearing, and good techniques, and good at everything to complement, too" (Juliet, personal communication, March 13, 2019). From the TCTF perspective, music collaboration between different cultures, playing music that is not Juliet's tradition, and performing a different style of music all qualify as intercultural. Also, the improvisation between Juliet and the Syrian musician qualifies as intangible and aural.

Juliet described skills that were helpful to her creativity or improvisation. She mentioned composing music, training ears by listening to various musical styles, aural, and understanding music from other cultures, multicultural.

Juliet stated that she wished she had jazz training when she was eight years old. Although she collaborates with a jazz musician and played the blues, she wanted to learn more to have a strong blues feeling in her performance. She also talked about her attitude towards musical collaboration. She said:

The more you work with other artists . . . you realize how poor your knowledge is. . . . More you know the knowledge, then you feel you need a more learning. . . . People who really want to improve them, they really need to practice more and learn more. (Juliet, personal communication, March 13, 2019)

With the TCTF, Juliet's desire to learn Western Jazz is multicultural, and her constant realization for a need to learn is long-term orientation.

Juliet gave two examples when she felt creative. The first example was when she collaborated with the Syrian musician. In order to collaborate, she had to try many different things that, as she described, no one has done before. She felt very creative. A new type of collaboration with culturally diverse aspects accepts a change from other traditions and is intercultural as well as constant flux.

The second example of the moment of her feeling creative and happy was when her creative music teaching worked to make her students improve. She mentioned that she tried to find unique ways to keep her students interested in the piece they were working on, to motivate them to express their emotions into music, and to help them achieve their goals. Seeing their improvements made her feel very creative. With the TCTF lens, teaching traditional music in creative or new ways is new identity authenticity and tolerating uncertainty.

Ideal, motivation, and value (Question 3.9 - 3.12).

In order to imagine the best successful creative music teaching, Juliet stated that she needed to consider many aspects such as how to improve students' technique and their performance. However, her primary concern for creative music teaching was to inspire students by singing along with their performance, playing together, or demonstrating, which is a part of holistic approach in TCTF. Doing those helped and motivated her students to express their emotions in music.

Juliet valued creativity because it gave people "freshness." She likened creativity to fresh air that captivates people. She said:

Creativity is to give people fresh air. . . . You always make people so into your music. . . . People's concentration only has a few seconds. They only have 10 seconds or 20 seconds. So, each time you play something, you have to give them surprise. That example would be [humming melodies]. "Hey, you think they're going to slow down? No, they don't." (Juliet, personal communication, March 13, 2019)

Adding freshness by playing music in an unexpected way qualifies as a new identity authenticity.

Juliet's motivation for teaching music was that she wanted her students to love music and to be better. Furthermore, her motivation for performing was to make more people familiar with her traditional instrument and learn how to play it. Inspiring people to do so always made Juliet happy and excited.

Not Creative	←—————→	Creative
Following or playing as normal other people do		Musically talented & outside of the box
Following teacher or curriculum		More freedom
		Rearranging traditional music
Just reading notation without interpretation and expression		
		Challenging collaboration
		Outside of comfort zone
		Different scale & temperament
		Improvisation
		Composing
		Training ears
		Understanding about other cultural music
		Learning jazz, blues
		Realizing things to learn
		Collaboration that no one has done it before
		Making students interested & achieve (at the same time) (in many different ways)
		Inspiring (students) by singing, playing, or demonstrating
		Freshness that makes people pay attention

Table 9. Juliet's Perception of Creativity

In sum, from the TCTF perspective, aspects that Juliet envisioned as creative fall under constant flux, tradition as a mechanism, new identity authenticity, holistic, aural, intangible, small power distance, tolerating uncertainty, long-term orientation, multicultural, and intercultural. On the other hand, parts that she conceived as not

creative fall under tradition as a static phenomenon, notation-based without intangible, large power distance, and avoiding uncertainty.

Not creative	←—————→	Creative
Issues of context		
Tradition as a static phenomenon		Constant flux Tradition as a mechanism New identity authenticity
Modes of transmission		
Notation-based without intangible		Holistic Aural Intangible
Dimensions of interaction		
Large power distance Avoiding uncertainty		Small power distance Tolerating uncertainty Long-term orientation
Approach to cultural diversity		
		Multicultural Intercultural

Table 10. Juliet's Perception of Creativity on TCTF

Summary

To summarize, there are common perceptions of which aspects were considered creative and not creative among participants in this study. Some recurrent insights appear in all four participants, and others appear in most participants, which means three participants among the four. The aspects that all participants regularly perceived as creative are new identity authenticity, aural (or sound-based), intangible, and small power distance. The qualities that most participants frequently identified as creative are multicultural and intercultural. The aspects that most participants commonly perceived as not creative are tradition as a static phenomenon, reconstructed authenticity, and

notation-based although there was no item that all four participants considered as not creative.

Not Creative	←————→	Creative
Tradition as a static phenomenon		
Reconstructed authenticity	←————→	New identity authenticity
Notation-based	←————→	Aural (sound-based)
		Intangible
		Small power distance
		Multicultural
		Intercultural

Table 11. Participants' Common Perceptions of Creativity

CHAPTER FIVE: DISCUSSIONS AND IMPLICATIONS

In this chapter, I discuss the common structure or essence of cultural qualities and creativity of international music teaching and its implications. Then, I finally reveal the cultural origins of participants. I also discuss the strengths and weaknesses of TCTF and provide suggestions to future researchers. Lastly, the contribution of the study is described.

Discussion on the Essence of International Music Teaching

In this section, I discuss common practices that stood out from various cultural aspects of participants' music teaching, performing, and creating regarding the first research question, "What does the participants' music teaching consist of in terms of cultural aspects." The common tendencies are most recurring among the participants, and they need to be further discussed in depth since they are important components of the common structure or essence of these international music teachers' world music teaching and their conception of creativity. This phenomenological study viewed creativity as a crucial phenomenon in music education, and sought to gain an understanding of the essence of creativity in world music teaching or international music teachers' teaching. Common qualities are discussed in the following sections: Recontextualization (or Adaptation), Development of New Identity Authenticity, Practicing More Than One Musicality (Bi-Musicality), Holistic Teaching Approach (Demonstration, Individual Focus, and Intuitive Learning), Sound-based Teaching, Teachers' Decision-making, Focus on Individual Students' Learning, No Limitation on Traditionally Gender-specific Musical Choices, Flexibility, Short-term Teaching Goals, and Multicultural Teaching and

Intercultural Fusion Music. Inconsistent items are discussed in the following sections: Inconsistent Perceptions of Change in Tradition, and Diverse Perspective on Relationship Between Tangible and Intangible Musical Values.

Recontextualization (or Adaptation)

Recontextualization occurred at various levels in all participants' music teaching since they had undergone a change of cultural context from their original country to the U.S. This was anticipated as Schippers (2010) mentioned that the what, how, who, and where of music teaching and learning are closely connected and influenced by each other. For these international music teachers, the change into a new cultural context involved issues of new students, lack of or other choices of music instruments, new colleague music teachers and musicians, new audiences, and new education systems. This resulted in recontextualizing their music teaching, performing, and creating. For instance, Juliet often rearranged her traditional music in order to make it playable for her new students. Sara played a modern version of her traditional instrument for her new audiences. She also incorporated teaching methods, different from those she previously employed, for her current students. In addition, she collaborated with a Western musician who resided in the U.S. For Rosa, she incorporated teaching methods that were not originally used for her new students, such as giving students handouts, letting them record her lessons, and adding theoretical and historical parts into her lessons.

Through experiencing and adapting to a new cultural context, all participants had been developing new practices of teaching, performing, and music creating. Their conceptions of these changed as they became international music teachers. The changes may or may not be due to the influences from their new cultural context, but all

participants had been actively adapting or recontextualizing themselves into a new cultural context and made changes in their own ways.

A Natural Development of New Identity Authenticity

The development of new identity is inevitable among international music teachers because context and experience in the new culture impacted approaches to teaching. Although there is still a constant tension between the complete reconstruction of their ethnic music in the U.S. and the development of a new type of authenticity, in the process of recontextualization or adaptation, a new identity authenticity of their traditional music naturally developed, which is one of the common phenomena across international music teachers in this study. In other words, they adopted a more flexible, broad way of interpreting authenticity (Schippers, 2010). That may be partly because the differences that existed within their new cultural context made it difficult for them to reenact the complete authenticity of traditional music. Some participants tried to reconstruct their authentic music tradition in their new context; however, the realities of their music teaching have created a new type of authenticity. For example, Patrick experienced a previously failed attempt at reconstructing authentic music in his U.S. music class—he later realized his attempt was never achievable from the beginning. For Rosa, she shared her strong conviction about sustaining her pure music tradition, but in the process of understanding the different life styles and educational approaches of her U.S. second generation students, she began to incorporate new teaching methods that were not allowed when she was growing up. Similar to Rosa, Juliet also had strong feelings about her pure music tradition and the reconstruction or pure preservation of it. However, while teaching traditional music in her U.S. college, Juliet tried various alterations, such

as approaching traditional music from a new perspective and rearranging it to make it playable for her students, which she had never tried in her traditional context.

