DELHI SECONDARY SCHOOL AS A TEMPLE OF WORSHIP

DELHI SECONDARY SCHOOL AS A TEMPLE OF WORSHIP: MUSICAL CHOICES AND DEVOTIONAL DIVERSITY

By

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Abstract

Delhi Secondary School is a public school with approximately 6,000 students, 300 teachers, 6 administrators, and countless headmistresses and support staff. It claims that its admissions policy is non-discriminatory, boasting that it admits students from all castes, religions and genders. Ethnographic tools, participant observation, and interview were used to discover how Delhi Secondary School supports religious plurality within their educational community as advertised on their web site, specifically how the music specialist teachers in Delhi Secondary School recognize students' religious diversity in their music curriculum. Analysis of my field notes, interviews, transcripts, photographs and other documents revealed that Hindu, Muslim, Sikh, Buddhist, Jain and Catholic religions were represented in the devotional music that was studied and performed by the students. These findings suggest that the school supports religious plurality through participation and acceptance of spiritual acts during lessons, morning assemblies, concert performances and other daily activities. I conclude that the study and performance of diverse devotional music has important social and musical functions in Delhi Secondary School.

Résumé

L'École Secondaire de Delhi se présente sur internet comme ayant une population d'environ 6,000 étudiants, 300 professeurs et 6 administratifs. Elle vante une politique d'admissions non discriminatoire, qui admet des étudiants de toutes castes, religions et genres. Le but de cet étude est de découvrir comment une école publique indienne gère une population à grande diversité culturelle sur une base journalière, et si les genres musicaux provenant de différentes cultures religieuses sont autorisés dans le curriculum de l'école de musique. Spécifiquement, je cherche à découvrir si et comment les pratiques musicales de différentes traditions culturelles et spirituelles sont reconnues, acceptées et pratiquées parmi les étudiants et les professeurs. Si professeurs et étudiants proviennent de plusieurs contextes religieux, comment incorporent-ils ces différents contextes religieux dans leur identité à l'école? Trois outils ethnographiques ont guidé ma recherche: observation en tant que participant, analyse des documents d'enregistrements sonores et de notes, et entretiens. Ces outils ethnographiques ont été utilisé pour déterminer comment l'École Secondaire de Delhi encourage la pluralité religieuse dans sa communauté éducationnelle, comme mis en avant sur son site web, et comment les professeurs spécialisé dans la musique à l'École Secondaire de Delhi reconnaissent la diversité religieuse des étudiants dans le curriculum. L'analyse de mes notes, des transcriptions des entretiens enregistrés, des photos et autre documents révèlent plusieurs thèmes dévotionnels. Je conclus que la diversité de la musique dévotionnelle et la représentation des religions Hindou, Musulmane, Sikh, Bouddhiste, Jain et Catholique dans l'École Secondaire de Delhi suggère que la pluralité religieuse est encouragée dans la communauté éducationnelle par leur participation et l'acceptation des actes spirituels dans le bus de l'École et au cours des leçons, les assemblées matinales, les représentations et les activités quotidiennes. L'École Secondaire de Delhi valorise l'exécution de musique dévotionnelle et son importante fonction sociale et musicale.

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Prologue

Learning About Different Cultures

I have always enjoyed learning about different cultures. My earliest memories of being fascinated by the different ways in which people live in the world stem from my desire to learn about the environment during elementary school. At that time I envisioned myself growing up and becoming a world leader who would inspire many people to reduce air and water pollution as well as waste. My interest in world and environmental issues remained throughout my high school and university years as I pursued courses in geography, which introduced me to both the physical characteristics of the land and the ways in which people live off of the land. At this time I was also introduced to concerns of population growth, disease, education literacy, child labour, the roles of men and women and the distribution of wealth throughout the world.

Initial Opportunities to Learn More About the World and its Musics Through My Family

As my fascination with the world and its makeup began to grow, my interests in musics from around the world also began to develop. My exposure to musics from different countries was initiated by my mother who was my first music teacher. Music was always a large part of my family's life. The presence of music was with us while we worked throughout the day, during commutes from our home to various locations, during my sister's violin lessons and my flute lessons, piano lessons and choir practices.
It was in my family home that I gained my initial exposure to music from non-Western cultures.

Music was always playing in our house or in our car and my mother played many recordings of non-Western genres of music for us. We listened to Cuban and Latin music

and we loved the simultaneous rhythms in the music. Salsa became one of my favourite dances and social activities. My mother encouraged me to try dancing salsa since I liked Cuban and Latin music and because she believed that by learning to move to the music I would have a better understanding of both another element within a particular culture's arts and also a better idea of why the music was written.

Once I understood the close relation of music and movement, I began to take an interest in music that I might not have listened to, had it not been for my interest in the particular dances that could be performed with the music. For instance, I wanted to explore Argentine tango and by doing so I gained a greater appreciation for the music. I doubt I would have listened to Argentinean music without the added element of my interest in a culture- specific dance.

For a long time, the recordings of the non-Western music only served the purpose of music appreciation and enjoyment. It is only now that I realize that this early exposure within our home to music from different cultures was instrumental; in shaping my acceptance of and interest in different cultures today.

My mother knew that the ways in which many non-Western cultures listen to music are different from the ways in which Western cultures listen. She was aware that music is often used to serve a certain purpose or occasions such as a wedding, funeral, graduation, coming of age, harvest, devotional ritual, healing ceremony or storytelling time. My mother also knew that the interactions between the audience and the performers differs according to the type of musics being performed. For example, in Japanese Taiko drumming, the performers create music which combines dance as the musicians move

their arms. This incorporates the visual element of dance and the auditory element of music as the audience both listens to and watches the performance.

In Western classical music concert settings, the music is often performed with the musicians on a stage and the audience seated in chairs. The audience usually waits until the end of a piece before they applaud for the musicians. As we listened to different cultures' musics my family discussed what we knew of the culture and the music.

From an early age my mom had taught my sister and I to be open and accepting of cultural differences. It was only years later that I realized that my motherwas trying to tell me that the word 'music' to people living in Western cultures refers to different pitches being sounded, whereas in some cultures such as East Indian cultures, the word *sangeet* refers to both music and dance combined. "The concept of 'music' is different in every culture and is a socially constructed term" (Carignan, 2003).

Chapter One: Introduction

Multiculturalism in Canada and India

Large urban centers and smaller rural communities in Canada have become increasingly more multicultural with the influx of immigrants from a range of different countries. Recently there has been a movement for the assessment and re-evaluation of our school curricula and courses of study. Questions have been raised as to how we may encourage appreciation for cultural diversity within our schools to ensure that students may learn more about their own cultures and the cultures of others. Many educators struggle with the question as to how we may ensure that students do not feel as though the adoption of Western cultural traditions is mandatory in place of their own cultural traditions. Another challenge that educators face is how to teach about religions as cultural phenomena, focusing on the values and beliefs of different religions as components of different cultures.

India, like Canada, is also very culturally and devotionally diverse. Many Indian states, like Canadian provinces, have different natural resources, landscapes and climates which impact the cultures and traditions of people living and working off of the land. Different musical styles exist in India. For instance, *Hindustani* music is more widespread in the North and *Carnatic music* is more widespread in the South. There are also different languages, foods, styles of dress and religions among the different states. Canada, by comparison also has different musical styles, from the multitude of genres of First Nations music across the country and in the North, to the 'country' music of the prairies and rural parts, to the francophone music of central Quebec and Acadia to the Maritimes' music to the east. Language, foods, styles of dress and religions also differ

across the provinces of Canada. Representing the cultures from different parts of the world poses a large challenge. Canadian music educators are currently struggling with how to represent different cultures within Canada in their lessons. In the present climate of multiculturalism, music educators are also struggling with the issue of when, whether and how to use music with spiritual or devotional associations in their classrooms.

Devotional Neutrality in Canadian Schools

The current trend in many Canadian schools has been to take a neutral stance with respect to spirituality. Teachers from all disciplines have been pressured into what they feel is a politically correct neutral stance towards devotional beliefs, customs, traditions, and practices, and their place in education. This attempt to achieve devotional neutrality has resulted in the decontextualization of 'theories' and 'truths' and their non-secular roots across many subject areas. Devotional 'theories,' and for some people 'truths,' could lie in their belief that after a person dies, for example in the Hindu faith, that they are reincarnated. In a devotionally neutral school, teachers would not teach students about the 'theory' or 'truth' of reincarnation, but rather would chose to broach all subjects regarding devotional content. Some music teachers either by choice, or under pressure from school administrators and parents, have eliminated all devotional music from their holiday concerts and syllabi. Their rationale for this decision is that because it is not possible to please people from all faiths (this includes people who profess no particular faith), in order to be fair, it is better to eliminate all devotional music.

The Music Educators National Conference (MENC) is a national organization for music educators which originated in the United States. The MENC's position on the presence of music of a devotional nature in public school's curricula is as follows. "The

study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience" (MENC, 2005). The MENC also states that "music has a purpose in education beyond mere words or notes in conveying a mood, teaching cultures and history, and broadening understanding of arts...the selection of the music has a primarily secular purpose of teaching music appreciation" (MENC, 2005).

Alternatives to devotional neutrality have puzzled me for many years. My own experience of going to a Roman Catholic elementary school, instead of a non-denominational public school which recognized all religions but practiced no devotional indoctrination began to puzzle me in my eighth grade. At this time all of the students went through the devotional ceremony of confirmation, a ritual in which people confirm themselves as Roman Catholics. I remember feeling unsure as to whether or not I should proceed with the ceremony, because I did not know anything about the different religions in the world. I began to wonder if I had been given the opportunity to learn about different religions, would I discover that I was in fact not a Catholic but rather, for example a Hindu or perhaps a devotional being who embraced qualities from many different faiths? By the age of twelve, I wanted to shape my identity by educating myself about different religions. I began to question the doctrines that had been preached at my school and on Sundays at my church.

In a quest to further my knowledge of different devotional practices in the world, I chose to study the issue of diversity in music education for my Masters thesis.

Background to the Study

Studying, Performing and Teaching Western Music as a Foundation For Studying, Performing and Teaching Music From Different Cultures

I have been trained in Western Classical voice, piano and flute. I began singing English and French songs in vocal music classes in elementary school and then became involved in singing in the children's church choir, which performed every Sunday during the morning service. Under the direction of our choir director I learned to sing with passion, and to use proper diction and correct vocal technique.

During my five years singing in the choir I was trained to sing properly and I was given opportunities to perform weekly in front of an encouraging church congregation. I enjoyed being a part of this young community of musicians, and because I was successful and enjoyed learning and participating in these musical experiences, my parents provided me with piano and flute lessons.

By the age of eighteen, after I graduated from high school, I enrolled in the concurrent Bachelor of Music and Bachelor of Education program at McGill University where I trained with some of the best music teachers in North America. I auditioned on flute and became a member of the bands and orchestras at McGill University. I also attended music camps that hosted world renowned flutists. Because my Western training on flute was geared towards pursuing a solo and orchestral career, I practiced an average of about four hours per day. Other components of the program included historical, philosophical, theoretical and practical elements of teaching music.

After seventeen years of intense training in Western Classical music, my curiosity began to shift towards different kinds of music, which offered new challenges. I began to

perform contemporary music and then became interested in music from non-Western cultures.

Looking back on my earliest musical experiences, which occurred within my family home, I began to realize that the recordings of non-Western music that my mother had played for my family and the singing that we did together kindled an interest that would resurface seventeen years later. My rigorous training in Western music provided me with an excellent set of tools with which I could begin to study and perform non-Western music. This inspired a curiosity in me to begin an in depth study of North Indian music. I decided to begin with a musical genre with which I already had a fascination and appreciation: Indian film music, known as Bollywood music.

North Indian Classical Music Training

I decided to focus on the customs and music of Northern Indian culture because I intended to visit Delhi, and I enjoyed listening to the melodious scales and turns of the *ragas* (a type of melody) performed by the voice, *bansuri* (a type of bamboo flute) and *sitar* (a stringed instrument) as well as the accompanying complex rhythms performed by musicians playing the *tabla* (a pair of drums). I also had a fascination with the architecture, clothing, devotional festivals and food of North India. I undertook a special project for my MA degree which focused on the development of a Hindustani secondary curriculum in music. Creating the Hindustani secondary curriculum provided me with some background knowledge of Hindustani music.

I read books from a theoretical perspective about Hindustani music theory and history and I listened to recordings and practiced the *bansuri* and *tabla* from a practical perspective. I took private *bansuri* and *tabla* lessons in Montreal to learn more about the

melodic and rhythmic elements of North Indian music and I met weekly with two instructors from McGill to discuss my weekly readings and listen to North Indian recordings.

