

UDK 78(100):371.3:378

Nico Schüler

Texas State University, San Marcos

Music is World Music! World Music in the College-Level Teaching of Music

Glasba je glasba svetov!
Glasba svetov pri poučevanju glasbe
na visokih šolah

Ključne besede: glasba svetov, glasba nezahodnih kultur, poučevanje na univerzah; vključitev; strnjen učni načrt; globalizacija

Keywords: world music, non-Western music, college teaching, inclusion, integrated curriculum, globalization

POVZETEK

Članek ponuja primere, kako vključevanje glasbe nezahodnih kultur prispeva pri študiju v mejah "strnjene" učnega načrta, v katerem so različne glasbene discipline močno povezane druga z drugo: na primer teorija, zgodovina, izvajalska praksa, pedagogika itd. ter njihove poddiscipline. Medtem ko se članek osredotoča predvsem na glasbeno teorijo, zvočne zaznave in muzikologijo, pa so *splošni* komentarji namenjeni razširjanju pogleda na glasbo z globalnim pogledom.

ABSTRACT

This article provides examples of how the inclusion of music from non-Western cultures contributes to the study of music in an "integrated" college music curriculum, in which different music disciplines are strongly related to each other: for example theory, history, performance, pedagogy, etc., and their sub-disciplines. While this article especially focuses on music theory, aural skills, and musicology, *general comments* are made with the goal of expanding the view on music to a *global* view on music.

Introduction

At universities and colleges, music is very often taught without including non-Western music, by just focusing on Western music. But in reality, Western music relates, especially since the late 1800s, quite often to certain styles and genres of non-Western music, and non-Western music also developed in new forms that include elements of Western music. Furthermore, in the electronic age, processes of musical globalization and cross-cultural exchange are part of our everyday-life and are irreversible. Finally, the development of Western popular music - which is dominating today's musical life - was, and is, strongly influenced by non-Western music. For these reasons, a perspective of world music should dominate and influence our teaching and understanding of music.

Based on major revisions of the music curriculum at Texas State University, this article will provide examples of how the inclusion of music from non-Western cultures will contribute to the study of music in a college music curriculum, in which different music disciplines are strongly related to each other - in an "integrated curriculum" - for instance theory, history, performance, pedagogy, etc., and their sub-disciplines. While this article will especially focus on examples of teaching of music theory, aural skills, and musicology, I will make many *general* comments with the goal of expanding our view on music so it would meet the needs of a global view on music. The article will furthermore show, how such an integrated curriculum will contribute to the globalization of teaching music.

1. Towards the Globalization of Teaching Music at the College-Level

In "K through 12" education (Kindergarten through high school), a world-music-perspective is already very common: students learn about various cultures and sing songs from all over the world. While the depth of such instruction has still much room to grow in K through 12, a global worldview on music can hardly be found at college-level education, if we would look at publications on this topic - some of which are listed in the bibliography -, we can easily see that most publications relate to pre-college education. Patricia Campbell, in her book on *Music in Cultural Contexts*, correctly identified the problem: "Yet even as a more expansive view of curriculum is held by music teachers than ever before, there are challenges to be faced in the selection, curricular design, and instructional delivery of these musical worlds to students. Music educators emanate from collegiate teacher education programs that are strongly rooted in ideas and coursework of earlier, Western (largely European) eras. Theory classes, history surveys, ensemble and studio work still attend to music sonorities and structures of the common practice period (the period of eighteenth century Viennese classicism), the nineteenth-century symphonic, operatic, and chamber music 'masterworks' repertoire, and certain few Romantic-flavored works of the twentieth century. In their four or five years as music majors, prospective teachers all too rarely have opportunities to study and perform works of American composers like Ives and Gershwin or the jazz styles of Count Basie, Miles Davis, and Chick Corea or the musical expressions of long-standing American cultural groups - the sacred hatp and shape-note songs of Anglo-Americans, the blues and gospel styles of African Americans, and the social dance songs of Native Americans. As for musics of the world's cultures, most music educators had no exposure in undergraduate studies to the music of Japan, the Zulu of South Africa, Bulgaria, or Indonesia. A single musical culture, Western European art music, is perpetuated through most collegiate programs in music." (Campbell 1996, 2.)