Interestingly, Sara did not show a strong desire to reconstruct her traditional music in the U.S., and seemed to be the most open to change over other participants. She focused on developing a new identity of traditional music. Sara incorporated teaching methods that were not previously utilized: showing videos, sharing links to videos, and recording her demonstration and sharing it with students. These methods seemed to be much more interactive than Rosa's, as she allowed her students to record her lessons. Furthermore, Sara's instrument is originally played in the posture of sitting cross-legged on the floor. However, during observations, Sara showed her students how to use two chairs in order to lay the instrument on one chair and sit on the other. This enabled her students who were not comfortable sitting cross-legged to sit on the chair and practice for a longer amount of time. She was not simply introducing a new posture, but rather actively urged them to try it. Sara engaged in incorporating and applying new teaching methods with her new students. Additionally, in terms of performance, she constantly tried to play the new version of her traditional instrument and perform with musicians from different musical cultures.

Moreover, is it possible to recreate pure authentic ethnic music in another cultural context? Most participants in this study had experienced some failures in reconstructing their pure authentic music within their new cultural context. Interestingly, one of Juliet's students provided an example that seemed to successfully reproduce authentic music in a new cultural context. During my observation of Juliet's ensemble show, there was a Caucasian student whose performance stood out among other non-Caucasian students.

He seemed to be one of Juliet's best students. Although he was born and grew up in the U.S., his performance of Juliet's traditional music was skillful and musically excellent. Juliet introduced him on the stage, mentioning that he earned a gold medal from one of the most competitive competitions where all winners were from the music's country of origin, except for him. He was the first and only Caucasian who won the competition. During the show, he played a particularly difficult solo piece in traditional music. What was more surprising to me was that he was also fluent in Juliet's native language. I witnessed him communicating with Juliet in Juliet's language with no difficulty. The student's fluency in Juliet's traditional music and language was remarkable. While remembering the student, I asked myself, was the musical fluency of that student proof of the successful reconstruction of Juliet's music tradition in a new culture? It might or might not. However, what seemed clear in this case was that his position as an outsider within the competition's community and traditional music itself may have already created a new identity authenticity.

Practicing More than One Musicality (Bi-musicality)

While some international music teachers adhered to traditional musical practices from their countries' of origin, others developed new practices as a result of their experiences in the new culture, and therefore they may have acquired flexible teaching approaches and performance styles. To borrow Hood (1960)'s words, they overcame the challenge of "Bi-Musicality." Hood introduced the term to explain a musical challenge to face when Western musicians wish to learn Eastern music or Eastern musicians learn Western music. In the case of Patrick and Juliet, they formed new musical practices in addition to their original music traditions, though each of their cases is distinct. For Juliet,

she was from a notation-based music tradition. In the past, she used to play music that was mostly written in the traditional notation system of her country, and had not practiced any improvisational tradition. After living in the U.S., however, Juliet met many music teachers and musicians from various musical traditions. She collaborated with them, which led her to an improvisational practice. Juliet, especially, considered the recent improvisation-based music project with a Syrian musician as a very important opportunity that improved her musical creativity. Through improvisation with the Syrian musician, whose music was played in different scales or keys from hers, she learned a lot about a different style of music tradition including improvisation. Hence, in the case of Juliet, although her musical foundation was based on notational music, she became capable of musical skills from other music practices, and therefore capable of switching between the two areas. In addition, her world music ensemble addressed improvisational elements as well as notational, which also demonstrated her abilities across the two areas.

Patrick also crossed barriers between the two musical practices, but his case was unique and distinct from Juliet's. Patrick grew up mainly in an improvisation-based tradition where his sense of musical belonging developed. His experimental or creative personality seemed to be heavily influenced from the tradition. Due to the unique history of his country, two types of cultures coexist - traditional and Western influenced. He grew up learning how to adapt and behave in each respective culture, although his experimental personality tended to be freer in the traditional cultural context. Because of the co-existence of two cultures, he was also exposed to and learned Western music notation and instruments in addition to his own traditional music. Thus, he became capable of practicing both music traditions. Although he became fluent enough in

Western music to teach a notation-based composition class at a U.S. college, his interviews revealed that his sense of belonging and placement of value lean more toward his original music tradition. Furthermore, he considered notation-based music as not creative, consistent with the other participants' beliefs.

Although some participants including Sara and Rosa wanted to learn other musical practices in the future, the types of their musical practices had not changed before and after arriving in the U.S. Sara, from a notation-based music tradition, had been continuing her notational musical practices and did not add improvisational musical practices though she wished she had. Rosa, who was from an improvisation tradition, had also been practicing her tradition mostly without notational musical aspects, but she wished she learned classical vocal techniques, which are notation-based.

Holistic Teaching Approach (Demonstration, Individual Focus, and Intuitive Learning)

There was a tendency for these international teachers to adopt a holistic approach (Schippers, 2010) or osmosis (Berliner, 1994). As mentioned in Chapter 2, the holistic approach includes demonstration, individual focus, and intuitive learning. They tended to demonstrate frequently when teaching. One participant used both demonstration and verbal explanation in her private lessons. Depending on the types of teaching, another participant often explained lessons verbally in a university setting, but in private lessons, she mostly demonstrated. Another participant demonstrated every part for his students, for example, singing soprano, alto, tenor, and bass. The last participant usually sang along with, accompanied, or demonstrated to emotionally inspire her students.

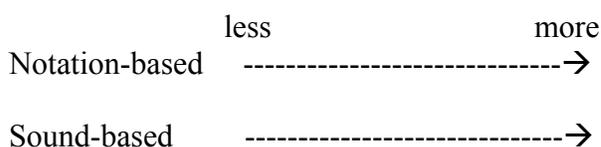
These international music teachers tended to focus on students' individual learning across types of teaching. The teachers who taught private lessons naturally became focused on individual students. For example, Juliet taught many individual lessons at her U.S. college, so her teaching was individual focused. In her ensemble classes, which tended to be group focused, she still cared about individual students and composed each part of the music according to every student's abilities. Also, when Patrick taught groups such as choirs and ensembles, he catered to each individual student.

The participants' teaching in college settings included conscious aspects of teaching, while private lessons and local group teaching tended to include more intuitive aspects of teaching. For example, in Sara's weekly private lessons, she interacted with students' responses and changed her teaching strategies accordingly. In Patrick's choir, improvisational music teaching and learning naturally incorporated intuitive aspects of learning. On the other hand, in a college setting, Patrick taught based on the syllabus. In Juliet's performance teaching, depending on the students' abilities, she gave her students different song choices that ranged from simple to difficult, which was a conscious aspect of her music teaching.

Sound-based Teaching

Whether these international music teachers were from an improvisation or notation tradition, their teaching was heavily sound-based. Rosa and Patrick had an improvisation background, so their teaching mode was extremely sound-based. For Sara and Juliet, who were from a notation-based tradition, their teaching was notation-based, but at the same time was quite sound-based. One aspect that was distinct in Sara's teaching was that her string instrument was taught by notation, but her drum was taught

by oral sound without using notation; consequently, different types of instruments may impact whether the mode of teaching was notation-based or sound-based. Another notable feature was observed during one of Juliet's individual lessons. Her student was learning a piece that was written on the score. In this case, according to Schippers (2010), this type of notation teaching is positioned on the opposite side of sound-based. However, Juliet played together with that student almost the entire time for that lesson, sometimes correcting the student's mistakes and sometimes explaining lessons. So, her notation-based music teaching was at the same time heavily sound-based. These examples may signify that the two aspects of notation-based and sound-based teaching are not opposite concepts on one continuum. Researchers often have argued that the uses of Western notation in world music teaching or even in Western classical music distorts the original enjoyment of music positioning notation-based music making as the opposite side of sound-based (Cook, 1998). Although their arguments have a point, as the examples in this study showed, the two musical aspects may not be contrary qualities. Instead of how they are presented in the original framework, they should be on two continua as below, for example:



I urge future researchers to investigate the relationship between notation-based approach and sound-based approach in music education. This altered continuum is able to show that a notation-based approach can also be highly sound-based at the same time. It is the intensity of the approach that matters because while some notation-based teaching barely

includes teachers' demonstrations, others may become more abundant with teachers' sounds or demonstrations.

Teachers' Decision-making

Participants as teachers tended to make decisions on what students could and would learn, although students were sometimes given choices. This was consistent across their various cultural backgrounds and teaching approaches.