Purpose

The purpose of this study is to discover how a public school in India handles a culturally diverse population on a daily basis, and whether musical genres from different devotional cultures are mandated in the school's music curriculum. Specifically, I aim to discover whether, and how, the musical practices of different cultural and devotional traditions are acknowledged, embraced and practiced within the student and teacher populations. If teachers and students come from many different devotional backgrounds, how do they incorporate their different devotional backgrounds into the identity of the school?

My study of *Hindustani* music and the development of a secondary curriculum, prepared me to understand some of the musical components of Indian music which would enable me to better understand my observations while attending a secondary school in Delhi.

Rationale

In recent years North American music educators have been sensitized by members of their collegial, parental and academic communities to the role of devotional music in the classroom. In very extreme cases, members of these communities have spoken publicly about their concerns in intense legal battles.

> In the first court case that dealt specifically with music, Roger Florey, the father of a primary student, challenged the rules set up by the Sioux Falls,

> South Dakota, school board. The plaintiff, an avowed atheist, touched off a statewide furor in 1978 when he complained about the use of the hymn "Silent Night" in the school's Christmas program. He contended that the use of the song violated the doctrine of separation of church and state. At a hearing on the plaintiff's motion for an injunction in December 1978, the motion was denied. The plaintiff's request for declaratory and final injunctive relief was denied in February 1979. The case *Florey v. Sioux Falls School District 49-52* was appealed to the Eighth U.S. Circuit Court of Appeals in St. Louis. This court, in April 1980, upheld the Sioux Falls policy, allowing religious songs for educational purposes. (MENC, 2005).

To address this issue, some music teachers have since chosen to either try to represent all faiths equally or discontinue the use of devotional repertoire entirely. The Ontario Secondary Guidelines, which have been set by the Ontario Ministry of Education, support and are in favour of teaching music from different cultures. In the specific expectations that are outlined under the theory component of the music curriculum it states that teachers should "explain the function of music in a variety of historical and cultural contexts (e.g. Indonesian gamelan, 2500 B.C.E. Turkish war cymbals)" (Ontario Ministry of Education, 1999, p.38). Since religion is an important aspect of every culture, it may be inferred that the Ontario Ministry of Education also supports the teaching of devotional music. However, the document does not address this issue explicitly.

In contrast, the Central Board of Secondary Education (CBSE), which is the school board for the majority of the schools in Northern India, created a mandate for all

of their schools to follow. The mandate states that devotional music should be taught in all music classes. The document does not specify which devotional music must be taught, which in turn gives music teachers the freedom to introduce devotional music from a range of cultures and religions which may be representative of the students' faiths in their classes. The teachers may also choose to introduce devotional music from cultures to which their students do not belong, so that they may gain a new perspective on a different faith. I wanted to find out if, or how the music teachers at a particular secondary school in Delhi might recognize students' devotional diversity in their music curriculum.

More precisely, for each grade level, the CBSE document indicates a specific number of songs which must be taught. In their Hindustani Music vocal program code no. 034 for class IX, under the practical component, the document states that students should learn "four devotional songs" (CBSE, 2005), but the document does not specify which devotional songs, or from which faith(s). For comparison, the Ontario Secondary music guidelines does not specifically address whether devotional music should be taught in music classes.

Ontario Secondary Music Guidelines

The Ontario Ministry of Education's (OME) music curriculum for grade nine to grade twelve states "Each [grade] level strikes a balance between challenge and skill and is aimed at developing technique, sensitivity, and imagination" (Ontario Ministry of Education, 1999, p. 16). The Ministry also wishes students to acquire "creative problem-solving skills, individual and cooperative work habits, knowledge of themselves and others, a sense of personal responsibility and connections to their communities and future careers" (Ontario Ministry of Education, 1999, p.16).

The Ministry has also configured three strands with which students may meet the expectations for music. The study of "theory, creation and analysis...is repeated...[and] progression is indicated by modifications in the expectations or by increasingly complex examples" (Ontario Ministry of Education, 1999, p.16), during each secondary level. It is important to note that the Ontario curriculum states that "the music analyzed will be drawn from a range of cultures," (Ontario Ministry of Education, 1999, p.16) however, it does not define what it means by 'cultures.' The Ministry also expects that students will be able to "explain the function of music in a variety of historical and cultural contexts" (Ontario Ministry of Education, 1999, p.16). Teachers are encouraged to introduce students to music from many cultures, but no guidelines are provided to indicate what resources teachers might draw on, nor how teachers might proceed to research these resources.

The Ontario Ministry of Education does not indicate which cultures should be examined, how long each culture should be experienced, and whether comparisons should be made between or among cultures. Since devotional music is an aspect of culture, it is surprising that the OME guidelines do not specifically identify devotional music as an example of a cultural product. However, the Music Educators National Conference, an independent organization of professional teachers and music education researchers, has developed a checklist for teachers, which may assist them to represent different cultures as they select repertoire that includes music of a devotional genre and develop their syllabi.

MENC Checklist for Developing a Devotionally Neutral Music Program

The MENC states that "it is important to communicate that music learning, not religious indoctrination, is the motivation in choosing repertoire" (MENC, 2005). MENC encourages all music teachers to be guided by the following seven questions, when trying to determine if their teaching is devotionally neutral.

1. Is the music selected on the basis of its musical and educational value rather than its religious context?
2. Does the teaching of music with sacred text focus on musical and artistic considerations?
3. Are the traditions of different people shared and respected?
4. Is the role of sacred music one of neutrality, neither promoting nor inhibiting religious views?
5. Are all local and school policies regarding religious holidays and the use of sacred music observed?
6. Is the use of sacred music and religious symbols or scenery avoided? Is performance in devotional settings avoided?
7. Is there sensitivity to the various religious beliefs represented by the students and parents?

MENC expresses the hope that "with careful understanding of legal aspects, and with consideration for personal feelings, educators will use the full range of music literature in an appropriate contextual setting" (MENC, 2005).

In the next section I discuss literature that addresses multicultural education, and situates devotional music within a multicultural framework.

Chapter Two: Selected Relevant Literature

Multicultural Music Education

Music education philosophers, theorists, policy makers and professional practitioners grapple with the issue of multicultural music education in school curricula. "Multiculturalism is essentially a government promoted strategy designed to celebrate the differences and equality of the many cultures in Canada" (Adams, 2001, p. 24). One of the goals of multicultural music education is to represent several different cultures within the curriculum from a variety of cultural perspectives.

Devotional music is an aspect of almost every culture and should be a major component to multicultural music curricula. Acceptance of diversity within the classroom may be taught through devotional music. Traditionally, however "the curriculum has its own biases surrounding whose knowledge is valued and studied. Throughout history in Western society, many power structures and the institutions have been run predominantly by white, heterosexual, middle or upper class, males" (Adams, 2001, p.24). Many music programs today continue to cater their lessons with a devotional focus towards mainstream cultural groups. Although Canada continues to become more and more multicultural, minority groups and their devotional musics are not always represented in music classrooms.

Discussions regarding multicultural music education only began to appear in scholarly literature about thirty-five years ago. Reimer (2002) notes that "before the 1960's there had been few attempts to articulate philosophical inquiry for music education...*Music classes were still intended to cultivate good taste in the student and that implied teaching the European art music tradition, even though the activity-*

based music curriculum of the mid-twentieth century included folk musics from many countries [my italics]" (p.17). A decade later, endorsers of multicultural education encouraged the teaching of different aesthetics. Reimer, (2002) argued that 'music of the many ethnic and cultural groups in American society, music of the past and much more music of the present, musics of various types-jazz, pop, folk, as well as concert all should be considered 'proper' sources for finding expressive music" (p.17). Reimer did not claim that certain genres of music should be considered more pedagogically sound or more sophisticated than any other. Not everyone agreed with Reimer's aesthetic philosophy.

Robert Walker (in Reimer 2002) disagreed with Reimer's ideas of teaching music from different cultures from an aesthetic perspective. Walker reasoned that humans invent their own meaning for their music and expect listeners to perceive that meaning. In Walker's view, although aesthetics may indeed provide meaning within the Western art tradition, they might not be valid in other music systems. As Walker stated, "in musical acts...the sounds, as well as the actions needed to produce them, are inextricably involved with cultural beliefs" (in Reimer, 2002, p.19). Walker was implying that the meaning of the music is unique to the culture that creates it. Devotional music is created to serve devotional purpose, and people may understand the musics of 'others' in ways that match their experience, their values and their expectations.

Lucy Green (in Reimer 2002) also disagreed with Reimer's aesthetic philosophy of music education. Reimer argued against Green's contention that music is perceived both through its inherent musical meanings and its delineated (social) meanings, and that

both are important. He argued that these meanings are so intertwined that to emphasize one over the other destroys the music" (Reimer, 2002, p.18). People who listen to and perform devotional music from a religion and culture that they are unfamiliar with run the risk of misunderstanding the social and musical meanings of the music. The consequences of such misunderstandings may result in offending members of the audience who belong to the culture group whose music is being performed.

Russell (2006) noted that discussions around these kinds of multicultural models of music education are still talked about today:

> Philosophical arguments about what is worth learning in mainstream Canadian music classes are ongoing, with some arguing that students are more engaged when their encounters with music are more closely aligned with the music they know and like, and others argue that the function of music education should be to lead students into experiences of music with which they are unfamiliar and are unlikely to encounter once they leave school. Others argue that composition or jazz improvisation or mastery of the rules of 19th century music offer the best paths to musicianship. (p. 18).

When trying to discern the extent to which teachers teach multicultural music, Russell explains that by "examining their concert programs, the types of materials they use in their classrooms, their stated goals, and the goals they actually pursue and achieve" (2006, p. 18), this may become evident. Russell goes on to say that:

> Curriculum decisions are especially critical in situations where whole groups of people have suffered loss of identity due to colonization and suppression of culture. In such cases it is essential to provide students in

> such communities with experiences that reflect the values and traditions and histories of their cultures (2006, p.18).

We are truly dealing with multicultural issues when we are confronted with values that are a challenge to our own values. These values are expressed in song lyrics, among other things. Teachers wishing to embrace all aspects of diversity, with the inclusion of devotional music from a range of cultures into their classrooms, need training, resources and the support of their students, parents, fellow teachers and administrators.

My curiosity regarding how devotional music might successfully be implemented into a music classroom sparked my first research question: How might a secondary school in Delhi support devotional plurality within their educational community? My second research question stemmed from wondering whether the music teachers at a particular secondary school in Delhi might embrace devotional diversity. How do the music specialist teachers in a secondary school in Delhi recognize/acknowledge students' devotional diversity in their music curriculum?

Research Questions

1. How does a secondary school in Delhi support devotional plurality within their educational community?
2. How do the music specialist teachers in a Delhi secondary school recognize/acknowledge students' devotional diversity in their music curriculum?

In the next section, I will present my methodological perspective, my procedures and rationale guiding data collection, and the types of data that I collected.

Chapter Three: Methodology

Methodological Perspective

Before I left for India, I completed a course in Qualitative and Ethnographic Research which heightened my awareness of the extreme care and sensitivity which all researchers who seek to learn more about aspects of different cultures must adhere to. This course introduced me to the works of Clifford Geertz, an ethnographer who stresses the importance of reciprocity and the manner in which researchers should gather, interpret and share data of different cultures. Geertz had a significant influence on my understanding that my data collection in India, my observations of the behaviours of school personnel, and my relationships and actions in a secondary school in Delhi would be a socio-cultural perspective, seen through my own cultural lens.

The manner in which researchers come to learn about a culture to which they do not belong must be respectful and ethically sound. As researchers seek to know more about cultures to which they do not belong, they must adhere to the customs and traditions of the culture which they are learning about as best they can and also seek to minimize their impact on the culture they are studying. Above all, researchers must realize the power that they have over their participants and treat them with equity and fairness. They must take the participants' wishes into consideration and share their research findings with their participants, whenever possible.

Participants must also be given a voice. "In our ingenuous discipline... it still very much matters who speaks" (Geertz, 1998, p.7). Researchers should do their best to interpret their observations with as few biases as possible and recount factual information accurately. Geertz (1998) cautions that "what once seemed only technically difficult,

getting 'their' lives into 'our' works, has turned morally, politically, even epistemologically delicate" (p.130). There are so many different facets which make a culture unique. It is important to remember that although we may understand the language of the person that we are speaking with, we may not truly comprehend the meaning of their words.

It is also a falsehood to believe that a researcher can claim to "explain enigmatical others on the grounds that you have gone about them in their natural habitat or combed the writings of those who have" (Geertz, 1988, p. 131). Since ethnographers study the human behaviours [and] customs... of cultural groups to which they are not members during specific periods of time, it is not possible that any researcher can pretend to know everything about an entire population of people from that culture. Qualitative researchers write about what they have seen, and their experiences through their observations, field notes, conversations and data-analysis. However, they do not try to extrapolate their understanding of periods of time that they have spent with a different culture to the entire population of people who belong to that culture.