Before I focus on college-level education, a few comments on post-college level research shall be in order. While the emergence of "musicology" during the late 19th century was the emergence of a "global musicology", historical musicology with the focus on Western music soon divorced itself from some of the early "global" ideas of music research. Throughout the 20th century, the separation between musicology and ethnomusicology worsened, and the separation of music theory and musicology - and the specialization of music theory over the second half of the 20th century - certainly did not contribute to a global worldview in music. Ethnomusicologists had to remind the "musicologists" and "music theorists" that even Western music developed in specific cultural contexts, and that these cultural contexts change constantly and are influenced by what we generally refer to as "non-Western music". Only recently, some "Western musicologists" spoke up and called for a globalization of musicology. I specifically refer to the international congress of the Musicological Society of Japan in 2002, at which music scholars such as Nicholas Cook - especially with his lecture on *We Are All Ethnomusicologists Now* openly questioned the separation of musicology and ethnomusicology: "For if musicology is as much about performance as about works, as much about events as about texts, then its methods become as much ethnomusicological as musicological (and notice, by the way, how odd the word 'musicological' sounds when you say it straight after 'ethnomusicological')." (Cook 2004, 54-55.)

But if we talk about the globalization of musicology and music theory, we must also talk about the globalization of *teaching* music, since the *teaching* of music is responsible for the next generation of musicologists and music theorists. And looking at the ethnic make-up of our so-called "Western world", we need to expand this global music teaching to all people, including our general education beyond high school, and, thus, to the education of future musicologists, music teachers, professional musicians, sound recording engineers, and so on.

The inclusion of music from non-Western cultures in music theory curricula, for instance, can much contribute to the study and analysis of rhythm and melody in general. Traditionally, students are predestined with Western music, because most of what they hear about music is based on Western music. The only exception may be a world music course or an introduction to ethnomusicology course that most students must take. In such a course, however, non-Western music is presented as a kind of music that is separated from Western music and that has a separate methodology for its discovery and research. But globalization can only be achieved if all kinds of music, for which I am using the term "world musics", is seen and heard in connection to each other.

The (US-American) College Music Society already reassessed the undergraduate music curriculum as well as the music portion in general education courses - meaning: for all non-music curricula - during the second half of the 1980s. The reassessment paid specific attention to cultural diversity and *larger contexts* of music and suggested that music should be taught with a "global" non-Western approach. Among other things, the report suggested that music students should develop seven essential competencies. Some of the competencies are specific to the US, so I will generalize them in a way in which they could be adopted by countries all over the world (CMS Report Number 7, 1989, pp. 17-18):

- X» Students should develop a working knowledge of the country's musics - their history, literature, and sources in art and vernacular traditions.
2. Students should develop an awareness of the pluralistic nature of most musical traditions - including Western art music.
3. Students should develop an understanding of various music cultures from many perspectives - their value systems, logical relationships, grammar, structure, notations (if they exist) and.

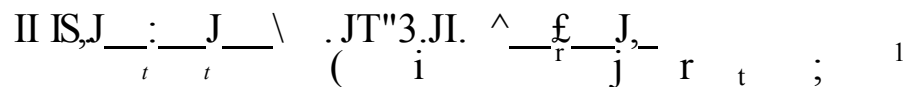
within their contexts, the relationship of music to other arts, religion, philosophy, and human values.