Focus on Individual Students' Learning

All participants mostly focused on individual students' learning, whether they taught individual lessons or groups teaching. For example, Patrick and Juliet focused on students' individual learning. And while they taught in groups, they tried to interact with each student.

No Limitation on Traditionally Gender-specific Musical Choices

In this study, music and instruments in most international music teachers' traditions originally were strongly gender-specific. Giving people or students instruments that are not specific to their genders was even considered insulting in Patrick's tradition. However, in their new cultural context, no participant in this study limited their music teaching and instruments to specific genders.

Flexibility

Participants in this study tolerated uncertainty in their own ways. For example, Sara tried to challenge her original tradition in methodology. Patrick, with his flexible, experimental personality, explored different music. A part or most of Juliet's and Rosa's

real practices definitely tolerated uncertainty from music arrangements to teaching approaches.

Short-term Teaching Goals

For Sara and Rosa, they set up a timeline for students' learning goals that they could manage as private teachers. Juliet's timeline of teaching was influenced by her college system. Patrick, a minimalist-teacher with a lot of minimal teaching goals, was currently teaching in a college setting, and tried to make every single class meaningful. He wanted students to set their own learning experience or goals, and gave them space to create new music in the style.

There are two or more types of improvisational traditions that emerged from the study. For example, Rosa's improvisational tradition differed from Patrick's. Schippers (2010) insisted that an improvisation tradition tends to incorporate short term goals while a notation tradition tends to incorporate long term goals. His description aligns with Patrick's case, but is inconsistent with Rosa's case. Although they both grew up in improvisational music traditions, they were from two different continents, and therefore, each person's cultural context and cultural perspective that influenced their conception of music and creativity were also different. Rosa, from an improvisation tradition, set long term teaching goals and viewed learning as a lifelong ongoing process, and even connected it to learning in the next life. Her mentioning, "long term and next life" may relate to personal teaching practices, or it may also relate to cultural beliefs or cultural perspectives such as the cyclic view of creativity, which I mentioned in Chapter 2. According to Hallman (1970), from the perspective of Indian culture, time is cyclical and no originality appears from cycle to cycle. This example indicates that international

music teachers' teaching practices may rely on their cultural perspectives and cultural conception of music and creativity. Moreover, Juliet's improvisation, as a newly trained music teaching and creating practice, was another type that may be different from Rosa's and Patrick's.

Both Sara and Juliet explained that their notational tradition was originally taught with long-term learning goals, which also aligns with Schippers's description of notation-based musical traditions. However, due to the teaching environment and system in the U.S., they adjusted their timelines for their teaching goals to fit the needs of their U.S. students. Music cultures, whether they are notation-based or improvisation-based, have developed unique cultural beliefs or education systems, and those have a heavy influence on teaching practices (e.g., short-term goal vs. long-term goal, holistic approach vs. atomistic approach).

Multicultural Teaching and Intercultural Fusion Music

After encounters with many colleague music teachers and musicians with other cultural backgrounds in their new cultural context, the U.S., international music teachers in this study opened various intercultural musical pathways, which became their vital musical passion. All these international music teachers performed and/or created fusion music, and most of their fusion music was through intercultural collaborations with music teachers or musicians, whom they met in their new cultural context.

To some extent, these international music teachers still taught and performed their pure authentic traditional music, distinguishing this from other styles, which shows multicultural aspects. Additionally, their new musical practices have a slight transcultural aspect. For example, Sara's playing of an altered traditional instrument that

can play a Western diatonic scale and Juliet's fusion music at a more advanced phase progress from intercultural to transcultural.

Inconsistent Perceptions of Change in Music Traditions

These international music teachers' perceptions of change in traditional music need to be discussed because they seemed to exist in their own ways and were distinct from other contextual tensions (e.g., issues of tradition and authenticity). There were distinct responses to perceptions of change in traditional music, which were not consistent across international music teachers in their adaptation, teaching approaches, or types of music traditions. In other words, their perceptions of change showed inconsistent aspects and could not be inferred from either their experiences of adapting their music teaching into a new cultural context or types of their music tradition. Their recontextualization and developing a new identity authenticity were consistent aspects that commonly appeared in the participants who had undergone a change of cultural context as international music teachers. The positions on either tradition, as a static phenomenon or as a mechanism, could be easily inferred from the types of their music tradition (notation vs. improvisation).

Their perceptions of change did not show any consistency or regularity, and each case was different. Each participant is further discussed. For example, Sara was from a notation-based tradition, which is considered a static phenomenon as described in Chapter 2. Sara, as a person who grew up in a static music tradition, might have perceived change as negative in order to pursue the preservation of her pure traditional music. However, conversely, it turned out that she, among all the participants, was the

one who most wanted change in traditional music and was eager to reach the public and engage a broader audience.

On the other hand, as described in Chapter 4, another participant, Rosa, grew up in an improvisational music tradition where the tradition is viewed as a mechanism for evolution or creativity. From the perspective of TCTF, this type of tradition often has a more flexible approach to tradition and a positive attitude about changes in tradition. However, unlike the theory, Rosa's reaction was quite the opposite. Rosa showed an extremely negative opinion towards changes distinguishing evolution and change. From her perspective, evolution or creativity was one concept that was not included in her definition of change. This unique conception has not been studied yet in Schippers's TCTF as well as in most creativity theories in Western academics. I asked additional questions to confirm whether my understanding of her unique conception was correct. The world that she perceived was one that never changed and only evolution or creativity existed.

Another participant, Patrick, was moderately open to changes in traditional music, but under one condition. Patrick grew up in a country where people think and behave differently depending on the contexts. Because of the coexistence of two different cultures within his country, he learned improvisational music, but also some Western notational music. Patrick mentioned that he was positive about changes in traditional music, but under one precondition, which concerned an issue of authenticity. He stated that if the purpose of music is not to claim authenticity, then he would be very flexible when approaching music.

Sara was also the one who was open to changes in traditional music, but the difference between her and Patrick was that Sara stated she cared less about authenticity after moving to the U.S. Sara, who had resided in the U.S. for about 10 years, was less concerned about authenticity, whereas Patrick, with five years of U.S. residence, obviously seemed to care about authenticity-related issues. The difference in time spent in U.S. residence may or may not explain their differences in perceptions of authenticity.

To summarize, Patrick, compared to Sara and Rosa, may have potential for a flexible perspective and various practices of music teaching as an international music teacher who practiced more than one musicality although he worried about the issues of authenticity. In addition, there seemed to be a hierarchy in his accommodation of changes. Authenticity-related issues often involve categorization or labeling pure ethnic music. A hierarchy or categorization regarding authenticity that was revealed in Patrick's perception of change might be developed and influenced from his background, growing up in two different cultural contexts and learning two distinct cultures at the same time. Also, it might stem from a shift in his sense of belonging.

The last participant, Juliet, who was from a notation-based tradition where they use their own ethnic notation system, had been working with colleague-musicians from various music traditions and learning and teaching different styles of music including improvisation. Her dual perception that viewed some aspects contrarily stood out, and also applies to her perception of change. In addition, Juliet's dual perception of change definitely related to her experiences after moving to the U.S. When she was younger before she came to the U.S., she felt very positive towards changes in traditional music since she thought traditional music was "too old." However, after coming to the U.S.,

Juliet did not discuss how, but suddenly realized that traditional music was the most amazing music. Hence, she wanted to maintain her traditional music exactly as she was taught by her past teacher and saw attempts to change her traditional music as very negative and she was extremely against it.

At the same time, Juliet's real practice of music teaching, performing, and music creating (e.g., composing, improvising, and rearranging) in the U.S. embraced many new attempts, and adds other cultural aspects. Juliet expressed that these new musical practices were also a strong passion. Within her perception, it seemed that two contrary values existed. On one hand, Juliet had a strong affection towards her traditional music and a strong desire to keep the music pure. On the other hand, her actual musical activities were transformative and more evolutionary than the other participants. Juliet's dual perception may show her international disposition or identity as someone who experienced a new cultural context from another.

In sum, Sara was very positive about changes in traditional music while Rosa expressed extreme negativity. Patrick showed moderate positivity while Juliet's perceptions showed both extreme negativity and strong positivity concurrently.

Diverse Perspective on Relationship Between Tangible and Intangible Musical Values

How people in different music traditions view the relationship between different values (e.g., tangible and intangible) in music has not been studied in previous literature. Thus, this topic needs to be discussed in future studies as well as mine. As discussed in Chapter 2 and 3, Schippers (2010) discussed tangible values, which are technique, repertoire, and theory, and intangible values, which are expression, creativity,

improvisation, and values (abstract, spiritual, or metaphysical values). In this study, participants' responses were focused on technical aspects among tangible values, and improvisation and expression among intangible values as presented in the below continuum. The continuum is a basic format of this discussion about different values and reflects the binary framework of TCTF.

Technique ←-----→ Expression and Improvisation

However, within the binary characteristic of TCTF framework, each participant's unique perspective on the relationship among values could not be fully presented.