Two different researchers could walk into the same research site, take note of vastly different things and read into identical experiences in their own unique way. "The ability of anthropologists to get us to take what they say seriously...has to do with their capacity to convince us that, what they say is a result of their having actually...been there" (Geertz, 1988, p.3). At best all we can do as researchers is try to present our experiences of different cultures in such a way that a balance between the researcher's values and the cultural values to which the researcher is observing are achieved.

> The highly situated nature of ethnographic description- this ethnographer, in this time, in this place, with these informants, these commitments and these experiences, a representative of a particular culture, a member of a certain class- gives to the bulk of what is said a rather take it or leave it quality" (Geertz, 1988, p.4).

Bearing the issues of ethics, truthful representation and honesty in mind, I have taken great care to provide readers with a fair account of my experiences while I visited a secondary school in Delhi. However, as an outsider, I acknowledge that each participant within a particular secondary school in Delhi would have a unique perspective on the music education which is being offered within the culture of their school. By attending to the ethical, moral and methodological guidelines I have outlined here, I have attempted to capture faithfully the tone and spirit of the events I observed and participated in during my visits to a particular secondary school in Delhi.

Procedures

Finding a Research Site and Gaining Entry.

I searched for a school in the Northern region of India for two reasons. The first was my interest in the musical style of the region. The second reason was that my father's friends had relatives in Delhi, the Lunia family (a pseudonym) who volunteered to host me during my study.

I chose a secondary school because I had experience as a secondary music specialist teacher and the secondary environment was familiar to me. I sought a heterogeneous population of Indian teachers and students living in India as participants in order to observe unique correlations between the music and the culture of India.

Using different search engines I typed in the keywords 'Delhi Secondary Schools' in order to find lists of schools to contact. Delhi Secondary School (a pseudonym) was one of the first websites to come up and the school had a very informative website, with an entire page dedicated to its music department. Delhi Secondary School advertises itself on the internet (http://www.dpsrkp.net/) as having a population of approximately 6, 000 students, 300 teachers, 6 administrators, and countless headmistresses and support staff. It claims that its admissions policy is non-discriminatory boasting that it admits, students from all "castes, religions and genders". I contacted Delhi Secondary School's principal, Mrs. Chibbar (a pseudonym) first and received an invitation to visit the school.

In my email to Mrs. Chibbar, the principal of Delhi Secondary School to the address on their web site, I explained that I wanted to discover how Delhi Secondary School supports devotional plurality within their educational community as advertised on their web site. I also explained that I wanted to see how the music teachers in Delhi Secondary School recognize/acknowledge students' devotional diversity in their music curriculum.

Mrs. Chibbar promptly responded to my first letter and agreed to participate in my study. Copies of my correspondence with Mrs. Chibbar may be found in Appendix I, 'Correspondence with Mrs. Chibbar.'

Mr. Basu (a pseudonym), the Head of Music at Delhi Secondary School also emailed me a warm and welcoming letter which included information about the school's music curriculum. This letter offered me an opportunity to learn what I might expect to see when I arrived in India. It also helped me to conduct some preliminary research regarding the different genres of Indian music and to prepare questions for the teachers.

Mr. Basu's letter may be found in Appendix II 'Correspondence with Mr. Basu.' He explained that he would be away when I arrived in Delhi, and gave me some of the other teachers' telephone numbers in Delhi so that I could contact them upon my arrival.

The warmth of Mrs. Chabbar and Mr. Basu's responses made me optimistic about the success of my study. As a memento of my gratitude I selected some Canadian traditional folk song books, which came with recordings, so that the music teachers at the secondary school in Delhi could add Canadian songs to their vocal repertoires. These Canadian music books were offered as a small token of my appreciation for inviting me to visit their school.

The Research Site: Delhi Secondary School

Before I traveled to India I gathered information from the school's website. Photographs of the facilities, teachers, administrators and students at the school revealed that the students dressed in white uniforms in the summer and green coloured tops and grey coloured bottoms in the winter, and that the grounds were well landscaped. What the photographs did not reveal however, was how large the school's grounds were and how many buildings were connected within the school's property.

The co-educational day-cum boarding school is privately funded (parents pay tuition annually). It has nine music teachers and 500 music students who study in three different campuses. Students are enrolled from the 6th grade to the 12th grade. In the 11th and 12th grade all of the students prepare for the 'All India Senior School Certificate Examination.' The school's website also offered information regarding the school's history, mandate, facilities, number of teachers per faculty, location, contact information,

number of students and staff, clubs and extra-curricular activities, academic standardized test results and other current events taking place at the school.

This website information provided me with an impression of the high academic and extra-curricular expectations that the administrators and teachers at Delhi Secondary School seemed to hold for their students. The website information enabled me to formulate many questions that I hoped to answer by observing the school's music classes and by talking with the school's teachers and administrators.

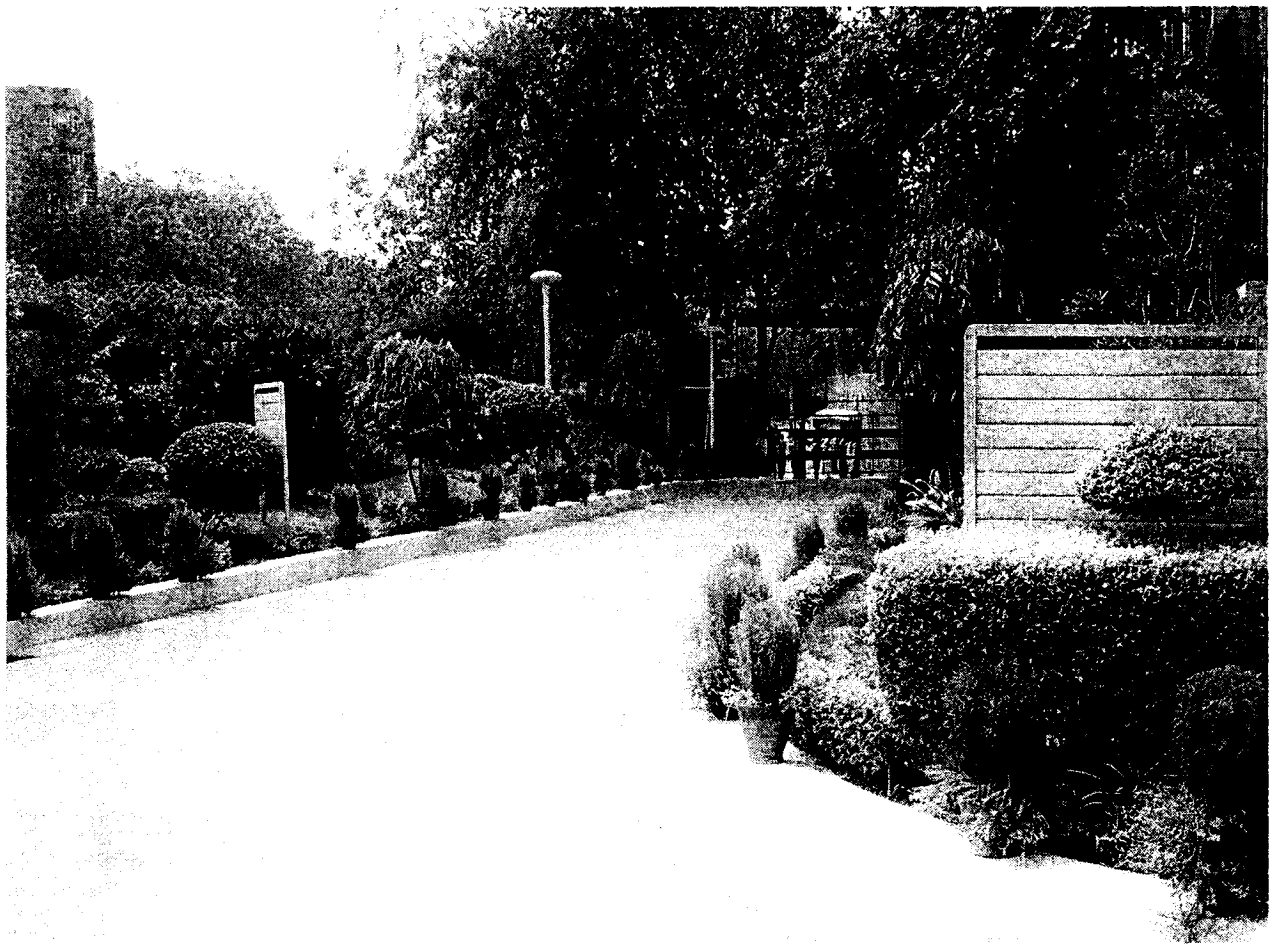
Data Collection

My observations of the five different music teachers took place over a three week period of time from July 4-22, 2005. The school week was from Monday to Friday and school began at 7:00 am and ended at 1:00 pm. I attended the school every day during this period of time and traveled between my home and the school on the school bus with the students and a few of the teachers. I spent a total of 120 hours observing the music classes at Delhi Secondary School.

The Physical Setting

The first day that I attended Delhi Secondary School, I was picked up by the school bus along with all of the other students, dressed in their crisp white summer uniforms. The bus driver dropped us off at the end of the gated school driveway. All of the teachers and students then walked along the landscaped road lined with well tended small hedges, shrubs, flowering gardens and potted plants. The fact that the school was maintained to such high standards seemed to mirror the principal's and teachers' expressed high expectations for the quality of education that they hoped to offer their students.

A Picture of Delhi Secondary School's Entrance



As I walked with the students and teachers from the bus we passed through the iron gate, past the school's security guards and a series of signs directing students to the school's different departments. The school's main office was situated at the top of the driveway and had a very welcoming staircase lined with potted plants. Teachers and students passed by the school's main entrance along a covered driveway past the school's main office building where the principal, vice principals, office administrators resided on one side. Colourful murals were on the opposite side.

A Covered Entrance with Students' Murals

School cars were parked, with drivers chatting along the entranceway as we passed. Drivers chauffeured the administrators and guests to various functions and affiliated schools.

Beyond the main entrance was an open courtyard with many tall buildings around the perimeter. Each building was at least four stories high and was connected to adjacent buildings by outdoor covered walkways. Gated gardens of trees, shrubs, rocks and flowers were dispersed along the walkways, which were groomed and maintained daily. Pristine grooming was also expected of the students and was expressed in their pressed uniforms, cleanliness and demeanor.

A large athletic center, canopied theatre with open seats, uncovered stage with standing space for outdoor assemblies and large field were nestled between the school's buildings and student youth hostels for boarders. These beautifully kept facilities resembled what one might find in a small university campus.

Music Department Facilities

The music classes were held in the basement of the school. Six air-conditioned rooms of varying sizes accommodated either Western or Indian, vocal or instrumental classes. The Western instrumental and vocal classes, which had the highest enrollment, of about twenty-four students per class, were held in large rooms. The Indian instrumental class, with three to eight students, had the next largest room and the two Indian vocal classes, which contained about twelve students each, had adjacent rooms that were smaller in size. The *tabla* class had three to six students and was held in the room that doubled as a hallway to get to the other classes. The dance class was given the largest room. It had doorways to the other music classes, which were accessed by teachers and students regularly. The *tabla* teacher expressed some mild frustration when students entered the room to get to their classrooms and forgot to close the main door that led to the dance room. The students tried to walk through the *tabla* room quickly, and respectfully closed doors when they were asked to, to keep the music from the dance room from disturbing the *tabla* teacher's lessons.

Each music room had a stone floor with throw carpets for students and their teacher to sit on. The walls were paneled with wood and had shelving for storing instruments. Some of the rooms were equipped with a teacher's desk and chair and some had low wooden platforms for sitting on. Teachers also had small wooden cupboards,

where they stored their books and personal belongings. The Western instrumental room was the only room that had benches for the students to sit on, perhaps because Western instrumental music is traditionally performed and practiced while standing or seated in a chair, while Indian music is traditionally performed while sitting on the ground.

Because the music rooms were not soundproofed, the sounds of music could be heard through the walls of adjoining music classrooms. However, the teachers said that the sounds did not disturb other classes while they were playing music in their own classrooms because they could only hear themselves. The music department is the only department which has rooms in that area of the basement, which meant that the music was unlikely to disturb other department's classrooms. The rooms were designated for music use only.