4. Students should develop an ability to make music, by performance, improvisation, and composition, and preferably in more than one tradition.
5. Students should develop an ability to perceive links and connections - by means of comparative studies - that synthesize and extrapolate information gained from different disciplines and specialties.
6. Students should develop a familiarity with technology and the ability to consider the electronic age in aesthetic and humanistic, and scientific and mathematical, terms.
7. Students should develop an understanding of the political, social, and economic factors which affect the arts disciplines in their own country and in the rest of the world, in order to make informed decisions as performers, listeners, composers, consumers, and / or patrons, taxpayers, and voters.

Although the report with its suggestions was written almost twenty years ago, we are still *very far away* from the realization of those suggestions. On the other hand, it is possible to *easily* include non-Western music in *any* college-level course, and thus create global music perspectives.

2. Selected Examples from College-Level Music Theory and Aural Skills Courses

Generally, the core studies of music include a 4- to 6-semester sequence, which includes music theory, aural skills, music literature, music history, and finally practical music performance. Already starting in basic musicianship courses, taken at the high-school level or as remedial courses at colleges, one can include rhythmic structures of non-Western music to broaden the horizon of traditional approaches to teaching rhythm and meter.



Example 1: (Korean) Rhythm for Rhythmic Dictation or Rhythm Performance

The example above shows a Korean rhythmic mode that I usually include in Essential Musicianship (remedial theory) courses at Texas State University. Like similar examples of world rhythms, it is performed as coordinated-skills exercises, in which each hand knocks a different rhythm. To emphasize the two different rhythms, the left hand may *knock* the rhythm and the right hand may *tap the rhythm with a pen*. That way, two distinct timbres emphasize the polyrhythmic structure. These coordinated skills exercises may accompany a recording of a piece of traditional Korean music. - Similar instructional units can be created using African rhythms.

Also in Essential Musicianship, non-Western melodies, for instance maqam-derived melodies, can be introduced and compared to Western melodies. The study of different types of non-Western rhythms and melodies can be continued in the theory core curriculum. That includes the aural approach with rhythmic and melodic dictation and the performance of

rhythms and melodies. Early on, the students' understanding of pitch organization as well as of rhythmic placing of notes in connection to specific meters or modes is enriched from a world music perspective. Such an approach to teaching provides the basis for the analysis of more complex rhythmic, harmonic, and melodic structures in the later courses of the core music theory curriculum. In these courses, students will analyze entire maqam pieces, pieces of African polyrhythmic drumming, or of Gamelan music, for example, and can relate their discoveries to the analysis of Romantic and especially Modern Western art music. Such an approach seems essential, since the naming of non-Western influences on Western music, as in impressionist and in most modern musics, will otherwise remain empty phrases for our students – empty phrases without any music-practical relevance and without the motivation for extending analytical methodology that is necessary for the study of world music.

I would like to give an example from my Aural Skills classes. Everyone knows the song “The Lion Sleeps Tonight”, but most students don't know that it was originally by South African Zulu singer Solomon Linda and his “Evening Birds.” That first recording – from 1939 – is commercially still available, and last semester I showed a published transcription of “Mbube” to my Aural IV class. Subsequently, as part of the review of Aural II and Aural III materials early in the semester, I asked my students to transcribe the Tokens' version of this song from the 1961.

The image displays a musical score for the song "Mbube" by The Tokens. It consists of eight staves. The top two staves are vocal lines in treble clef. The third staff is the vocal melody with lyrics: "THE LION SLEEPS TONIGHT - THE LION SLEEPS TONIGHT - THE LION SLEEPS TONIGHT - THE LION SLEEPS TONIGHT". The fourth and fifth staves are piano accompaniment in treble clef. The sixth staff is piano accompaniment in bass clef. The seventh and eighth staves are a drum part, showing a complex polyrhythmic pattern with various rhythmic values and rests.

Example 2: Excerpt from a Student's Transcription of *Mbube* (Tokens)

Example 2 shows an excerpt of a student's transcription of the Token's version of the song; that particular student was quite accurate. And while students usually don't like transcribing music, they thoroughly enjoyed this assignments. A little later in the semester, I came back to this song, specifically to Miriam Makeba's version from 1960, which is clearly African in its characteristics. I again asked students to transcribe this version of the song.