Although, from the perspective of TCTF, those two types of values are on the opposite side of the continuum, but this may not always be the case. For instance, technically difficult music does not necessarily mean that it is less expressive or not improvisational.

Reversely, having heavy intangible aspects does not necessarily mean less tangible aspects, but rather, in some cases, it can have more heavily tangible aspects. For instance, music that is very expressive and improvisational can still be very technically difficult.

On the contrary, music that is technically difficult and transmitted by notation can still be very expressive. In addition, here is an example that cannot be explained with one continuum.

A.

	less		more
Technique	-----	x	-----→
Improvisation	-----	x	-----→

B.

	less		more
Technique	-----	x	-----→
Improvisation	-----	x	-----→

With one continuum, although the above two cases are different, the placements of them are presented as the same in Schippers's continuum without distinguishing the difference between two examples.

Each participant in this study showed a unique perspective on the relationship between tangible and intangible values. For example, Sara provided a new perspective that represents a hierarchy. Intangible values, such as expression and improvisation, are considered as higher values than a tangible one like technique. Therefore, they are considered difficult to be taught to students at a basic level. According to Sara, teaching technique should be done prior to teaching expression or improvisation.

Technique -> Expression -> Improvisation

Another participant prioritized expression more than techniques. When Juliet's students made mistakes, instead of asking them to stop, she had them keep playing in order to keep their emotions going. The illustration below captured Juliet's sentiments on musical expression. According to her, emotional expression should be based on music, but technique is not. In other words, techniques can be imperfect, but musicians should focus more on their emotional expression in music. A technical aspect may be a tool for expressing emotions through music from the perspective of Juliet.

The relationship between expression and technique was viewed as an organic relationship for Rosa. Both tangible and intangible values are "all interconnected" in Rosa's understanding, which indicates that she considered all values important.

Ranking values in musical expression was Patrick's approach. Therefore, it was addressed throughout the teaching process. For Patrick, he ranked the values differently. Expression was the first and technique was the second. He did not rank improvisation

because music in his music tradition presupposes improvisation. Rather than tangible and intangible, these international music teachers demonstrated that musical expression in teaching was hierarchical, embedded, and interconnected. However, how these were expressed was different for each participant.

Summary

To summarize, the followings are the common tendencies that are most commonly recurring among international music teachers. The music teaching of these teachers consists of recontextualization, a natural development of new identity authenticity, practicing more than one musical practice (Bi-Musicality), inconsistent perceptions of change in music traditions, holistic teaching approach (demonstration, individual focus, and intuitive learning), Sound-based teaching, diverse perspectives on relationship between tangible and intangible musical values, teachers' decision-making, no limitation by gender, short-term teaching goals, multicultural traditional music teaching, and intercultural fusion music.

Recontextualization of music teaching occurred among U.S. international music teachers since they had undergone a change of cultural context from their original country to the U.S. The change into a new cultural context involved issues of new students, different choices of music instruments, new colleague music teachers and musicians, and new audiences, and different education systems. This resulted in recontextualizing their music teaching, performing, and creating since the what, how, who, and where of music transmission are closely connected and influenced by each other. In the process of recontextualization, a new identity authenticity of their traditional music naturally developed. They adopted a more flexible, broad way of

interpreting authenticity. Additionally, as a result of their experiences in the new culture, international music teachers either acquired new musical practices, and became capable of both notation-based music and improvisational music or expressed their desire to learn other musical practices. These international music teachers were performing and/or creating fusion music, and most of their fusion music was through intercultural collaborations with their colleague music teachers or musicians, whom they met in their new cultural context.

Distinctively, the responses to perception of change in traditional music were not consistent across international music teachers in their adaptation, teaching approaches, or types of music traditions. Their perceptions of change did not show any consistency or regularity, and each case was different. There is a possibility that this tendency might be from other than musical or cultural factors. Also, each international music teacher had a unique perspective on the relationship between tangible (technical aspects) and intangible values (improvisational and/or expressional aspects). Their various perspectives represent a hierarchy, priority, or an organic relationship.

These international teachers adopted a holistic teaching approach. They tended to demonstrate frequently when teaching, focus on students' individual learning across types of teaching, and include more intuitive aspects of teaching. Besides, their teaching was heavily sound-based regardless of whether they were from an improvisation or notation tradition. International music teachers made decisions on what students could learn, although students were sometimes given choices. This was consistent across their various cultural backgrounds and teaching approaches. Music and instruments in most international music teachers' traditions originally were strongly gender-specific, but in

their new cultural context, they did not limit their music teaching and instruments to specific genders. Due to the teaching environment and system in their new cultural context, they adjusted their timelines for their teaching goals to fit the needs of their U.S. students. They tended to set short-term teaching goals although their traditions was originally taught with long-term goals.

Discussion on the Essence of Creativity in International Music Education: Shifting Ownership (One's Own Version of Music Making and Creating)

The second research question for this phenomenological study asked, “How do the participants conceived of creativity in regards to cultural aspects.” From a phenomenological perspective, a phenomenological study’s goal is to find common structures or essences of the meanings of participants’ shared experiences (Patton, 2015; Creswell, 2013). This study sought to find common structures among the four international music teachers’ perceptions of creativity based on their shared music teaching experiences. In this section, I discuss themes that emerged from these international music teachers’ most common perceptions of musical creativity. Methodologically, they were revealed from multiple in-depth interviews and observations in this study.

In this study, shifting ownership was considered an overall disposition in which various aspects can play key roles. A disposition or attitude of shifting musical ownership was evident in these international music teachers’ conception of creativity. This shift in musical ownership seemed to be related to their personalization of music through performing and creating, flexible approach to authenticity, freedom of students’ musical expression, and approach to other cultures’ music. In the description below, I discuss various aspects of shifting ownership in relation to these international music teachers.

Personalization of Music

One participant thought that traditional music needed a new approach in order to enhance creativity. According to Sara's description of traditional music culture in her country, her tradition was quite strict and static notation-based.

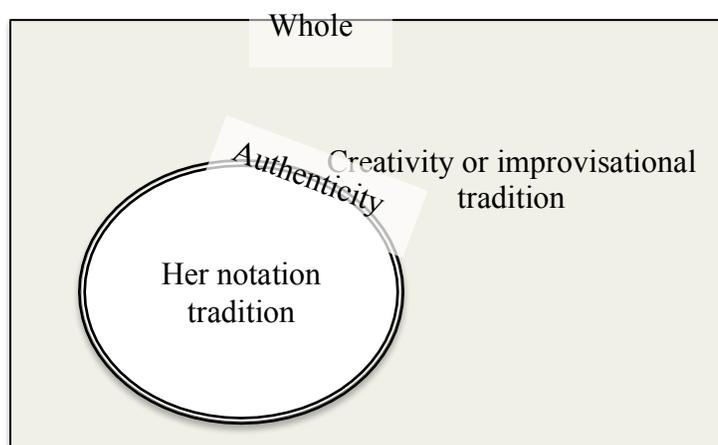


Figure 6. Sara's Perspective of Her Tradition and Creativity

The above figure demonstrates Sara's conception of the relationship between her tradition and creativity. If the square is the whole music world, the circle in the middle is her notation tradition and the complement of her notation tradition can be viewed as creativity or improvisational tradition. There is no overlap between her notation tradition and creativity. They exist remotely. From her perspective, her notation tradition was stuck within the limit called authenticity or evaluation, and was not able to get out from their tradition and into the area of creativity. In other words, she wanted to play and teach improvisational music beyond the issues of authenticity, but she could not do it because the issues were heavily tied on many people's criticism of non-authentic music.

Since moving to the U.S., Sara finally started to try creative musical attempts. The U.S. cultures she experienced encouraged creativity and did not judge whether her performance and teaching was authentic or not. She felt freer and began to try musically and educationally creative attempts. Teaching students who were from a new cultural context sometimes challenged her, but she considered them as opportunities to improve her creativity and rather enjoyed it.

Moreover, the international music teachers' view of creative expression was bound by issues of authenticity, evaluating environment in their distinct musical contexts. One unique aspect of Sara's conception of creativity was that although other participants considered musical expression as an important part that made music creative, Sara mentioned pursuing musical expression was not enough. She explained that no matter how well notation music was musically expressed, that expression was limited. Well-expressed notation music was not enough to be creative and "become a part of people's lives."

In contrast to Sara, Juliet's definition of creativity included musical expression. Musical expression that was "outside the box" was considered creative to Juliet. Also, for the other two participants, Rosa and Patrick, adding personal expression formed the basis for what was and was not creative.