Types of Instruments Available

The Western vocal class had an electric keyboard and a guitar that were played solely by the teacher, which he used to accompany his students. The Western instrumental class had guitars, snare drums with a drum kit and keyboards. Each student therefore had the use of an instrument. A typical instrumental class consisted of ten guitarists, five drummers and ten keyboardists. The Indian *tabla* (a pair of Indian drums) class had one pair of *tablas* for each student and one set of *congas* (a type of Cuban drum of African origin) that could be used by one student at a time. The Indian instrumental class had *harmoniums* (a small bellowed reed organ), keyboards used in place of *harmoniums, sitars* (a North Indian stringed instrument) and violins. These instruments were distributed among the students. A typical Indian instrumental class consisted of five *harmoniums*, three *sitars,* and two violins. The Indian vocal classes had *harmoniums* for

the teachers to use to accompany the singing and in one of the Indian vocal classes the students were provided with *tanpuras* (a North Indian stringed instrument which is unfretted and used for creating a drone).

Performance Venues

There were two different performance venues. The most frequently used venue was the outdoor stage where assemblies were held each morning. This location became one of my research sites because I participated in many of the concerts and I supported the teachers and students by watching their classes perform. These performances afforded me the opportunity to observe how the school came together as a family, creating a sense of community in their own way. Another performance venue was the indoor auditorium.

Special guests were entertained twice in the indoor auditorium during my stay. The first performance was by a grade eight class, organized jointly by the music teachers and the class teacher. This concert was performed for diplomats from the United States who were visiting the school. On another occasion the music teachers and regular classroom teachers performed in the indoor auditorium to honour the Chairman of the school's board of directors, who had come to speak to the teachers of Delhi Secondary School. The administrators greeted the chairman in a lobby, where a special candle lighting ceremony was held, and where one of the Indian vocal music teachers and I greeted him by performing Indian music. The chairman was then brought to the auditorium for the music concert performed by the teachers.

Music concerts are held in other areas of the school but these did not take place during my visit. An outdoor canopy-covered stage is also available, however it was not used during the time that I was there. I was also unable to observe the music department's

music competitions because my visit at the school took place too early in the year for these events to get underway.

The Delhi Secondary School Community

The people who made up the community of the school included one principal, 3 vice principals, 2 supervisors, 2 headmistresses, 208 teachers, school caretakers (cleaners, groundskeepers, etc) and 6000 day and boarding students. There were teachers and students from Hindu, Muslim, Buddhist, Jain, Sikh and Christian faiths.

During the daily assemblies, Mrs. Chibbar addressed the school, emphasizing the importance of achieving a high standard of academic excellence, being well rounded, and taking care of one's health and well being. Since the high school admitted students who boarded, Mrs. Chibbar also had the extra responsibility of ensuring that the students felt at home and could enjoy extra-curricular activities. The principal and staff did their best to make all of their students feel as though they had a family away from home. For example, students could participate in organized activities after school hours and headmistresses supervised students while they studied in their dorms.

There were organized assemblies where students worked collaboratively to convey a message to their fellow students through prayers, poetry, dramas and music. Students experienced devotional messages from their principal, teachers and fellow students through speeches, prayers, dramas, music and through modeling. The messages encouraged students to be polite, have good manners, achieve their best and become involved in their school's activities.

Selecting the Music Teachers for Observation

There were nine music teachers in the school: Mr. Basu, Mrs. Savarkar, Mr. Palekar, Mr. Gopal, Mr. Kaura, Mrs. Ghosh, Mr. Kumar, Mrs. Radhavan and Mr. Saini (all of these names are pseudonyms). I focused on five music teachers who appeared the most open to having a guest in their classrooms. The teachers who agreed to participate in my study were: Mr. Basu who taught North Indian instrumental music, Mrs. Savarkar who taught North Indian vocal music, Mr. Palekar who taught Western instrumental music, Mr. Gopal who taught *tabla* and Mr. Kaura who taught North Indian vocal music.

Each teacher taught from 7:00 am to 1:00 pm for 45 minute periods with a break for lunch, tea and snacks. Since nine different music periods were offered at the same time, I chose which teachers' class I wanted to see based on my research questions and reflections each day. In the next section I introduce Mr. Basu, Mr. Palekar, Mrs. Savarkar, Mr. Gopal and Mr. Kaura's classes, the five music teachers I chose for this study.

Mr. Basu's Music Classes

Mr. Basu is the head of the music department and has taught in Delhi Secondary School for twenty-five years. He has visited Canada and has lived in the Fiji Islands and in the Caribbean where he has taught Indian music to Indian residents residing there. He completed his Master's degree and his doctorate after his return to India from his teaching experiences abroad, and has been teaching at Delhi Secondary School ever since.

Each of Mr. Basu's North Indian music classes contained *sitars, harmoniums* and violins and there were enough instruments for each of his students; however, students

were not permitted to take these instruments home. Students were often divided into groups so that some of the students played 'like' instruments together while others played different instruments. In some of the smaller classes, students learned how to play more than one instrument and played the same melodic exercises that they had learned on each of the instruments.

Mr. Basu taught North Indian music classes to mixed classes of boys and girls in grade six, seven, eight, nine, ten and twelve. During my visit I observed Mr. Basu teach *sitar, harmonium and violin* (violin playing North Indian music) to grade six and seven classes. Table No. 1 outlining the style of music that Mr. Basu taught, the grade levels, the total number of students in each class, the types of instruments that were taught and the number of hours may be found in Appendix III.

Mr. Palekar's Music Classes

Mr. Palekar had taught at Delhi Secondary School for one year. He had previous teaching experience teaching music as the head of the music department at a Catholic school in Delhi for thirteen years. He also had a large performing career, performing Western music as a soloist in large hotels in Delhi.

Mr. Palekar's music classes were larger than the other music teachers' classes. On average there were twenty-four students in each of his classes, mostly boys. The Western instrumental classes that Mr. Palekar taught focused on Western popular music. All of the students in the class were expected to sing and every student played either the guitar, keyboard or the drums. Students were provided with an instrument which they could use at school but they were not permitted to take their instruments home.

Most of the students played the guitar, followed by the keyboard with only a handful playing the drums. Mr. Palekar's students also worked with the Indian Vocal teacher to prepare for concerts. Many students enrolled in Mr. Palekar's classes and they seemed to enjoy the genre of Western popular music. His students performed more regularly at the school's morning assemblies than the Indian Instrumental or Indian Vocal classes.

During my visit I observed Mr. Palekar teach voice, drums, guitar and keyboard to grade six and nine classes. Table No. 2, outlining the style of music that Mr. Palekar taught, the grade levels, the total number of students in each class, the types of instruments that were taught and the number of hours that I observed may be found in Appendix III.

Mrs. Savarkar's Music Classes

Mrs. Savarkar had been teaching music in Delhi Secondary School for twenty years. She studied North Indian Classical music at a college in Calcutta and she said that she had always wanted to become a music teacher. She moved from Calcutta to Delhi when she got married and had two sons. Her home life kept her very busy so she had not had the opportunity to entertain a performing career or any private teaching outside of her teaching job at Delhi Secondary School.

While I observed Mrs. Savarkar's Indian vocal classes I noticed that she made sure that her students always had songs ready to perform and that many of the songs that she taught the students had devotional texts. Mrs. Savarkar often held extra rehearsals during regular school hours outside of her scheduled classes to prepare her students for festivals. These concerts and festivals were also held during the regular school day.

Mrs. Savarkar's Indian vocal music classes were small consisting of three to eight students per class. Mrs. Savarkar taught her students how to sing devotional songs with correct vocal technique while she accompanied on harmonium to grade six, seven, nine, and eleven classes. Table No. 3, outlining the style of music that Mrs. Savarkar taught, the grade levels, the total number of students in each class, the types of instruments that were taught and the number of hours that I observed may be found in Appendix III.

Mr. Gopal's Music Classes

Mr. Gopal has taught at Delhi Secondary School for thirty years. Mr. Gopal was a professional *tabla* player before he became a teacher. He learned to play *tabla* from a *guru* (private teacher). His students were very well focused, despite the fact that he was teaching in a room which only became enclosed once four of the other music teachers had shut their doors. There were frequent disruptions, however, this did not faze the students.

Mr. Gopal's *tabla* classes consisted of between five and eight students. Mr. Gopal's students were all given their own *tablas* to play during class, but were not permitted to take their instruments home. His students occasionally accompanied the Indian instrumental classes or the Indian vocal classes in concerts and competitions. During my visit I observed Mr. Gopal teach *tabla* to grade six, eight, and nine students. Table No. 4 outlining the style of music that Mr. Gopal taught, the grade levels, the total number of students in each class, the types of instruments that were taught and the number of hours that I observed may be read in Appendix III.

Mr. Kaura's Music Classes

Mr. Kaura had a previous job in manufacturing before he became a music teacher. He had studied Rajesthani folk music and other types of North Indian music privately in a small town with a *guru* for eight years as well as at a university in Rajesthan before moving to Delhi. He had been teaching at Delhi Secondary School for five years. Mr. Kaura's students often asked him if he could give them extra rehearsals and he generously obliged on almost a daily basis. Mr. Kaura sang many devotional songs, just as Mrs. Savarkar did, because their course syllabus was the same.

During my visit I observed Mr. Kaura teach vocal music to students in grades six, seven, eight and eleven. Mr. Kaura accompanied his students on the harmonium and he asked one of his students to accompany on the *tanpura.* Table No.5 outlining the style of music that Mr. Kaura taught, the grade levels, the total number of students in each class, the types of instruments that were taught and the number of hours that I observed may be read in Appendix III.

The Music Teachers' and Principal's Hospitable Behaviours and Values

The principal and teachers helped me in a number of ways. For instance, the principal Mrs. Chibbar asked her secretary to arrange for one of the school's drivers to pick up a copy of the recent curriculum at the school board for me. Mrs. Chibbar did everything that she could to help me learn about the music that her teachers' offered at Delhi Secondary School and the teachers did everything that they could to find copies of their course syllabi and resource materials for me. Mrs. Chibbar commanded a great amount of respect from all of the teachers and they regarded her as an authority. The principal talked to the teachers at class assemblies instructing them to make sure that their

students were well behaved and, so in this way, the principal encouraged appropriate etiquette and proper behaviour of both her teachers and students.

The teachers went to great lengths to help me succeed with my study. For instance, prior to my departure for India, Mr. Basu emailed me information about the types of music classes that Delhi Secondary School offered and even warned me about the extreme heat that I would be experiencing upon my arrival. When I arrived, the teachers immediately held a meeting so that I could be introduced to all of the music teachers and ask them any questions that I might have.

Five of the teachers invited me to spend as much time as I wanted observing and participating in their classes and they all welcomed conversation about their programs. The teachers also introduced me to their students as a music teacher and flute player from Canada and many of the students felt comfortable chatting with me about their curiosities about Canadian culture. My discussions with the students also provided me with an opportunity to ask them questions which clarified my research questions.

The teachers' willingness to help me in my research was in large part due to Mrs. Chibbar, the principal. Mrs. Chibbar's wanted to welcome me into her school and I believe that the teachers felt as though they should try to do their best to help me, even though I had explained that they did not need to participate in my study if it was against their wishes.

I interpreted these hospitable actions as evidence of the principal's and the teachers' willingness to carry out their devotional intentions of being a good person and helping those in need.

Devotional Music and the 'Socially Useful Productive Work Curriculum'

The Socially Useful Productive Work (SUPW) program is an extra-curricular program which is mandated by the Central Board of Secondary Education. The Central Board of Secondary Education's website lists the SUPW program under the heading 'academics'; where there is a category for music and fine arts. The website states that "subjects like Indian music, dance, painting [and] sculpture are also provided for the students wishing to pursue studies in these disciplines" (http://www.cbse.nic.in/pulic1.htm, retrieved February 7, 2006). This statement suggests that music and the arts are not compulsory subjects, however, students are required to choose one SUPW course each semester. At Delhi Secondary School, students may choose music from a list of courses outlined in their student agendas as part of a mandatory extra-curricular program.

Some of the goals of the SUPW program are "to instill positive attitudes among the students...[to identify] themselves in the community by rendering social and community service... [to develop] the habit of co-operative work...[to learn to] apply one's classroom knowledge to solve day-to-day problems of the community...[and to participate] in nation building activities" (SUPW, 2005). The SUPW program objectives were consistent with Delhi Secondary School's mandate of ensuring that their students have a "feeling of nationalism and communal harmony... [that] the intellectual, social, emotional, physical, devotional and aesthetic development of the students is fostered to enhance their quality of life...[and that] student achievement is acknowledged and celebrated within the school and the community" (Delhi Secondary School, 2005, p.1).

Grade eleven students are not required to participate in SUPW activities because they are expected to study for their Secondary Board Exams, which is a set of standardized tests which all secondary students must pass in order to graduate.