Example 3: Excerpt from a Student's Transcription *oiMbube* (Makeba)

Let me give one more example. The *pentatonic scale* is one of the "universal scales", as it can be found in many musical cultures in the world. It is widely used in Tibet, China, Mongolia, Korea, Japan, Indonesia, Thailand, Malaysia, Oceania, Africa, Russia, and other Asian countries. It can also be found in Australia, Europe, and North America, and so forth. While it is present in many music cultures, the pentatonic scale is used differently in different countries, especially with regard to scale rotations, use of melodic patterns, and ornaments. - At Texas State University, we cover the pentatonic scale at the beginning of the 20th-century-music-Unit in Theory IV. To provide a larger world view, we listen to, and analyze, musical examples - from various cultures - that are based on the pentatonic scale.

3. Teaching Methodology: The Intra-Disciplinary, Integrated Curriculum

The main teaching methodology applied here is the *intra-disciplinary, integrated curriculum*. It is organized in a way in which different subject matters, taught in separate courses, relate to each other to make the study of music as a whole more successful. Thus, teaching objectives of all courses within the curriculum should include cross-references. To support the idea of an intra-disciplinary, integrated curriculum, we included the emphasis on projects in all courses: music theory courses, for instance, include larger analysis and composition projects each semester. Hereby, the music to be analyzed or to be composed often relates to the instrument of a students, to a time period covered in music literature / history, or to music currently performed by the student in one of the ensembles, etc. Thus, the emphasis is on common skills, attitudes, and Concepts. The students are able to see a "bigger picture", making especially the studies of music theory, music history, and world musics more meaningful.

Any college music curriculum can then continue to include world music in any course and even practical performance. While music literature classes should include many examples of

non-Western art and folk music, music history classes can pay more attention to the relationship between Western art music and Western folk music, but also to the influence of non-Western music on Western music. Finally, students may be encouraged to join world music ensembles, such as steel drum ensembles, a Gamelan orchestra, etc.

Jazz Big Bands and Combos

These jazz ensembles explore a full spectrum of big band sounds, ranging from classic swing to high-energy Latin and funk styles.

VocaLibre

VocaLibre features popular musical styles. Including vocal jazz, blues. Swing tunes, hip-hop, and transcriptions of instrumental works.

Panorama Steel Band

The Steel Band's repertory comprises music from Trinidad & Jamaica.

Gospel Expressions

This group performs traditional and contemporary gospel music.

Salsa Del Rio

Salsa Del Rio is a performing ensemble specializing in Latin and South American music.

Mariachi Manatíal

Our Mariachi ensemble specializes in Mexican folk music.

Afro / Cuban Drum Circle

The Afro / Cuban Drum Circle focuses on the performance of ethnic percussion as well as learning about instruments and dance rhythms from Latin America and Africa.

Example 4: Multi-Cultural Music Ensembles at Texas State University

Some of the graduates of such a college curriculum will go on to graduate studies and will have the basic knowledge necessary to be open for a global view on music and even to be able to develop global theories of music.

4. Popular Music in College Music Teaching

Not many music scholars include popular music in their research and teaching. But popular music is the kind of music that is most widely disseminated among young people in Western (and even non-Western) countries, and that has a great effect on the youth regarding behavior, values, mental health and, certainly, socialization. Therefore, it should be integrated in our curricula, school curricula as well as university curricula.

If we look at the current job market for professional musicians, we may easily recognize a practical need for the inclusion of non-Western and of popular musics in our music curricula: Surely, there are not many orchestra positions available. Many musicians try areas of music making outside of Western art music by performing modern music, non-Western music, and especially popular music and Jazz. That means that our performance majors should also be

trained in these areas. Even composers try more and more to include different styles of music, for instance popular music and jazz idioms included in art music, non-Western musical idioms included in art and popular music, etc. Last but not least, most performers are also teachers: private teachers. As such, they need to have a global view on music as much as other music educators.