Sara's perspective on musical expression as an insufficient condition for creativity may have been influenced by the unique environment of her music tradition. Although Juliet was also from a notation tradition, Sara's notation tradition seemed to have different characteristics. For Sara, well-expressed music was not enough to be creative due to the limited expression by composers; this may be related to the fact that the music

tradition in her country is highly evaluated and judgmental. She said, in her tradition, improvisation was considered a mastered skill, if one tried something new or creative, it was highly likely to be criticized. In other words, in her tradition, the power of composers was stronger than that of the performers, which prevented performers from trying new musical expressions. Because the way the music had to be played is so limited, and only the authentic way was pursued, within that boundary, musical expression was not allowed to be creative. This phenomenon is also shown in the notational Western classical music traditions.

In comparison, the personal music expression that Rosa and Patrick mentioned had a relatively broader boundary since their music traditions are improvised, and performers have more freedom to bring variety to musical expression (Racy, 1998). Hence, the difference between Sara and the other participants' perspectives of musical expression may be related to different scopes of freedom of expression. The definition of musical expression varies in each musical tradition represented in this study.

Some participants' improvisational tradition gave performers musical freedom that allowed personal musical expression. Therefore, without attempts to change the tradition or break the rules, musicians or music students can use their musical freedom to be creative. The concept of creativity is embedded in the concept of music itself. Otherwise, music without personal musical expression is considered as merely mimicking a recording being played in the traditions.

Similarly, for another participant from an improvisation tradition, personalization was considered an essential aspect that made music creative. Likewise, music students must also be given such freedom. The legitimation of teaching only the authentic way of

playing music was considered not creative, and also should not be the purpose of teaching music. Students' own musical digestion and personalization of music should occur.

In addition, for the other participant who was from a notation-based tradition where little freedom was allowed, her concept of creativity also included unexpected musical expression that captivated audiences.

Flexible (or New) Approach to Authenticity

In this study, the international music teachers' conceptions of creativity and discussion of context-related issues indicate that if the emphasis is placed on authenticity, it is possible that creativity will not flourish. It was most obvious in Sara's case, but not only hers. Patrick's case also indicates that, for example, when playing music pieces, if only one way of playing is legitimized, creativity may not be developed. If only the written musical expressions in notation are allowed, it is possible that creativity dies. In other words, if music teaching and creating practices are free from the issues of authenticity, musical creativity will be promoted. A flexible approach to notation and an acceptance of multiple ways of playing the same piece of music may help creativity grow.

Freedom of Students' Musical Expression

This study indicates that if teachers do not empower students to make musical decisions, creativity that can be developed by the help of teachers may not grow. If students, however, are given spaces for creating, creativity may flourish. Lack of understanding different musical styles and isolation from other musical cultures may limit one's music teaching practices and conception of creativity, and therefore, confines

one's students' learning environments and creativity. Understanding music from another culture and fusing that knowledge into one's own musical practices will help to enhance creativity.

Desire to Learn Other Musical Practices (Bi-musicality)

The international music teachers in this study wanted to learn other types of musical practices from Western cultures. Those who were from a notational tradition wished they had learned improvisational Western music, such as piano accompaniment of applied music, jazz, or blues. This is understandable because they perceived improvisation as creative. However, despite considering notation-based music as not creative, those who were from an improvisation tradition wished they had learned notational Western music, such as classical vocal techniques or orchestral instruments.

It was a common phenomenon that these international music teachers wished to learn both types of musical practices regardless if those traditions were not considered creative. What does this phenomenon signify? The key point here is that the encounter with different musical cultures itself is considered creative and favored. As described previously, cross-cultural or intercultural musical aspects were considered creative across all international music teachers in this study.

In addition, although these international music teachers wished to learn different music practices, they were primarily interested in music from their new Western cultural context. Wishing to learn musical styles present in the U.S. seemed to be a natural desire among these international music teachers who had undergone the recontextualization process. Also, aspiring to learn a different cultural practice came from their conception of considering intercultural musical aspects as creative.

Now, the concept of creativity is not confined only to improvisation and composition, but is broadened to a phenomenon of learning a different culture's music (multicultural) and making one's own version of that music (intercultural). In that sense, any TCTF's aspects that are considered not creative can potentially become an element of creativity if combined with an aspect from other music traditions. Nowadays, the trend with creativity emphasizes combining various cultural aspects, and is not determined by one single characteristic. The selection of cultural aspects and how they are combined can become important in creativity.

Their musical practices in teaching, performing, and creating included not only qualities that they considered creative, but also features that they considered not creative. They had the potential to develop creative elements depending on their combination with other cultural features. One participant, for example, kept playing notated traditional music even though she thought of it as not creative. But later, she had a chance to collaborate with a Western vocalist. Through that experience, although she still played notation music, she felt creative about her performance.

Implications

My third research question is "What are the implications of these participants' conception of creativity, within their culturally diverse musical realities, on the music education profession?" In this section, I discuss implications for students, current or future international music teachers, and researchers.

Implications for Students

What are the implications for students based on how international music teachers conceive of creativity? The development of students' creativity may benefit from

grasping what features of creativity their current or future teachers use in their music teaching practices. These implications apply to students regardless of whether their teachers were international or whether they were private instructors or public teachers.

First of all, it is important to understand whether their teachers' music teaching reconstructs authenticity or develops a new type of authenticity. Second, students need to know the type of musical practices their teachers use. Are the practices from a notation-based music tradition or an improvisation tradition? Third, regarding their interaction with students, do they provide students spaces to make musical decisions? Do they encourage them to create their own musical expressions? Last, do their teaching practices contain music from two or more cultures? Students may enhance their musical creativity from acknowledging those aspects.

Also, if students are taught from teachers who practice different musical styles from their own, students may acquire another type of musical ability and be able to practice music across two different musical traditions. Therefore, they may obtain another musical talent that has fused characteristics from those two, which has an intercultural quality.

Accordingly, they may develop a new or critical approach to their previous practices. For example, if a student originally learns notation-based music, then meets a teacher who practices an improvisation music tradition, the student could learn not only improvisation, but also apply that improvisational musical approach to previously learned notation-music practices. The student will develop a critical approach to previous musical practices. There will also be a case where students benefit from the converse situation.

Additionally, students will benefit from the space to create their own version of music. If that is not allowed during lesson times, students should be encouraged to have individual time to make their own version of music, which will help them improve their creativity.

Implications for Current or Future International Teachers

What implications does this study have for current or future international music teachers or for music teachers who teach or will teach world music? I suggest four recommendations in relation to developing a new authenticity, having a flexible approach to notation, empowering students' decision-making, and creating intercultural aspects. First, music teachers should think about their approach to authenticity in their music teaching and consider developing a new type of authenticity or a critical approach to tradition. Teachers should reflect on what learning world music means to students from other cultural contexts and make that relatable. Developing a new type of authenticity will make learning meaningful and improve students' musical creativity. Teaching pedagogies that are adjusted within students' cultural context helps more students accept a traditional music faster. This also accelerates their intercultural musical creativity.

Second, music teachers who teach notation-based music need to rethink their approach to notation. Legitimizing musical expression only written in notation, not accepting other musical choices, and being set on only one way of playing a certain musical piece were commonly considered not creative for international music teachers across different musical practices and cultures in this study. These restricted perspectives give notation authority, and therefore, students' musical expressions tend to be limited to what is written on notation, which results in an environment where creativity hardly

grows. Findings from this study suggest that teachers should have a flexible approach to notation and encourage students to have various approaches to it. Otherwise, music teaching and learning become a static musical phenomenon where creativity struggles to flourish and students might develop a negative impression of the music tradition as Sara and Rosa did.

Third, music teachers should give students space to create their own music and let them make musical decisions. Teachers must allow students to choose when they pick what pieces and instruments to learn and develop their musical expression. Also, when teachers plan what their students will learn, they should solicit feedback for content. The point of the invitation is to create an open atmosphere that encourages creativity when they are given freedom of musical expressions. Since students from a different cultural context may have other approaches to music, culture, and education as the U.S. students of most participants did, being interactive helps understand their different cultural approaches, which also assists adjustments of teaching practices.

Last, my research found multicultural and intercultural aspects of music teaching, performing, and creating were commonly considered creative for international music teachers. To improve their creativity, these international music teachers wanted to learn or understand musical cultures from their new cultural context, that is Western music in this case. For most of them, intercultural collaboration became an essential part of their musical passion. They also expanded their conception of creativity.

Key informants in this study make it clear that, if music teachers move to a different cultural context to teach, they need to understand the music and culture there. They should localize their teaching of traditional music, or learn local music and make

their own version, or find opportunities to collaborate with local music teachers or musicians. In that way, teachers can broaden their way of thinking about creativity across cultures and their creativity will expand.

Implications for Researchers

In this study, I investigated the conceptions of creativity that existed in four individuals who have culturally international backgrounds. The literature was only partly helpful, as discussions of creativity and culture mostly fall into categories that explore either a single culture or a comparison between two. While some literature thoroughly examined two or more cultural conceptions of creativity, these seemed to address two cultures in a separate zone and simply contrast one another, which did not provide a deep understanding of intercultural or cross-cultural creativity or a common structure of the conceptions of creativity relating to culturally diverse music teaching practices. More studies are needed that examine cross-cultural musical creativity and about different cultural qualities of music teaching and creating.