I took advantage of every opportunity to talk to the teachers. Because many of the teachers had commitments right after school, or they rode to and from school on the school bus with the students, I could not arrive early or stay late after school with the teachers to chat. I had to make every conversation with the teachers and students purposeful and well thought out. In my discussions with the music teachers I learned about their family, educational and devotional background, what they liked to do in their spare time, about Indian culture (food, language, dress, religion, customs and holidays) and what was expected of them as teachers at Delhi Secondary School.

My Responsibilities While Living with the Lunia Family

My Delhi family, invited me to join them in their social activities. I watched television in Hindi with them, joined them in their shopping, socialized with them at their friends and family's homes and joined them as they worshipped. My stay with the Lunias (a pseudonym) in their household did not come without their own cultural expectations about what activities I should participate in as a member of their family. Consequently, I was able to observe far more about some of their family practices and devotional practices than I would have had I been staying by myself in a hotel. These experiences helped me to interpret my experiences as a participant observer in Delhi Secondary School.

In the next section, I present the ethnographic tools that I used to obtain data while attending Delhi Secondary School and while living with the Lunia family. I then

offer a summary of the types of data I collected and I explain how I interpreted the data in relation to my research questions.

Chapter Four: Method

Data Collection

Three ethnographic tools guided my research: participant observation, document analysis of field notes, tape recordings and interviews. My observations within the music teachers' classrooms aided in my understanding of customs and traditions within devotional settings and marketplaces, customs within the Lunia family setting and teaching practices within the setting of Delhi Public school.

As I participated in each of the lessons I wrote field notes in which I noted what was taught in each class, the approach that the teachers used while teaching and the types of resources that were available to the teachers. Participating in the lessons with the students gave me an insider perspective which enlightened my understanding of the intentions and purposes behind the devotional music. The music teachers were very friendly and encouraged me to visit their classrooms.

After each class I described my experiences of these lessons in my field notes and these documents were then analyzed. I have used 'FN' to denote excerpts as I source quotations from my field notes. In my field notes I took note of any questions that I had about what I had seen, which I would then plan to clarify on subsequent occasions. My interpretive process began as I wrote my field notes and they became a resource which I could use to cross-check the accuracy of my observations and memory later on. Using field notes I collected information about musical exercises, the words and melodies of songs, different types of lessons, performances and for interviews.

Dr. Basu, Mrs. Savarkar and Mr. Gopal dictated rhythmic and melodic exercises and pieces to their students onto a blackboard and I copied these lessons into my field notes. The teachers were also kind enough to translate songs from Hindi to English for me after they had finished singing a song with their students. The teachers taught me how to play the instruments in their classrooms by demonstrating the technique of the instrument to both their students and me and I played the instruments with their students. During the teachers' free time they talked to me about their teaching backgrounds, resources, syllabi, tests and lesson plans. Some of the teachers accompanied me to music shops, visited me at my family's home and invited me to their homes. I also ate lunch with all of the music teachers, which gave us the opportunity to chat more about ourselves informally.

I tried to write field notes when there was a break in the lesson so that I could write my thoughts without making the teachers or students uncomfortable. This practice responded to the problem of intrusiveness and the importance of reciprocity in qualitative research. I did not want the students to feel that all of their conversations and actions were being recorded because this might influence the behaviour of the teachers' and the students' lessons. I also wanted the teachers and students to get to know and trust me so that they would feel comfortable having me in their classrooms and conversing with me about their lessons.

I wrote some of my field notes in the evening as well, when I had time to reflect on what I had seen and heard during the day once I had returned home from school. This

allowed me to write about my reflections and experiences in greater detail and prepare questions for the next day.

I also used a tape recorder to record my experiences, thoughts and conversations and I analyzed these documents at a later date. I was careful to use a tape recorder once I felt I had gained the trust of the music teachers because I did not want to make the teachers or students uncomfortable. Some of the teachers encouraged me to tape record, other teachers preferred if I only recorded after the class had had some time to rehearse and one teacher preferred that I participate in the lessons and not record at all. The recordings enabled me to listen a second time to what I had heard, so that I could transcribe what was sung in more detail. Conversations could also be transcribed from the recordings; this technology enabled me to listen more intently during lessons and interviews. I have used 'PI' to denote excerpts as I source quotations from my field notes of personal interviews.

During my first week of school I wanted to begin interviewing teachers right away so that I could begin to collect as much information about the school as possible. I asked the teachers if I could ask them a few questions before school or during their free periods and some of them agreed. I also tried to have informal conversations during our lunch breaks together so that I could find out more about their school, curriculum and teaching approaches. Dr. Basu, retrieved a copy of the music curriculum for me from the school's library. During other interviews, teachers sang songs for me, or helped me translate the words to some of the songs from Hindi to English. Some of the students helped me to translate some of the syllabi as we rode the school bus to and from school. My host family in India helped advance my study by making phone calls for me to the

Central Board of Education and the Lunia family arranged for the board to send me copies of the Ministry Documents to their home address.

The Lunia Family as a Source of Contextual Data

Participant observation, document analysis of field notes and informal purposeful conversations were used to gather information about Indian culture and religion while I stayed with the Lunia family. Participating in my Indian family's household as a member of their family gave me insight into the customs and traditions that the Lunia family practiced with respect to Hindu and Sikh religions. I attended Sikh and Hindu temples, shopped for offerings of food, watched Sikh services on television and fasted every Tuesday. I recorded my observations, conversations and experiences while I was living with the Lunia family in my field notes. I took note of devotional practices with regard to behaviours and events and I began to notice parallels between my school field notes and my family field notes. For example, the teachers at Delhi Secondary School and the Lunia family said prayers every morning and studied devotional writings, music and practices. The teachers at Delhi Secondary school as well as the Lunia family also celebrated devotional festivals.

Data Collected in the Lunia Home.

The people that I observed under different conditions within the Lunia family and the data that I collected while I stayed with the Lunia family in their home may be found in Appendix IV.

Summary of Data Obtained

- 172 pages of field notes from Delhi Secondary School
- 74 pages of field notes from the Lunia family
- 35 hours of taped lessons,
- 4 hours of taped performances
- 3 hours of taped interviews
- 1 Central Board of Secondary Education music curriculum
- 5 course syllabi
- 1 Delhi Secondary School Magazine
- 1 Delhi Secondary School student agenda
- 5 pages of Delhi Secondary School's brochures
- 20 pages of Western vocal lyrics
- 5 pages of *tabla* handouts
- 3 pages of advertised music festivals.

The data that I collected from both Delhi Secondary School as well as the Lunia family was analyzed as I gathered information about the school and my host family. As I analyzed my data I looked for common themes. Devotional themes began to emerge in my field notes, other documents and taped recordings. My analysis of the devotional themes and my interpretation of their function in Delhi Secondary School will be discussed in the next chapter.

Chapter Five: Analysis

I analyzed my data for instances of devotional occurrences. An example of a devotional occurrence would be the fact that devotional repertoire was mandated in the Central Board of Secondary Education's curriculum, was included in each teachers' course syllabi, was carried out in their daily teaching practice through warm-ups and repertoire study and was then performed in ceremonies and concerts daily. In order to keep track of these devotional occurrences, I read, and re-read my field notes, studied my curriculum documents and highlighted all occurrences of devotional plurality within Delhi Secondary School's educational community in one colour. Using a different colour, I also highlighted all instances of how teachers recognized students' devotional diversity in the music curriculum. Devotional themes emerged from reading my field notes, curriculum documents, course syllabi and transcriptions from interviews, lessons, ceremonies and concerts. Devotional occurrences arose prior to the beginning of the school day on the school bus and continued to be seen in the principal's address in morning assemblies, during morning prayers, within the classrooms, in the warm-ups and repertoire of each music teachers' syllabi and in ceremonies and concerts. A devotional attitude was present from the moment students entered the school bus and attended school to the moment they stepped off of the bus at the end of the day. My mornings and evenings before and after school were also filled with devotional intentions and attitudes. My interpretation of these devotional themes are presented in the following chapter.

Chapter Six: Interpretation

The School Bus as a Temple of Worship

> Central to Hindu worship is the image, or icon, which can be worshipped either at home or in the temple... worshippers repeat the names of their favourite gods and goddesses, and repeat mantras. Water, fruit, flowers and incense are offered to god. (BBC Religion, 2006, p.1).

The devotional mood set by my school bus driver every morning was a daily period of calm. The bus driver's shrine, placed on his dash board, helped to create a devotional mood for me and the students before their classes began each morning. "A shrine can be anything: a room, a small altar or simply pictures or statues of the deity" (BBC Religion, 2006, p.1).

Fresh sticks of incense were lit, chains of flowers were hung and pictures of Gods and Goddesses were placed on the dash board of the bus. This Hindu driver along with many other auto-rick shaw drivers that I rode with in Delhi practice their faith by creating a shrine where they may worship while working. The shrine on the bus provided an opportunity for prayer, reflection and a sense of calm and it established an attitude and set of behaviours for the rest of the day.

At six o' clock in the morning every teacher and child greeted the driver quietly in their own way, some still waking up and some eager to start their day. The driver hummed a tune as we rode to school, while the two women teachers sitting with me at the front of the bus ensured that all of the students were well behaved and sitting quietly. Just as covering and lowering ones head, removing ones shoes and talking quietly are learned behaviours associated with visiting a temple, being polite, quiet and respectful of one's

elders were mirrored in unspoken behaviours that were associated with riding the school bus.

Kindness to Strangers

Being hospitable, helpful and kind to strangers is a tener of most major belief systems. The two teachers' overt kindness to me upon our first meeting demonstrated to me that they were practicing their beliefs because I instantly became their neighbour, colleague, student and guest musician. The teachers guided me from the bus drop-off to the foot of the school and showed me where I could meet the other music teachers on my first day of school. I was grateful for their assistance and impressed that they went out of their way, during their stressful first day of school, to ensure that I would not get lost. We formed a meeting place where we could walk from the school back to the bus on that first day, so that I would not have trouble finding our bus among the dozens of parked buses near the school.

Mrs. Chibbar's as a Motivator, Devotional Role Model and Parent

Each morning one particular grade level of students attended a morning assembly. Students walked in straight rows with their teachers and then formed straight parallel rows perpendicular to a large elevated stage. On the first day of school, Mrs. Chibbar, the school's principal, welcomed all of the teachers and students back to the school from their summer holidays and offered a speech to inspire the students in their studies. She exhorted the students to "work hard...challenge yourselves...and become involved in the school's activities" (Chibbar, FN, 04/06/05). Mrs. Chibbar also stressed the importance of being "polite, well-mannered and kind to one another...because Delhi Secondary

School is like a family...and if there is anything that ever bothers you...come and talk to one of the administrators about it" (Chibbar, FN, 04/06/05). As I heard Mrs. Chibbar speak about Delhi Secondary School being a family I found myself thinking of the Christian idea that we are all brothers and sisters. Mrs. Chibbar resembled any loving parent acting as the school's leading mentor and preacher at the assembly. The students at Delhi Secondary School listened quietly as Mrs. Chibbar offered a devotional perspectives on the importance of being polite and kind to each other and of being respectful of elders. Many students boarded at the school and so Mrs. Chibbar, along with the other vice principals, headmistress and teachers were parental and devotional role models for the students creating a familial environment.

In contrast with the tone of the Delhi Secondary School assemblies, in Canadian secondary schools that I have worked in, the principal, vice principal, teachers and students usually speak across a public address system. 'O Canada,' Canada's national anthem is usually played from a recording and then announcements are read to the students by the administrators, teachers and students while the students sit in their classrooms. Teachers and students usually end up multitasking while the announcements are read by taking attendance, handing back homework or giving out handouts. Occasionally there is dead silence in the room as the announcements are read, however, because the students cannot actually be seen and are not physically in front of the school, as they would be if there was a school assembly, the announcements are usually ignored. This means that the principal's presence in Canadian schools can be seen to be more disciplinarian or detached than nurturing, because when the students see the principal, he

or she is monitoring the halls, rather than speaking to the students daily in an encouraging or nurturing way.

In Canadian public schools, devotional music is rarely played across the public address system, however it could be used in a very effective way, to recognize different religious holidays during the school year. Live devotional music and other artistic devotional performances such as skits, poems or stories could be performed or recited over the public address system by either the students, teachers or administrators to encourage each others' spirituality daily.

Morning Prayers

At Delhi Secondary School, poems, prayers, skits and songs are composed, arranged and performed to support a theme chosen by one particular class section of a certain grade level. The themes usually focus on ideas of well being and striving to reach your full potential and the themes were delivered by the students' regular classroom teacher and music teachers.