Interestingly, popular music and Jazz is, although originally a "Western" development, more influenced by non-Western music - specifically by Sub-Saharan African music - than any other kind of music. The cultural roots were African in general: for instance, the cooperative structure between individual and group, the style of delivery like body movements, facial expressions, hand clapping, foot stamping, etc., also the interaction of dance and music, the unique sound quality like percussive sounds, and the alternation of straight and vibrating sounds, the replication of voices through instruments, improvisations, and other characteristics. These characteristics cannot only be found in Blues, Swing, Gospel, Ragtime, and Jazz, but also in Rhythm and Blues of the 1940s and 1950s, Rock'n'Roll and all rock styles that followed, in soul, funk, disco music. Heavy Metal, Raggae, rap music, and many types of fusion.

If we consider the importance of popular music on our youth, it seems natural that college and university curricula would reflect this importance by including it as one of their objects of study. However, only few universities offer courses on popular music and / or jazz, and even fewer include popular music in the music theory and music history sequence, or even in practical music performance. Thus, the result is a low-quality popular music tradition that is maintained by some of our graduates. And those graduates who go on for graduate studies in music theory or musicology will have little knowledge of the subject area and will not be able to include these styles of music in their to-be-globalizing theories and music research.

For that reason, I would like to suggest that we do include popular music, starting with our essential musicianship courses. Pop tunes and rhythms can even be part of aural learning. The undergraduate music history sequence should include at least a one-semester course on developments of jazz and popular music. And all of these courses can use the global music characteristics of popular music - as mentioned above - to make connections to world music. Our teaching of music - that is directed at the musicians, music teachers, musicologists, and music theorists of the future - must be enriched to solve musicological problems related to popular music, for instance problems that are connected with different instrumentations or with harmonic structures and its representations, etc. I would like to be understood correctly: Western art music should only be supplemented in our curricula, not replaced. With such enrichment, students are forced to multi-cultural thinking. Eventually, curricula that include world music and popular music can also be presented as a global theory of music that will enable musicologists to do research in our globalized world of music.

Final Remarks

One of the requirements of our current music students, most of whom become teachers (including college-teachers), is tackling the following problems: Pre-college education must respond to the students' interest in popular music and jazz. It also must respond to the multi-cultural situation. That means, we *cannot only teach music from a common-practice-period-perspective*, but must include as many different kinds of music as possible: popular music, jazz, folk music, and *musics from all over the world*.

The inclusion of music from non-Western cultures may contribute to the study of music in a college music curriculum, in which different music disciplines are strongly related to each

other - ill an "integrated curriculum." Traditional (Western-oriented) methodologies should be expanded to meet the needs of a global view on music. Such a curriculum will contribute to the globalization of teaching music and may eventually lead to the development of a global theory of music.