Revealing Where the Participants Are Originally From

In this section, I am finally revealing each participant's country of origin for those who love stories and want to know where the participants are originally from. However, I am very conscious that revealing this might allow readers' suppressed biases to resurface, something I was intentionally avoiding by using pseudonyms. During the entire process of this study, I used pseudonyms for names of participants, country, city, music instruments, and musical genre to protect participants from identifying information and to avoid my bias as well as readers' biases towards participants' original countries and cultures. Such biases may relate to, for example, political views, one's own nation's

relationship with a participant's nation, personal experiences with other persons from a participant's country, and knowledge about those countries, etc. Since I moved to the U.S., I became more aware of others' assumptions or bias towards people from other cultures. I have observed other people's prejudice towards other cultures or countries including mine, and how other's approach as an outsider to a culture can lead to misunderstandings or offending that culture. For that reason, from my perspective as a researcher of this study, it does not matter where they come from, but a structure of cultural qualities of their music teaching practices is important. Throughout the whole process of this study, I tried diligently to focus on what essentially matters to this study, but not the entire story since this study as a phenomenological study investigated a targeted phenomenon to find a common structure of the phenomenon. Focusing on non-targeted aspects could have negatively affected my approach to each participant and the cultural qualities of their teaching. If this study was a narrative research, it could have delivered a different story from a different perspective.

The following is where participants are originally from and what they teach.

- Sara is originally from country C, South Korea, and teaches instrument G, Gayageum, and drum ensemble, Samulnori.
- Rosa is originally from city D, Delhi, which is the capital city of country A, India. She primarily teaches North Indian classical vocal music, but also instrument H, Harmonium, and instrument T, Tanpura.
- Patrick's country of origin is country Z, Tanzania. He mainly teaches African indigenous music and African contemporary music.

- Juliet's country of origin is country H, China. She teaches Chinese traditional music instruments such as pipa, guzheng, erhu, zhongruan, hulusi, dizi, guqin, etc. The musical genre that she mentioned in the interview excerpt (p. 105) was Nanyin, which is a traditional Chinese music style.

Critique of TCTF and Suggestions to Future Researchers

In this section, I discuss TCTF's strengths and challenges that I experienced through conducting this study using TCTF as a theoretical framework and analysis tool. For each challenge, I provide suggestions to future researchers or TCTF adopters on what should be prepared or how to cope with. Those suggestions are based on my personal experience with TCTF. Because, to the best of my knowledge, I am the first researcher who adopted Schippers's TCTF to conduct a research study and tested or experienced its pros and cons for the first time, my critique and suggestions will be helpful for those who want to choose this music educational theoretical framework to explore culture, music, and education. TCTF's two main strengths and three challenges or features, which need researchers' attention, followed by suggestions are discussed as below.

What are the Pros?

From my experience, TCTF comes down to mainly two big strengths. First, TCTF allows researchers to explore culturally diverse facets of music teaching and learning across cultures, or the cultural reality of music educational phenomenon. In this context, the cultural reality means that multiple layers of factors and different cultural aspects are interconnected and form different types of music learning and teaching in different cultural contexts. Music and education are inseparable from their cultural contexts and each culture accompanies its own uniqueness, and therefore, culturally

diverse music education is a very complicated social and cultural phenomenon, and investigating it is a quite challenging task. However, fortunately, TCTF is available for researchers to explore the complexity or reality of music teaching and learning in diverse cultures in the world. It is be a useful conceptual tool to examine culture and music education.

Second, TCTF helps balance out researchers' perspective on music educational phenomena occurring in various cultures. This is also what I gained from conducting this study. The meaning of obtaining a balanced perspective is different from gaining a deep understanding. A balanced perspective on culturally diverse music education accompanies an attitude of respecting two opposite music traditions (notation-based and improvisation) without being heavily one-sided or biased in preferences, views of values, knowledge, or practices.

By conducting this study, I became more aware of different types of musical and music educational choices and acquired a broader way of seeing musical phenomena in the world. I observed and interviewed music teachers who were grew up and trained from two major music traditions (notation-based and improvisation-based) that seemed completely the opposite of each other. Interestingly, I often observed where one ignores or rather envies aspects that one's own tradition does not possess, but another tradition does. Through studying TCTF, applying the TCTF way of addressing the research problem of this study, meeting people from both sides, and listening to what they were trying to say about their understanding of musical traditions, I developed a sense of understanding both sides and why they feel or think that way about specific musical

aspects. To put it briefly, this experience made me become more aware of strengths and weakness on each side, and eventually respect and love both sides.

I argue that such attitudes or perspectives are crucial qualities for researchers, especially those who investigate a culturally diverse phenomenon, in order to approach different traditions with equal perspectives. In other words, this balanced perspective detaches one's fixed way of "one way is right and the other is wrong" thinking from oneself, teaches one how to respect musical choices despite one's upbringing, and makes one celebrate the fact that there is more than one way of enjoying music and education. (I have to mention that all this discussion is only about musical and music educational choices and not targeting any other parts of cultural traditions.) One who gains such perspective becomes more aware of such factors, and therefore becomes more conscious about musical choices that one has made or will make in their musical lives, and potentially impact others' choices as well. In conclusion, as a theoretical framework and/or analysis tool, TCTF frames a research study with balanced way of seeing 26 various factors of music traditions. This will help researchers or music educators start to form or develop an overall and deep understanding of culturally diverse music teaching and learning.

What are the Cons?

I found the following three features of TCTF challenging. The first challenge of using TCTF is that standard point of distinguishing incompatible TCTF terms and understanding of each term can be different depending on people. In other words, since TCTF is not to provide an absolute standard point or measurement, different researchers may have different understanding of TCTF terms. I experienced two types of differences.

One was different standard and the other was different conception or understanding of the terms. In terms of different standards, for instance, one researcher can see one example as a holistic approach, while another views it as an atomistic approach. It can also occur between a researcher and a participant and between different participants. For example, when I asked one participant whether her assignment (or teaching goal) was long term or short term, she considered setting her assignment once in two to three months as short term. However, from my point of view as a researcher, comparing her to other participants, I thought that it could be considered long term as well.

For different conceptions or understandings of the terms, the most frequent examples were multicultural, intercultural, and transcultural. As presented in TCTF, these terms are on the same continuum, but on different places with no clear-cut lines between one and another. Especially, two terms, intercultural and transcultural, were tricky to distinguish. For example, I heard some participants describe their fusion music as transcultural. Because they thought that their fusion music that was developed from the combination of two cultures did not belong to either of the cultures, they considered that they must have created a new music or new musical style. From my analytical lens as a researcher, however, what they described leaned more toward intercultural rather than transcultural. It was because in order to be qualified as transcultural, according to Schippers, there has to be a communal sense of accepting a newly created musical genre. But, I understood that at their individual level, they could consider their interculturally mixed music as transcultural.

My suggestion is that, although each individual participant may have different definitions and conceptions of the terms, researchers must form their own standard and

understanding based on their knowledge of TCTF and expertise as a researcher, and keep them consistent throughout one single study. Researchers should also elaborate their analysis within thick descriptions or discussions in order to fully explain the details of how they come up with the analysis results. For instance, describe how they categorize certain items as having their respective aspects. The description helps readers better understand the process of analysis, and also becomes an invitation to judge whether the researcher's standard makes sense to them. The more details a researcher's standards are provided, the better. Additionally, in any case, researchers should not force their standards on participants, but rather allow participants to describe their understanding of their musical activities and key terms as much as possible through deep interviews, and then analyze participants' descriptions with the researcher's own standard and expertise.

The second challenge is that, examples or data do not always accord with Schippers's dichotomous logic of what notation and improvisation tradition would be like. From the perspective of TCTF, theoretically, the aspects that are laid on the left side of the continua tend to represent aspects of notation-based tradition, and the right side for improvisation tradition or aural-based tradition. Although the theoretical logic was true in a lot of cases, I often came across examples that did not fit in accordance with the theory. For example, one participant, from an aural tradition, who was theoretically anticipated to be qualified as constant flux and small power distance (aspects that are laid on right side) through TCTF lens, turned out to be more qualified with the aspects (static tradition and large power distance) that are placed on the right side of the continua.

Regarding this challenge, my suggestion is to open up the possibility that examples from either tradition might possess both side of TCTF aspects concurrently and

recommend researchers do not anticipate the qualities of the examples before actually meeting and analyzing them. I also suggest not presetting interview questions as if the qualities or musical aspects of the examples are already known. I recommend not observing with TCTF glasses on. If researchers are biased in what the examples might be like, they might miss what the examples truly are. Imagine that researchers are wearing TCTF glasses. At first, they have to know how to wear those glasses and see things with it. Then, they take their glasses off when meeting their participants. After that, they put their TCTF glasses back on to analyze their examples but should be also critical about their TCTF lens at the same time.