Varun, a grade eleven boy, read a self-composed poem entitled 'A Temple of Learning' during his grade eleven class assembly. The school published the poem in their journal 'Cutting Edge Learning' and it may be found in Appendix V. In the poem, Varun addresses his school and says "I want you to be a temple of learning...where brothers of the nation, the Hindus and the Muslims, study together, in peace, forgetting their sins" (Kampani, 2005, p.56).

I observed the teachers and students interacting with each other in many ways which resembled the atmosphere of a temple in many ways. The devotional diversity, the classrooms acting as a place of worship and the devotional music mandated in the

school's curriculum were three ways in which the school resembled a temple of learning. The devotional diversity, the classroom as a place of worship and the curriculum will be discussed below.

Devotional Diversity in Delhi Secondary School

Varun Kampani's poem closely matched the school's mandate to be accepting of people from different devotional backgrounds. The poem urges "brothers of the nation, the Hindus and the Muslims, study together, in peace, forgetting their sins!" (Kampani, 2005, p.56). The school's brochure boasts that they do not "discriminate on the basis of race, colour, religion, sex, caste or creed, in the implementation of its admission policy" (Delhi Secondary School, 2005, p.3). This boast was borne out by my data: the students at the school were from different devotional backgrounds such as Hindu, Sikh, Muslim, Christian, Buddhist or Jainism. Of the music teachers at Delhi Secondary School Mr. Basu, Mrs. Savarkar and Mr. Gopal were Hindu, Mr. Palekar was Christian and Mr. Kaura was Muslim.

Mr. Narula, a Hindu Western vocal teacher mentioned to me that "there are so many different religions in India and they are all able to co-exist peacefully in Delhi" (Narula, PI, 07/07/05). I heard no negative comments at Delhi Secondary School, the teachers were all friends at the school and never spoke negatively of each other's devotional holidays or customs. In fact Mr. Narula mentioned to me that:

> The music teachers all worship each other's holy occasions together by going to each other's homes or going to places of worship together. They all pray to either their own God or each other's Gods while they are together in each other's place of worship" (Narula, PI, 07/07/05).

The belief that anyone can pray together, irrespective of their religion, also resounded with my mama Anju (a pseudonym, also known as Mrs. Lunia) who expected me to accompany her to the Sikh temple, even though I am not a Sikh, to pray to my God.

The majority of Canadian public secondary schools do not perform devotional ceremonies, recite devotional literature or attend devotional places of worship with their students. The culture of many Canadian school systems have chosen to avoid honouring students' individual beliefs, for fear that this may invite conflict from students, parents, teachers and other members of the community.

The Music Classroom as a Temple of Worship

Each morning the music teachers walked down the stairs to the music basement paused at the foot of the stairs, bowed their heads with closed eyes and put their hands together in prayer formation. I have seen this same pause for reflection and thanks when I have visited Hindu, Sikh and Buddhist temples, Muslim mosques and Christian churches. Before entering their classrooms, the music teachers also removed their shoes. All of the temples that I visited in Delhi, Agra, Orcha, Kajaraho and Varanasi, required their patrons to remove their shoes before going inside, as a sign of respect. The music students at Delhi Secondary School were also required to remove their shoes and leave them in a small cupboard just outside of the classroom door.

That there were no chairs for the students, but only for the teachers mirrored the seating arrangement of a temple as well. Inside the temples that I visited, there were no chairs to sit on: people sat on mats instead. The fact that some of the music teachers preferred a chair to sitting on the ground may have been due to the fact that elders in India are usually given a chair, and the best chair at that, before anyone younger. This is

the younger generations' way of showing their respect to their elders. It is my feeling that in the Lunia home, there were purposefully fewer chairs than there were people in a room at any given time for this same reason. Perhaps the music teachers who preferred to sit in chairs believed that a chair offered them a position of authority and placed them in the role of a *guru* who is supposed to resemble a God or Goddess.

Many students see their teachers as *gurus* (a type of teacher) who are believed to speak the words of their Gods and Goddesses. As Ranjit Luna (a pseudonym), my Indian father figure in India explained to me "*gurus* are seen as being very close to God... [and are believed to]...deliver God's message. Touching a *guru* is like touching a God" (Lunia, PI, 07/01/05). Many students thanked their teachers regularly for teaching them and expressed their appreciation by touching their teacher's feet. This gesture was common in the Lunia house as well and my Indian mama Anju (Mrs. Lunia) explained to me that "her daughter in law, Uma (a pseudonym), touched her feet the first time that she saw her every morning as a sign of respect" (Lunia, PI, 07/05/05).

Devotional Music Mandated in Mrs. Savarkar's and Mr. Kaura's Indian Vocal Syllabus

I noticed that all of the teachers' syllabi had devotional repertoire, which they taught at each grade level. However, because I spent the majority of my observation time with Mrs. Savarkar and Mr. Kaura, I am able to highlight some of the devotional repertoire that they used in their classes. Mrs. Savarkar and Mr. Kaura both used the same syllabus, which they created together. Their syllabus, contained a large portion of devotional music. All of the grades that are enrolled in music learn how to sing prayers in *Sanskrit* which are called *shlokas*. The students also sang *Bhajans* which are devotional songs and prayers which are sung for different Gods.

Not only did students learn how to express and love different Gods by singing devotional songs which had been dedicated for them, but they also learned patriotic and national songs, to encourage them to love their country, India.

Another element of the Indian vocal syllabus was a section on the importance of music in daily life. This was linked with the devotional aspect of music in the syllabus because religion and music go hand in hand as daily practice, whether a person visits a temple and hears music to pray, or prays at home, reciting *mantras* (chants) or *shlokas* (prayers).

Similarly, Canadian school music teachers also encourage students to interpret the lyrics that they sing, to make songs meaningful. Students are taught the function, history and purpose behind musical compositions so that they may relate music to their daily lives, however, devotional music is not studied, which prohibits students from integrating devotional music into their spiritual lives. Just as the music teachers at Delhi Secondary School chose music with appropriate lyrics with a morally sound message that their school community would approve of, music teachers in Canada also choose music which they feel will be both educational and accepted by members of their school community.

We are all Indian

Mrs. Savarkar taught her grade nine class a song which was called a 'Patriotic song' or 'Encouraging song.' It was a very upbeat song, sung in Hindi, with "a message for all Indian people" (A. Savarkar, PI, 09/06/05). Mrs. Savarkar's translation of the 'Patriotic/Encouraging' song is written on the following page.

Patriotic Song

Friends, let's come together
We have to bring new golden days
Where we don't have any king of sadness
And where nobody will feel sadness on their minds.
This will be heavenly.
We will love each other and that will be our India.
It will be our dream, our India.

If there is any enemy,
Try to love him and make them understand
That they are also Indian.
If they want something,
We will sacrifice our lives for him.
But don't make any enemy with others.

We should love each other and
If you do something for others
They will also do for you.
We are Indian, where so many people
Have sacrificed their lives
To improve our country
And make it peaceful.

That is our dreamy and golden India
We love our country and we love each other.
We feel that the blue sky is kissing the high Indian mountains and
Beautiful scenery has made it bright.
There are so many rivers and
They are very beautiful to us.

There are different languages in our country and
Different dresses and cultures
But we are all Indian.
We love each other, and we are peaceful.
This is our beautiful India.

As Mrs. Savarkar described the 'Patriotic/Encouraging' song that she had just sung with her students, she had a very happy tone of voice and a smile on her face. The way that she described the song's lyrics gave me the impression that she was very proud to be living in her country and that she truly believed that all people living in India should love each other because 'we are all Indian.' Mrs. Savarkar explained that there are "so many different cultures in India. Each state has a different type of music (regional folk songs), dress, clothing and language" (A. Savarkar, 09/06/05). Even though India is very culturally diverse, Mrs. Savarkar explains that "we should love each other and if you do something for others they will also do for you" (A. Savarkar, PI, 09/06/05). This line of the 'Patriotic' song resembled the biblical verse 'Do unto others as you would have them

do unto you" (Matthew 7:12). The message of loving your neighbour and treating others the way that you would want to be treated resounded with me the way that a preacher's sermon does in a church. This devotional song encouraged the students to treat each other nicely and as equals. The students learned from the 'Patriotic song' that they are all Indian, regardless of their religious beliefs, caste or gender. Songs with positive messages are common in Canadian school music programs as well.

Devotional Music Taught in Mr. Kaura's Classes

Devotional Raga: Dedicated to Lord Shankar.

In one grade eight class, which had seven boys and one girl, Mr. Kaura taught his class a *rag* (type of melody) called *Rag Bupali* and was written using *that Kaylan* (a type of scale). Mr. Kaura taught his students the basic structure of the *Rag Bupali* before they sang it together as a class. He explained that "the *Vadi* (the most important note of the *rag*) and *Samvadi* (the second most important note of the *rag*) are Ga and Dha" respectively (Mr. Kaura, PI, 15/06/05). Mr. Kaura also explained that this was "an evening raga. The *aroh* (the ascending structure of the *rag*) is *sa, re, ga, pa* and *dha* and the *avaroh* (descending structure of the *rag*) is *dha, pa, ga, re* and *sa*" (Mr. Kaura, PI, 15/06/05). Mr. Kaura told the class that "this *rag* was written for Lord Shankar and it is supposed to make you feel very happy" (Mr. Kaura, PI, 15/06/05).

Mr. Kaura translated the *sthai* (first theme of the *rag*) and the *anatara* (second them of the *rag)* for me. Each theme consisted of two lines each.

Sthai

You are the beginning, you are the end

Lord, Lord, the God of all Gods.

Antara

You are knowledge, concentration and meditation

You are the holy book, Om (a sound used in mantras for meditation).

As students learn about the structure of the different *ragas* (melodies) in class they also learned about different kinds of devotional music and the message that is conveyed in the lyrics of the *raga.* The students seemed to enjoy singing devotional songs just as much as they did traditional folk songs.

Devotional Raga: Dedicated to Lord Vishnu.

"Lord Vishnu is the preserver and protector of creation. Vishnu is the embodiment of mercy and goodness, the self existent, all pervading power that preserves the universe and maintains the cosmic order Dharma" (Santan Society, 2004). Mr. Kaura's grade eleven class, which consisted of five grade eleven girls, performed two different kinds of devotional ragas which were dedicated to the Hindu god Lord Vishnu. *Rag Yaman* was sung first and it unfolded very slowly at the beginning. The second part of the song used *Rag Vibhas* and it had a much more upbeat tempo. Mr. Kaura played the *harmonium* (a type of keyboard) with the girls as they sang and occasionally in class, a girl played the *tanpura* (a stringed instrument which creates a drone). At the beginning of the piece the teacher initiated the sound '*Om*' and then his students joined him. The '*Om*' is considered to be a type of mantra. "The short or *Bija* mantras consist of root sounds like *Om*, *Hum* or *Shrim*" (Somany, 2003, p.60). The '*Om*' was '*ga*' the third note of the

arohana (ascending structure of the *rag*) and also the *vadi* (most important note) of the *Rag Yaman.* The '*Om*' was held for about ten seconds and the students bowed their heads simultaneously and perhaps unconsciously tuned themselves before they began singing *Rag Yaman.*

The first time that the grade eleven girls performed the *ragas* dedicated to Lord Vishnu was my third day of school. Mr. Kaura knew that I was bringing my own Western flute to school with me every day and so the first day that I began to observe in his classroom, he asked me to try to play my flute with his grade eleven students. Before I began to play with the students, I listened to them perform the song once by themselves and watched to see which chords Mr. Kaura was playing on his *harmonium* so that I could see which key he was playing in.

At first I played long tones in the key and switched notes very slowly, because the first *Rag Yaman* was in a slower tempo. Then Mr. Kaura sang something and asked me to repeat what he had just sung on my flute. As I became more familiar with the melody, I began to outline its contour and then later I tried to add ornaments. Mr. Kaura also told me to "fill in the gaps" (Mr. Kaura, PI, 05/06/05) and by this he meant when there was a pause between phrases, that I should play my flute between each break. Then later I tried to follow the melody either in harmony, or with my own improvisations following the directions of the pitches, trying to choose a similar register and tempo.

I performed these two *ragas* that were dedicated to Lord Vishnu several times with the grade eleven students. Our first performance occurred during one of the grade eleven's morning class assemblies. The principal, Mrs. Chibbar, enjoyed our performance so much that she asked if we could perform in a concert which was taking place for some

American diplomats who were visiting the school. We agreed, and had several more rehearsals to prepare, inviting Mr.Gopal, the *tabla* teacher to play with us as an accompaniment. The concert went very well and was well received by the diplomats.