Bibliography

- Anderson, William M. *Teaching Music With a Multicultural Approach*. Reston, VA: Music Educators National Conference [MENC], 1991.
- Anderson, William M., and Patricia Shehan Campbell. Eds. *Multicultural Perspectives in Music Education*, 2nd ed. Reston, VA: Music Educators National Conference [MENC], 1996.
- Anderson, William M., and Marvelene C. Moore. Eds. *Making Connections: Multicultural Music and the National Standards*. Reston, VA: Music Educators National Conference [MENC], 1997.
- Aubert, Laurent. "Non-Western Music in Western Institutions: Survival or Decay", *Papers of the Fifth International Conference of Ethnomusicology*. Taipei, Taiwan; National Taiwan Normal University, 1993. pp. 39-54.
- Bel, Bernard, and Andreine Bel. "'Fusion' Performing Arts: A Plea for Diversity", *Interface: Journal of New Music Research* 21/3-4 (1992): 263-280.
- Boomgaarden, Donald R. "Undergraduate Music History in Transition: Achieving Cultural Diversity in the Core Music Curriculum", *The Quarterly Journal of Music Teaching and Learning* 2/4 (Winter 1991): 5-9.
- Boshkoff, Ruth, and Kathy Sorensen. Eds. *The OAKE Collection of Multi-Cultural Songs, Games, and Dances*. Fargo, ND: Organization of American Kodály Educators, 1994.
- Boyce-Tillman, June Barbara. "Conceptual frameworks for World Musics in Education", *Philosophy of Music Education Review* 5/1 (Spring 1997): 3-13.
- Burton, Bryan. "Weaving the Tapestry of World Musics", *World Musics and Music Education: Facing the Issues*, ed. by Bennett Reimer. Reston, VA: Music Educators National Conference [MENC], 2002. pp. 161-185.
- [CMS Report Number 7 =] *Music in the Undergraduate Curriculum: Reassessment*. Report of the Study Group on the Content of the Undergraduate Music Curriculum. Boulder, CO: The College Music Society, 1989.
- Campbell, Patricia Shehan. *Music in Cultural Context: Eight Views on World Music Education*. Reston, VA: Music Educators National Conference [MENC], 1996.
- Cornelius, Steven. "Issues Regarding the Teaching of Non-Western Performance Traditions Within the College Music Curriculum", *College Music Symposium* 35'(1995): 22-32.
- Cook, Nicholas. "We Are All Ethnomusicologists Now", *Musiology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, ed. by the Musicological Society of Japan. Tokyo: Musicological Society of Japan, 2004. pp. 52-55-
- Curtiss, Marie Joy. "Research Project to Provide Materials for Teaching Asian Music in United States Public Schools and Colleges", *Council for Research in Music Education Bulletin* XXVII (Winter 1972): 1-6.
- Dare, Valéry. *Vancouver Voices: Celebrating Cultural Diversity Through Music*. Vancouver, BC: Britannia Secondary School, 1999-
- DuPree, Mary H. "Beyond Music in Western Civilization: Issues in Undergraduate Music History Literacy", *College Music Symposium* 3W2 (Fall 1990): 100-105.
- Durga, S. A. K. *Ethnomusicology: A Study of Intercultural Musicology*, revised and enlarged edition. Delhi: B. R. Rhythms, 2004.
- Falck, Robert, and Timothy Rice. *Cross-Cultural Perspectives on Music*. Toronto: University of Toronto Press, 1982.
- Fleischer, Robert. "World Music in the Theory Curriculum", *Sonus* III/1 (Fall 1982): 30-38.
- Hughes, David W. "Other Musics: The Debate About Multi-Cultural Music Education in Modern Society", *Papers of the Fifth International Conference of Ethnomusicology*. Taipei, Taiwan: National Taiwan Normal University, 1993- pp. 62-73
- Kwami, Robert Ashong. "Non-Western Musics in Education: Problems and Possibilities", *British Journal of Music Education* 15/2 (July 1998): 161-170.
- Kwami, Robert Mawuena. "On Musical Traditions of the World and Music Education: An Impossible Quest?" *Intercultural Musicology Bulletin* 4/1 (August 2002): 16-24.
- Malm, William P. "Teaching Rhythmic Concepts in Ethnic Music", *Music Educators Journal* LIX/2 (October 1972): 95-99.