TCTF's third challenge that I faced is that sometimes a single term of TCTF contains more than one characteristic of the phenomenon and some of those characteristics sometimes do not belong to what the term is described for or they do not always go together. For example, static tradition and constant flux are the two terms that represent contrary aspects of tradition and Schippers's description of each term contains several sub-items of the contrary qualities of tradition respectively. However, the problem is that one of my examples, that was supposed to be aligned with all sub-items of either static tradition or constant flux, turned out to be only aligned with part of the sub-items of static tradition and, at the same time, part of the sub-items of constant flux. Thus, in order to present the result of data analysis in more detail, I decided to distinguish those sub-items, make them into two sets, and add one more continuum to present the distinguished new set. Since TCTF, as a single conceptual model, was developed to capture a very complicated phenomenon (world music learning and teaching) within the range of 26 terms, I understand that those 26 different labels might not be enough to

represent all those sub-qualities of the phenomenon of what TCTF intended to describe. For that reason, for future researchers, I recommend a flexible approach to TCTF and to make a necessary adjustment to reflect the reality of individual researchers' data, while maintaining a deep understanding of the framework and the data, within the purpose and the main frame of TCTF. I urge future researchers to consider TCTF as a flexible tool that can be disassembled and reassembled. And to approach it critically or creatively.

Contribution of the Study

In this section, I discuss several main contributions of this study to the existing literature in music education. First of all, this study broadened the definition of creativity, which was once defined in a single cultural context, into the horizon of a cross-cultural or intercultural context. This study explored cultural and intercultural aspects of creativity. In this study, as discussed previously, the meaning of creativity included a flexible approach to authenticity and notation, one's own version of music making and creating, freedom of musical expression, learning other music practices and fusing those with one's own musical practice. Hence, from a phenomenological perspective, shifting musical ownership is found at the essence of intercultural creativity. When world musical phenomenon, or "the phenomenon of musical concepts, repertoires, genres, styles, and instruments traveling, establishing themselves, or mixing in new cultural environments" (Schippers, p. 27), occurs, the essential structure of creativity within the cross-cultural or intercultural context is not based on holding one's own musical ownership, but on releasing it and letting others creating or re-creating their own version of the music, which leads to the promotion of musical creativity.

Especially, this study addressed diverse cultural items of creativity in a cohesive way instead of through a simple comparison or contrast between different cultures or cultural items. In other words, it examined what does creativity commonly mean across various musical traditions. Since this study is the first study addressing this issue, using the cohesive approach to diverse cultural qualities is also another contribution to the literature.

Second, this study helped understand U.S. international music teachers' music teaching practices. It explored their international identities, intercultural music teaching practices, and potential transcultural qualities in music. With more future studies on this, music education literature can build a deeper understanding of music teachers and possibly students who possess two or more cultural backgrounds and their music teaching and learning, and music making and creating. And not only in the U.S. cultural context, but also potentially in other cultural contexts.

Besides, this study summarized an understanding of cultural aspects of diverse music teaching. From the TCTF perspective, this study examined four international music teachers with different cultural backgrounds and their different combinations of cultural music teaching practices. Based on TCTF, I explored 28 items regarding culturally diverse music teaching. Each participant had a different combination of different items. A part of those combinations were somewhat predictable based on the literature, but another part showed inconsistency. For future studies, more international music teachers should be examined in order to find possible patterns of cultural qualities across different music traditions.

Lastly, in this study, TCTF was adopted for the first time, besides Schippers's original use, and used and tested. Therefore, this study provided weaknesses and strengths of TCTF as a research framework or analysis tool, and suggested some recommendations when adopting this conceptual model for future studies.

Closing Remarks

Despite these variations in the cultural aspects of music teaching, however, their perceptions of their original cultural traditions and conceptions of musical creativity weighed heavily on their current musical realities in their new cultural context. Regardless of where they were from and whatever music they have learned and taught, there was a musically common structure when perceiving creativity in their new musical realities. Their decisions to move to a different cultural context, adapt, transmit their tradition, adjust their music teaching and creating, make changes, stick to certain values, and discard other values was crucial. The action of making changes within new cultural realities aided the development of their creative teaching practices and ways of conceiving creativity.

The international music teachers in this study embodied and enacted shifts in musical ownership in their practices. They did not build up their teaching practice in a traditional way, but displayed a flexible teaching approach and were informed by their recontextualized conception of creativity. The pathways they have traveled, adapted, and recreated, in fact, may have contributed to their multicultural and intercultural perspective of musical creativity and their teaching realities. With the various teaching approaches they have developed, new attempts they made, and more importantly, the

intercultural ways of creative thinking, I anticipate that they will continue to discover their own music paths in their culturally diverse educational realities.

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APPENDIX

A. TCTF

Below are Schippers's (2010) actual descriptions of the indicators in the four realms of TCTF (pp. 120-123).

Table 1. Indicators for issues of context

Static tradition	Constant flux
<ul style="list-style-type: none"> • Body of work has been in existence for a considerable amount of time • High regard for what is ancient • Few new addition, closed system • Music is a sign of distinction for an established class, whether social or religious • Sometimes less emphasis on aesthetic value (as in healing or ritual music) 	<ul style="list-style-type: none"> • Musical style is based on a continuous process of change and innovation • Ongoing negotiation between old and new • New contributions form core characteristic • Music is young and/or constantly exposed to new influences, often outside elite culture • Dynamic references for quality, which develop with new contributions to the style
Reconstructed authenticity	New Identity Authenticity
<ul style="list-style-type: none"> • Music is practiced in a manner that consciously follows an authoritative vision of re-creating characteristics of the historical, geographical, and/or social circumstances of the origin of the music • Assumed superiority of original 	<ul style="list-style-type: none"> • Focus is on being "true to self"; it is taken for granted in the teaching situation that the music practices does not has the same role in society as it did when and where it originated • Critical approach to what is handed down
Original context	Recontextualization
<ul style="list-style-type: none"> • Music is practiced in its place or culture of origin, or a re-creation thereof • Music is practiced at its time of creation • Music is practiced in the cultural context in which it originated 	<ul style="list-style-type: none"> • Music has moved to another place or culture and taken new roots there • Music has been transposed to a new era • Music has taken root in a new cultural context or social setting

Table 2. Indicators for modes of transmission

Atomistic/analytic	Holistic
<ul style="list-style-type: none"> • Use of didactic pieces of music such as graded exercises and etudes • Explicit music theory • Substantial amount of speaking and explaining during music transmission • Conscious progress from simple to complex • Curriculum-based, often with formal structures and exams • Teacher guides and controls learning process in didactic relationship 	<ul style="list-style-type: none"> • “Real” repertoire serving as the basis for actual transmission • Implicit music theory • Relatively little speaking and explanation during music transmission • Intuitive progress from known to unknown • Individual path, confusion as consciously or unconsciously used instrument • Teacher demonstrates, coaches, or may even be absent (through radio, TV, recordings)
Notation-based	Aural
<ul style="list-style-type: none"> • Central body of work exists in prescriptive notation that is used by performers • Students may be given material to learn in notation without prior exposure to actual sound 	<ul style="list-style-type: none"> • No or little notation is used • Tonal material largely improvised (or “restructured”) • All music and exercises are first or even only presented in actual sound (live or recorded)
Tangible	Intangible
<ul style="list-style-type: none"> • Emphasis on instrumental technique • Emphasis on well-defined repertoire • Emphasis on theory 	<ul style="list-style-type: none"> • Emphasis on expression • Emphasis on creativity and improvisation • Emphasis on abstract, spiritual, or metaphysical values

Table 3. Indicators for dimensions of interaction

Large power distance	Small power distance
<ul style="list-style-type: none"> • Teacher undisputedly directs the learning process • Formal words or ways of addressing teacher • Physical distance between teacher and learner 	<ul style="list-style-type: none"> • Learners are valued as peers/equal participants • Colloquial forms of addressing each other • Learner and facilitator close and at same level of physical elevation
Individual central	Collective central
<ul style="list-style-type: none"> • Conscious focus on individual achievement and development • Tendency toward “art for art’s 	<ul style="list-style-type: none"> • Focus on achievement as group • Social aspects important focus of musical practice