In contrast, Canadian school music concerts have begun to shy away from performances of the music of one particular faith over another. Some people among Canadian communities seem to want to hide their devotional beliefs just as they might their age, their ancestry or their sexual preference. If students are taught to remain mum about their religion through the absence of any devotional discussion, then perhaps schools are in fact teaching students to hide, or be ashamed of their cultural identity.

Candle Lighting Ceremony for the Chairman of the Board

Mr. Kaura and I performed at a ceremony being held for the chairman of the school board who was visiting Delhi Secondary School. The candle lighting ceremony took place in the lobby of the athletic building, where the chairman was visiting to open the brand new athletic facility. In the middle of the lobby there was a brass statue of Lord Ganesh with candles and flowers arranged at the base of the statue. Mrs. Savarkar explained to me that they "worship Lord Ganesh before they work and Goddess Laxmi who is the Lord Vishnu's wife and the Goddess of wealth" (A. Savarkar, 08/06/05). As the principal and the chairman entered the athletic centre, Mr. Kaura began to sing and play the *tanpura* (a stringed instrument which makes a drone) while I accompanied him on the flute. We began by making the sound '*Om*'(a sound used when saying a mantra) together on two different pitches and then performed a devotional raga while the chairman and the principal lit candles from the oils for lighting candles which were contained in a *diya*. Mrs. Savarkar told me that a *diya* was "a kind of lamp" (A. Savarkar,

08/06/05) which contained oils for lighting candles. The chairman and the principal were worshipping Lord Ganesh "so that they will work hard...so that the lights will never go out...[and]...so that there will be 'eternal light' in their minds" (Mrs. Savarkar, PI, 08/06/05).

The sentiment and pride that was shown by the Chairman, principal and teachers towards their school through a devotional ceremony is something I have never witnessed in any of the public schools that I have worked in or attended.

Devotional Note Combinations used to Evoke the Deity

In one of my discussions with Mr. Basu regarding how devotional content is used in music he told me that "music used to only be in the temples and was very close to God. Once it left the temples and went to the Kings in the Medieval period, it lost its respect because it was used for entertainment and pleasure" (Mr. Basu, 05/06/05). Then Mr. Basu began to tune his sitar as he told me that "spiritual and devotional pieces are very devotional. To you some note combinations sound very spiritual but to me it does not...some not combinations give me a very high feeling of spirituality" (Mr. Basu, 05/06/05). I explained that some note combinations are very spiritual for me as well. I was thinking of the chord progressions that lead up to plagal cadences that I learned about in theory classes and that I sang frequently during my childhood when I belonged to a Catholic church choir. Mr. Basu then replied that "certain note combinations are written in the book of Vedas and they are very spiritual to me" (Mr. Basu, PI, 05/06/05).

Mr. Basu then began to demonstrate certain note combinations for me on his sitar by playing a devotional *raga*. The note combinations that Mr. Basu was talking about were never referred to as *rasa* (the mood) of the *raga,* however, I think that certain note

combinations do contribute to the mood and help the performer(s) and the audience reach a spiritual deity. For instance every *raga* has certain characteristics which characterize its sound. "The Hindi word *rag* is derived from the Sanskrit *'raga'* which means 'colour or passion' (Courtney, 1998, p.7). Elements which characterize a *rag* include the "*jati,* the number of notes in the *rag*...the *arohana,* ... which is the pattern in which a *rag* ascends the scale ...[and the] *avarohana* [which] describes the way that the *rag* descends the scale...[and] both the *arohana* and the *avarohana* may use certain characteristic twists and turns...referred to as *vakra*" (Courtney, 1998, p.7). Other important elements of a *raga* are the *vadi* and *samvadi*. "The note which is strongly emphasized is referred to as the *vadi*. Another note which is strong but only slightly less so is the *samavadi*" (Courtney, 1995, p.7). When Mr. Basu began to play the *raga* for me he began with *pakad*. "The *pakad* is the defining phrase or a characteristic pattern for a *rag*" (Courtney, 1995, p.7). The way that Mr. Basu made the notes bend and slide made me wonder if these were the certain note combinations that he was referring to. Canadian students may be missing opportunities to experience certain note combinations, sequences and patterns that are specifically found only in particular genres if music teachers refrain or are discouraged from teaching devotional music. By studying devotional music from many different cultures, students may experience, for example, note combinations such as those found in a Hindu *raga*, in a plagal cadence during a Catholic church congregations' singing of Amen or during a Buddhist monk's singing of a chant. Note combinations which are found in devotional music may help students to reach their deity and promote spiritual growth and development.

Chapter Seven: Discussion

Factors Which Aided in the Success of My Study

The life experience that I had growing up with my family, my prior teaching background as a secondary music teacher as well as the development of a North Indian secondary music curriculum were all factors which gave me the background to be able to successfully propose and carry out my study. The Lunia family's and the music teachers' devotional values of kindness and being helpful to strangers also ensured that I was able to research in a relaxed and pleasurable manner. Mr. Basu, Mrs. Savarkar and Mr. Kaura were my major sources of information and they could not have been more obliging, kind or helpful which put me at ease and made me feel as though I belonged.

Parental Accounts of Travels as an Impetus for My Own Curiosity of Different Cultural Traditions

Over the years my mother has had the good fortune of working with many different students and their families in several different schools. Many of the families that she works with today are recent immigrants to Canada. In order to work with the families as a teacher, a vice principal and most recently as a principal, my mother has learned about the cultures of the families that she is working with so that she may give them the best education that she can possibly provide. It was when my mother was a teacher that she started to notice that the mandated curriculum did not represent the many different cultures that were represented in her schools. She felt that it was her duty as a teacher to introduce children to different cultures and places in the world. She believed that some people were often "afraid of what they did not know" (McBeth-Mutter, PI, 05/07/05) and therefore she believed that "awareness would be one of the first steps that should be taken

in order to promote equality and peace among our world's people" (McBeth-Mutter, PI, 05/07/05).

My mother's acceptance of different cultures is reflected in the way that she discusses her school experiences with her family as well as in the way in which she interacts with friends from different cultural backgrounds. She herself has traveled with my father extensively to places such as Hong Kong, New Zealand, most countries in Europe, the United States, Mexico, Argentina and Australia. My parents have explained that the more that they learn about a culture from experiencing facets of different people's way of life through their travels, the more curious they become about the culture once they have returned home. Their curiosities are often then sparked further to expand their knowledge of cultures and ways of life that they are unfamiliar with. My parents' enthusiasm for knowledge has had a strong influence on my own thinking.

My family is more appreciative of cultural differences because we have educated ourselves about why different customs and cultural differences exist. As I continue to expand my repertoire of musical knowledge I realize that in order to fully appreciate music from different cultures I need to familiarize myself with as many facets of the culture as possible.

Now when I listen to music from a certain culture that I have had the opportunity to learn about, I listen to the music in a different way. Before I had been to India, I listened to Indian music and could picture some of the popular and traditional dances. I could analyze the form and structure of the music, however, I could not extrapolate beyond my auditory senses to grasp the many other aspects of the culture. I visited different places of worship, began to understand customs and characteristics of the social

structure and most importantly experienced these aspects of Indian culture first hand. Now when I hear Indian music, I picture my life in the role of a family member, researcher, teacher and traveler.

Developing a North Indian Music Curriculum in Preparation for Studying Music Education in Delhi, India

My practical and theoretical study of *Hindustani* music through my curriculum development project helped me to better understand the history, structure, performance practices and terminology of North Indian music. My knowledge of Indian music through the creation of this curriculum, helped to prepare me for my participatory observations as well as my document analysis. By the time I finished writing my curriculum, I already had a firm understanding of North Indian music, which helped me to reflect upon and interpret my data.

The Music Teachers' and Lunia Family's Values

The kind of support that the teachers and my family offered me was generous. Teachers gave up their free time to take me to music stores and to talk with me about their music programs. The Lunia family spent many hours making inquiries for me about things that I was interested in and asked me what I wanted to do or see while I was staying in Delhi. My visit impacted the family as well as the teachers that I was staying with because my study became their own interest. They accommodated my needs into their own schedules.

Some of the many important common cultural values of both the Lunia family and the community of music teachers and students at Delhi Secondary School were to have good manners, be hospitable and put other people's needs before your own. If the

situation were reversed and an Indian researcher were to travel to Canada to conduct a study, I hope that they would receive the same amount of individual attention from their hosts.

My Major Sources of Information and Insight

Mr. Basu, Mrs. Savarkar and Mr. Kaura were my major sources of information. Mr. Basu, frequently sat by himself when he was not teaching and appeared to have some time to spare to sit and chat. He was very supportive of my endeavor to learn about how Delhi Secondary School music teachers support devotional plurality within their educational community as advertised on their web site and how the music specialist teachers in Delhi Secondary School recognize/acknowledge students' devotional diversity in their music curriculum.

Mrs. Savarkar, was very good at explaining things and she said that she was very happy that I had come all of the way from Canada to observe her music class. She told me that she thought of me as her sister and we became quite close to one another during my stay. I never asked her why she thought of me as a sister, but perhaps it was because we had so much in common, which transcended cultural, linguistic and religious boundaries and spent so much time talking everyday about our families, careers and interests.

Mr. Kaura always made me feel welcome in his classes. He included me in many of his students' performances and complimented me on my skills as a musician. Mr. Kaura was never too busy to describe what a *raga* was about or to explain a musical concept to me. He was very patient as I learned to perform ragas on my flute.

Methodological Issues

When I asked the teachers for their course syllabi, which they are supposed to have approved each year by the head of the music department and the principal, the teachers agreed but were not quickly forthcoming. This is one example of invasiveness and as a researcher, because the music teachers may have felt that their course syllabi would be scrutinized if they offered it to me. Perhaps the teachers were afraid of their course syllabi being negatively reflected back to them, however, three of the teachers offered their course syllabus to me. The music teachers seemed to be very obliging and polite to one another, which is why they probably obliged me by making copies of their syllabus for me. My observations led me to conclude that the teachers in the music department created a musical community by being kind to one another and trying to oblige each other's requests, concerns or needs as often as possible. Conflict among the teachers was avoided by respecting teachers who wanted to be left alone to their own devices while other teachers worked and collaborated together. Many of the teachers also agreed to make copies of their songs and other materials for me. It was often challenging for teachers to provide me with their resources because a lot of their materials were either at home, written in Hindi or were memorized rather than written down.

I did not feel any tension from the teachers who were participating in my study. They appeared very natural with me around and seemed hopeful that I would speak highly of their department with the principal and join them in their music concerts as I was about learning about their program. An alternative interpretation is that they may have been nervous about what I might reveal in my study or what I might reveal to their principal, however, I did not present this aura about myself and tried to be as carefree,

friendly and reassuring as possible. Their demeanor towards me seemed confident and friendly.

Being a Secondary teacher myself it was not hard for me to imagine the stress and the pressure that the music teachers were under, given that they were expected to organize music performances during the assembly which occurred on the first day of school and every other assembly on each successive day thereafter. The head of the music department was aware of my visit, but I am not sure whether the other teachers were aware about my coming visit or if it was a complete surprise. The music teachers probably felt obliged to welcome me into their classrooms, even though this meant entertaining possible insecurities about their own approaches to teaching and even though I was not there to assess, examine or criticize. My visit also meant that they would have to spend time with me by showing me their course syllabus or by conversing with me during their preparatory periods, instead of feeling as though they could prepare their next lesson or spend some time relaxing before their next class.

While it is likely that my visit caused the music teachers and even the principal a bit of stress, the principal set a positive tone. During an assembly she mentioned that she felt honoured that I had traveled such a long way from Canada to learn about how music is taught by the music teachers at Delhi Secondary School. Many of the music teachers also appeared to be very agreeable to having me visit their music classes and they displayed their willingness by inviting me to see their lessons personally.

Denominational Music Programs in Canada vs. India

Cross-Curricular Musical and Artistic Spirituality at Delhi Secondary School

Formal devotional assemblies arranged daily by different class sections were multi-disciplinary in nature and cross-curricular across subjects such as music, art, drama and English. Devotional themes selected by the performing class were presented to a multi-denominational body of Hindu, Sikh, Muslim, Christian, Buddhist and Jain students. Assemblies set a devotional example that students' could try to emulate throughout their day, if they so desired. Devotional messages were delivered through musical performances and the arts. In this way, students from different faiths, had opportunities to reach their own individual levels of devotional transcendence while listening to and observing the performances.

Many of Delhi Secondary School's assemblies delivered a devotional message of 'reaching your full potential...and taking advantage of opportunities that might present themselves' as well as going about one's day with a kind heart. Students did not speak of one particular God, but rather about behaving well and being good people. Examples of maintaining a devotional outlook were evident in the acceptance and tolerance of devotional icons and dress (on the school bus for example), in the music classrooms and at assemblies, concerts and ceremonies. The acceptance and tolerance of these devotional icons also helped to maintain a devotional community.