- Musicological Society of Japan. Ed. *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*. Tokyo: Musicological Society of Japan, 2004.
- Norman, Katherine N. "Music Faculty Perceptions of Multicultural Music Education", *Bulletin of the Council for Research in Music Education* 139 (Winter 1999): 37-49.
- Olsen, Dale A. "Multicultural Music Education, Cultural Sensitivity, and the Ethnographic Truth: A Response to Cornelius", *College Music Symposium* 35 (1995): 33-34.
- Quesada, Milagros A. Agostini, and Terese M. Volk. "World Musics and Music Education: A Review of Research", *Bulletin of the Council for Research in Music Education* 131 (Winter 1997): 44-66.
- Pembrook, Randall G. "A Comparison of Expectations and Insights from Students in Different Types of Music Appreciation Courses", *Missouri Journal of Research in Music Education* 35 (1998): 28-42.
- Rahn, Jay. *Theory for All Music: Problems and Solutions in the Analysis of Non-Western Forms*. Toronto: University of Toronto Press, 1983.
- Reimer, Bennett. "Can We Understand Music of Foreign Cultures?" *Musical Connections: Tradition and Change*, ed. by Heath Lees. Auckland, NZ: University of Auckland Press, 1994.
- . Ed. *World Musics and Music Education: Facing the Issues*. Reston, VA: Music Educators National Conference [MENC], 2002.
- Schüler, Nico. *Teaching Music Theory at SWT*. San Marcos, Texas: Southwest Texas State University, 2002.
- . "On 'Perspectivism in Music Research. Networks in Intra- / Inter-Disciplinary and Cross-Cultural Research", *Musik Netz Werke*, ed. by Lydia Grün, Frank Wiegand, et. al. Berlin: Transcript Verlag, 2002. pp. 197-208.
- . "Towards a Methodological Globalization of Teaching Music and of Music Research (From a World Music Perspective)", *Musicology and Globalization*, ed. by The Musicological Society of Japan. Tokyo: Academia Music, 2004. pp. 498-502.
- . Ed. *On Methods of Music Theory and (Ethno-) Musicology: From Interdisciplinary Research to Teaching*. Frankfurt / New York: Peter Lang, 2005.
- Skelton, Kevin D. "Should We Study Music and / or as a Culture?" *Music Education Research* 6/2 (July 2004): 169-177.
- Solis, Ted. Ed. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. Berkeley, CA: University of California Press, 2004.
- Tacke, Thomas Joseph. *Globally Inclusive Music Program Efforts of Three Liberal Arts Colleges*. Ph.D. Dissertation, Michigan State University, 1994.
- Volk, Terese. *Music, Education, and Multiculturalism: Foundations and Principles*. London: Oxford University Press, 1997.
- Winters, Geoffrey. *Musical Instruments in the Classroom*, London: Longmans, 1969.

POVZETEK

Na univerzah in visokih šolah se glasbo pogosto poučuje brez vključevanja glasbe nezahodnih kultur, s poudarkom zgolj na zahodni glasbi. V resnici pa je zahodna glasba, posebej od poznega 19. stoletja naprej, zelo pogosto povezana z določenimi slogi ali žanri glasbe nezahodnih kultur, podobno pa je tudi glasba nezahodnih kultur razvila nove oblike, ki vključujejo elemente Zahodne glasbe. Poleg tega postajajo v elektronski dobi procesi glasbene globalizacije in medkulturnih izmenjav del vsakdanjega življenja in jih ni mogoče zaobrniti, nenazadnje pa je na razvoj zahodne popularne glasbe, ki dominira v današnjem glasbenem življenju, močno vplivala glasba nezahodnih kultur. Zaradi tega bi morala pri poučevanju in razumevanju glasbe prevladovati perspektiva glasbe svetov. - Temelječ na pomembnih spremembah učnega načrta za glasbo na Teksški državni univerzi ponuja članek primere, kako vključevanje glasbe nezahodnih kultur prispeva pri študiju glasbe na univerzah v mejah "strnjene" učnega načrta, v katerem so različne glasbene discipline močno povezane druga z drugo: na primer teorija, zgodovina, izvajalska praksa, pedagogika itd. ter njihove poddiscipline. Medtem ko se članek osredotoča predvsem na glasbeno teorijo, zvočne zaznave in muzikologijo, pa so ip/as/komentarji podani z namenom, da bi se pogled na glasbo razširil do take mere, da bi se učni načrt za glasbo prilagodil potrebam globalnega pogleda na glasbo. Članek še prikazuje, kako lahko strnjeni učni načrt pripomore pri globalizaciji poučevanja glasbe.