<p>sake”</p> <ul style="list-style-type: none"> • Emphasis on one-on-one lessons 	<ul style="list-style-type: none"> • Group lessons norm
Strongly gendered	Gender neutral
<ul style="list-style-type: none"> • Music making exclusive to men or to women • Specific genres to men or to women • Certain instruments favored by one gender • Musical decision making in the hands of one gender 	<ul style="list-style-type: none"> • Musicking equally by men and women • All genres open to men and women • All instruments played equally across genders • Musical decision making in mixed-sex bodies
Avoiding uncertainty	Tolerating uncertainty
<ul style="list-style-type: none"> • Music and information about music presented as absolute • Canon and theory clearly defined and unchallenged • Respect for hierarchy and authority • Formalized learning path and pedagogy 	<ul style="list-style-type: none"> • Musical ideas presented, discussed, and shaped to answer the needs of the musical setting • Critical approach to canon and theory • Constant challenge to hierarchy and authority • Acknowledgment of different learning paths/styles
Long-term orientation	Short-term orientation
<ul style="list-style-type: none"> • Graded progression over years • Emphasis on long hours of practice to make small steps on long road 	<ul style="list-style-type: none"> • Progress steered by quick results • Working toward tangible goals in near future (e.g., performances)

Table 4. Indicators for approaches to cultural diversity

Monocultural	Multicultural	Intercultural	Transcultural
<ul style="list-style-type: none"> • Music is transmitted in the context of a single, dominant music culture • Often a sense of superiority or belief in evolutionary model • Single cultural 	<ul style="list-style-type: none"> • Music is transmitted without explicit reference to other musics but within an awareness of several other music cultures existing in a single cultural space • Multiple 	<ul style="list-style-type: none"> • Music is seen in relation to other musics, compared crossculturally • May lead to missing or fusion • Quality is addressed from multiple cultural 	<ul style="list-style-type: none"> • Music has taken on in-depth characteristic of more than one culture • Likely to have become a genre in its own right • New, fused quality criteria are developed and applied

reference for quality	cultural references for quality	perspectives	
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B. INTERVIEW GUIDE

Interview 1 – Cultural Background and Job Specifics

Let's say you are travelling to a country where you had never been before and its culture is really different from yours. Imagine that you were sitting in a local café in the country while travelling. If a stranger sitting next table asked you, "Where are you from," what would you say?

How long have you lived there?

What is your nationality/ ethnicity?

If you have multiple cultural/national identities, please describe.

Where were you born and grew up in? When did you come to the U.S.? (For how long have you lived in the U.S.?)

How long have you taught music? (including part time job, private lessons, etc)

In which city of what country have you taught music? Is it urban (big city) or rural? Please describe whether the city where you taught music is a musically or artistically active place.

What type of music teaching have you been doing? (e.g., private lesson, public school music teacher, ensemble, community setting, religious organization, or etc.)

What kind of music have you taught?

What musical genres have you taught?

What kind of instruments or singing have you taught?

Whom have you taught? What age group have you taught? Please describe brief demographic of your student. (e.g., age, gender, ethnicity, occupation (if they are adults), rich or poor, or etc.)

How / Why did you get into music and music teaching?

Tell me about your experience of teaching music. What was it like? What do you remember?

What is usually learned for music (your music teaching)? (e.g., how to read notation, different techniques or skills, or etc.)

What methodology/strategy/teaching skills have you usually used when teaching music? What is your teaching philosophy?

Interview 2 – Culturally Diverse Music Teaching and Learning

How do you feel about changes, innovation, and negotiation in traditional music?

When you are teaching music, are you trying to recreate the original music in the way it was supposed to be OR approach to the original music in a different (critical or creative) way?

Where, When does your music teaching occur?
 In the original place, time, cultural context?
 OR a different place, time, cultural context?

When you teach music, which are you more focus on?
 verbal explanation OR demonstration?
 student's individual learning OR following curriculum?
 intuitive progress OR conscious progress?

Is your music teaching notation-based/written or sound-based/aural?

Does your teaching emphasize on technique, repertoire, and theory OR expression, improvisation, and values (e.g., abstract, spiritual, or etc.)?

Between you and your students, who does get to choose on students' curriculum?
 If students have a space for their choices, what might be?

Which does your teaching more emphasize on?
 Learner's individual achievement through individual lessons?
 OR achievement as a group through group lessons?

How musical genres, styles, and instruments that you are teaching are opened to gender?

How does your teaching approach to music, canon, and theory?
 Are they presented as unchallenged or absolute? OR critically approached?

How often do you assign learning goals to students?
 For how long can your students achieve your assignments?
 Are your assignments long-term goal or short-term goal?

Please check if you agree to any of below sentences.

- () There is a single dominant musical culture that is superior to other musical cultures in tis quality.
- () There is awareness about other multiple musical cultures, but explicit reference is not necessarily provided.
- () Music is viewed cross-culturally from multiple cultural perspectives in its quality. Mixing or fusion can occur.
- () There is deep understanding or characteristics of music from more than one culture. New, fused criteria for music quality and a new musical genre are developed.

Interview 3 - Musical Creativity

- 3.1 How did you learn about the concept “musical creativity/creative musicality”?
- 3.2 How do you feel about the expression? (e.g., comfortable, weird, naïve, proud, or etc.)
 Why do you feel that way?
- 3.3 When you hear, “That person is musically creative” or “That person is a creative musician,” what is your interpretation?
 As a member of your culture/country, is your interpretation unique, normal, abnormal, or something else?
- 3.4 Have you experience any changes of the way you interpret “musical creativity”?
 When/How?
- 3.5 What opportunities have you had for developing your musical creativity or creative music teaching? Where/When?
- 3.6 Are there any skills that you think are helpful to your creative musicality or creative music teaching?
- 3.7 Are there any skills you wish you had for your creative musicality or creative music teaching?
- 3.8 How do you know when you are being musically creative as a musician or a music teacher?
- 3.9 What is your interpretation of NOT being creative in music?
- 3.10 Describe a scene of the best successful creative music teaching that you can imagine.
- 3.11 What motivates you to keep teaching (learning or performing) music?
- 3.12 Why do you value creativity? If not, why?
 How do your colleagues (e.g., fellow-teachers or fellow-musicians) view your opinion?
 What would they answer if they asked the same question (Why do you value creativity? If not, why?)”

C. RESEARCHER'S ILLUSTRATION OF PARTICIPANTS' MUSIC TEACHING



D. UMN INSTITUTIONAL REVIEW BOARD APPROVAL

UNIVERSITY OF MINNESOTA

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Human Research Protection Program
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420 Delaware Street S.E.
MMC 820
Minneapolis, MN 55455
Phone: 612-626-5654
Fax: 612-626-6061
Email: irb@umn.edu
<http://www.research.umn.edu/subjects/>

APPROVAL OF NEW STUDY

April 3, 2018

Akosua Addo

763-767-2386
addox002@umn.edu

Dear Akosua Addo:

On 4/3/2018, the IRB reviewed the following submission:

Type of Review:	Initial Study
Title of Study:	A Phenomenological Study of International Music Teachers' Perception of Musical Creativity and Its Impact on Teaching and Learning
Investigator:	Akosua Addo
IRB ID:	STUDY00002987
Sponsored Funding:	None
Grant ID/Con Number:	None
Internal UMN Funding:	None
Fund Management Outside University:	None
IND, IDE, or HDE:	None
Documents Reviewed with this Submission:	<ul style="list-style-type: none"> • HRP 580.docx, Category: IRB Protocol; • Interview questions.pdf, Category: Other; • HRP-582-TEMPLATE-Social-Behavioral-Consent-Form.pdf, Category: Consent Form; • Invitation to Research.pdf, Category: Recruitment Materials;

The IRB determined that the criteria for approval have been met and that this study involves no greater than minimal risk

This study was approved under Expedited Category:

Driven to DiscoverSM

- (7) Research on individual or group characteristics or behavior or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

The IRB approved the study from 4/3/2018 to 4/2/2019 inclusive. You will be sent a reminder from ETHOS to submit a Continuing Review submission for this study. You must submit your Continuing Review no later than 30 days prior to the last day of approval in order for your study to be reviewed and approved for another Continuing Review period. If Continuing Review approval is not granted before 4/2/2019, approval of this protocol expires immediately after that date.

You must also submit a Modification in ETHOS for review and approval prior to making any changes to this study.

If consent forms or recruitment materials were approved, those are located under the Final column in the Documents tab in the ETHOS study workspace.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the [HRPP Toolkit Library](#) on the IRB website.

For grant certification purposes, you will need the approval and last day of approval dates listed above and the Assurance of Compliance number which is FWA00000312 (Fairview Health Systems Research FWA00000325, Gillette Children's Specialty Healthcare FWA00004003).

Sincerely,
Cynthia McGill CIP

IRB Analyst HRPP

We value feedback from the research community and would like to hear about your experience. The link below will take you to a brief survey that will take a minute or two to complete. The questions are basic, but your responses will help us better understand what we are doing well and areas that may require improvement. Thank you in advance for completing the survey.

Even if you have provided feedback in the past, we want and welcome your evaluation.

https://umn.qualtrics.com/SE/?SID=SV_5BiYrqPNMJRQSBn