Denominational String and Band Programs in Canada

String as well as band programs are often dictated by the music that is available, which tends to be from European and American based styles and genres. Choral programs have more latitude because people can be trained to sing in different languages,

even though students may not sing with the exact accent of a particular culture and may not know what they are singing about. Dance and music go hand in hand in many countries, yet few if any of our music programs offer dance and music genres. Curriculum guidelines may be written which focus on teaching music of different cultures, however, in order to successfully implement genres of music from different cultures, teachers must first have contextual knowledge: an understanding of the intentions and purpose behind the music.

As Canada becomes increasingly multicultural, music teachers are being encouraged by some communities to offer different kinds of devotional music within their lessons; however others discourage. Since religion falls under the umbrella of the definition of culture, different kinds of devotional musics should be looked upon in an approving light, since spiritually is the root of many cultures' music. Many Canadian music teachers, however continue to have difficulty implementing music with devotional roots into their classrooms and performing devotional musics in their concerts to celebrate various holidays.

Devotional Isolation, Integration and Neutrality

Devotional isolation (devotional education within a school of one particular faith), devotional integration (devotional education within a school of several different faiths) and devotional neutrality (the avoidance of devotional education in a school) are three different approaches which may be considered by music teachers who are trying to decide whether or not they should teach devotional music. The MENC's (2005) concept of 'devotional neutrality,' gave me the idea of the devotionally isolated and integrated approach. Implications of each approach will be discussed below.

Devotional Isolation

Devotional isolation may be thought of as the act of practicing one's own religion either alone or with fellow members of the community in a place of worship or in a school setting. I experienced devotional isolation when I attended an elementary Catholic school. Catholic beliefs were instilled throughout my school's daily practices: we attended church and sang devotional music in choirs, but we did not sing music from non-Catholic faiths. I was not exposed to devotional beliefs from non-Catholic religions which prohibited me from developing and exploring different aspects of my spirituality. I was being taught to practice Catholicism in devotional isolation.

A school or a country may become devotionally isolated when a mandate is created to study one single religion. For example, during the 1950's in Great Britain "religious education was a form of Christian instruction that had moral and civic as well as spiritual goals" (Jackson, 2004, p.1). At this time Great Britain advocated that there would be one national religion. In an "attempt to insulate young people from plurality and religious diversity...[Britain enforced] the teaching of Christianity as the religion of British national culture" (Jackson, 2004, p.1). In the 1950's, students of non-Christian faiths such as Jews, Sikhs, Hindus and Protestants for example were forced to both mask their own faiths and assimilate and remold their identities to accommodate a uni-focused devotional curriculum. Today Canada continues to uphold the tradition of publicly funding Roman Catholic schools, however, there are very few if any publicly funded schools from non-Catholic faiths. This places students who which to practice non-Catholic faiths at a disadvantage and forces them to assimilate into either a 'neutral' or

Roman Catholic culture while they are at school. Devotional isolation within schools and countries disallows for devotional growth and discovery because students who are spiritual who attend non-denominational or 'neutral' schools are forced to hide their devotional identities in the absence of a devotional school culture. Rather then get teased for their devotional beliefs or discriminated against, students keep their spirituality and thus their own culture and devotional identities private.

When schools determine the faiths of their students on their behalf rather than exposing students to different religions so that they may make informed decisions, they deny students the opportunity to make educated decisions about their own spirituality. Teaching students about different cultures and their devotional music would provide students with the opportunity to decide what they do and do not believe. Devotionally isolated schools promotes the ignorance and intolerance for devotional diversity.

Devotional Integration

Denominational schools which offer a multifaceted devotional education recognizing the devotional diversity of their student populations embrace the idea of integration. I experienced devotional integration when I visited Delhi Secondary School. Rather than denying students the opportunity to study at Delhi Secondary School because of their faith, they embraced the idea that students from many different faiths may further their knowledge of their own faith and the faiths of their peers by practicing their individual devotional beliefs alongside one another.

Students at devotionally integrated schools may learn to be accepting of students who have different devotional backgrounds and this acceptance may follow them into their adult years. Delhi Secondary School recognized and celebrated the faiths of their

students and staff by teaching and performing devotional music from different religions and cultures.

If the different faiths that students have are compared to the different special needs that students have within the concept of devotional integration and the same policies are followed of integrating students together of different religions just as students with special needs are integrated, positive results may be found. If students from different religions are offered a devotionally integrated education in one classroom, in one school and in one country, we may find students' self-actualization and self-esteem to be higher, their knowledge and acceptance of different faiths to be more profound and their interactions with students from different backgrounds to be more frequent. Cultural, racial and devotional equality is what educators seek to promote, however, this becomes very difficult when students from different backgrounds are isolated, as in my elementary Catholic school experience, rather than integrated. As Jackson (2004) argues, "as Western society becomes increasingly plural in character, both in terms of conventional multiculturalism and the intellectual plurality of late modernity, schools must reassess the provision of devotional education and look at how they might adapt in order to accommodate students' diverse experiences of plurality" (p.1). Devotional integration in schools may aid in furthering the growth and acceptance of different faiths which in turn may promote more peaceful communities.

Devotional Neutrality

Devotional neutrality (MENC, 2005) is practiced in schools which choose to avoid devotional doctrines on the assumption that such avoidance is a strategy for maintaining peaceful schools. I experienced devotional neutrality when I attended a

public secondary school. Devotional content, discussion and recognition was avoided on the basis that to acknowledge devotional material may offend certain members of the school and surrounding community. Rather than addressing issues regarding devotional education as a method of preventing conflicts from occurring, devotionally neutral schools (MENC, 2005) choose to avoid representing devotional beliefs from all faiths in the hope that their school will be devoid of all devotional conflict. For this reason, my public secondary school did not study or perform any devotional music.

If we choose to simply co-exist beside people who have different cultural and devotional traditions instead of educating ourselves so that we may better understand our commonalities or differences, we run the risk of living as ignorant 'outsiders' who think that there is only one way in which to live in the world.

> Existence is not a matter of knowledge, of *what* we know; rather, it is a matter of *living*, of finding ourselves in situations, which are forever uncertain....If we want to know the world, we must ask certain basic questions: What is the world about? Where do I fit in the world?" (Caranfa, 2003, p.101).

Students might also ask, what beliefs and traditions are practiced in faiths other than their own.

> Such questions:...place us on the way to wisdom through wonder (Plato, Aristotle), doubt (Descartes), and forsakenness (Pascal, Sartre). Wonder gives rise to doubt, in that we become aware of our lack of knowledge in answering these questions; doubt, in turn, gives rise to critical thinking, to an examination

of these questions and, thus, it is a means of investigation, of discovery (Caranfa, 2003, p. 101).

Students' identities and existence will be affirmed by their interactions with students of similar or different devotional backgrounds, which devotional neutrality inhibits. Regardless of a schools' denominational stance on integration, isolation or neutrality, educational communities must take into account the importance of religions throughout history.

Potential Benefits vs. Potential Criticisms of Multi-Denominational Schools

Potential Benefits of Multi-Denominational Schools

Iris Cully states that spirituality may be thought of as "the quest for inner peace [and she suggests that] the quest for serenity is a phenomenon of the times" (in Yob, 1994, p.1). This may be true in the manner in which spirituality has been commercialized with the popularity of yoga, the popularization of devotional music into pop-culture and the devotional dresses being adorned as trinkets of Western fashion, for example. Whether or not these kinds of devotional commercialisms may be thought of as spiritual may be open to debate, however, if they are not then the questions which needs to be asked are: a) What is spirituality? and b) How might spirituality be beneficial in today's public schools?

According to Cully,

> ...spirituality consists of a relationship with the Transcendent, something wholly other, [whom she says], we name God. Once the connection of human and divine is recognized, appreciated, and nurtured, [she maintains], the effects include increased self-awareness, sensitivity to the needs of others, the sense of

> wonder, and most importantly, the feeling of being at one with the created world, a recognition of responsibility before God to find one's place within the order of the universe, and the strength and power not to avoid life but to meet life with serenity. (Yob, 1994, 2).

These transcendental experiences of the mind interacting with a force greater than ourselves can be a rejuvenating thought for some and a complete hoax for others. What must be understood, however, is that while children of all ages are very impressionable, they are also capable of making their own decisions. "...children across cultures and ethnic/devotional boundaries, by their own revelation in conversations and drawings, are soulful, spiritual beings, indeed with their own meaning-making representations of God" (Yob, 1994, p.2). Children need to be given the exposure to devotional education at school, so that they may be capable of realizing their own spiritual potential.

Potential Criticisms of Multi-Denominational Schools

Several concerns have been raised about the effectiveness of multi-denominational schools in public education. One prime concern is the fact that there is so much detail which may be considered if more than one music is to be studied. It is thought by some that "material drawn together from a number of different traditions and centered on a theme or topic produces a mishmash or a hotchpotch, a confusing mixture of material which is dangerous in its syncretism and confusing to children" (Jackson, 2004, p. 30). Teachers may address this problem by trying to construct small units which survey some of the main ideas of a religion, while focusing on quality over quantity and being mindful of tokenistic or superficial reviews. "Themes need to be chosen carefully so that illustrative material from devotional traditions does not distort those traditions"

(Jackson, 2004, p. 30). Teachers who consult with members of a particular faith in which they are trying to teach may avoid possible distortions of traditions, and guest speakers may also supplement teachers' lessons by offering first-hand accounts of their devotional customs.

Students studying religions are also thought to face "difficult issues of orientalism, the construction of the exotic, the representation or misrepresentation of other cultures, the politics of science, and feminist criticism" (Geertz, 2000, p.49). Teachers may want to acknowledge however that it may be possible to take several differing epistemologies regarding devotional and scientific views into account as students construct their own ideas about spirituality and their relationship with the world.

Teachers who are worried about only skimming the surface of particular religious values may also consider their assessment methods as a means for timing their units. "Thematic work, like any other work in devotional education, needs to be carefully assessed and teachers need to be sure that children have understood the material before moving on to new work" (Jackson, 2004, p.30). Teacher's facilitated projects and group discussions may benefit teachers' ability to recognize what interests their students, what they have grasped and what topics need further study.

Another concern by some educators and parents is the worry that "children are deprived of their cultural heritage if Christianity [or the child's personal devotional faith] is not emphasized in religious education" (Jackson, 2004, p. 30). Jackson and Nesbitt conducted a study in 1993, which studied children's identity formation with respect to devotional plurality in schools.

> The research with a group of 'British Asian' young people from various Hindu backgrounds...portrays young people whose religio-cultural identities are partly shaped by ancestry and partly by exposure to a range of other influences in relation to their own agency. The 1993 report shows that, rather than being individuals with a fixed sense of belonging to this group or that, or feeling comfortable in only one type of cultural situation, many of the children we were studying could move unselfconsciously from one milieu to another. Different children formed particular complexes of partial identifications with members of their own devotional and ethnic groups and other groups, but this was not threatening to their integrity as persons...being Hindu is still a central aspect of identity, but that a range of other influences combined with this to form a new synthesis. (Jackson, 2004, p.19).

Questions will likely arise from teachers as to how they should try to integrate the study of different devotional music into their classrooms and there is no easy answer. What is required however, is a willingness on the teachers' part to be open to devotional differences themselves and the desire to learn about different faiths along with their students.

Importance of Devotional Music in History

The National Association for Music Education in the United States has met to discuss whether music with sacred texts should be studied in public schools. "It is the position of the MENC: The National Association for Music Education that the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum resulted in an incomplete educational experience" (MENC, 2005, p.1). They also recognize the important fact that all music comes from devotional roots.

> Since music with a sacred text or of a religious origin (particularly choral music) constitutes such a substantial portion of music literature and has such an important place in the history of music, it should and does have an important place in music education" (MENC, 2005, p.1).

The MENC recognizes the extreme care that music teachers must take to ensure that the study of devotional music is studied in a politically correct manner and they offer a checklist which may be used by teachers for the purposes of repertoire selection. This checklist is included in chapter one.

These questions have been formulated to ensure that music teachers' curricula withstand the wishes of all cultures and faiths. Devotional neutrality has been common place in many public schools across Canada for decades. Now many music teachers are beginning to question the merits of such neutrality, yet many teachers in all disciplines including music have avoided devotional references for years, with the idea that it is easier to avoid potential conflict rather than to try to offer educational devotional material. Many music teachers feel the need to avoid the celebration of all devotional

holidays and cultural festivals, in fear that parents, staff or other members of the community will be displeased. Alternative paradigms for devotional schooling may be needed which address the issues of devotional pedagogy in music and across all other subjects.

Alternative paradigms for Devotional Schooling

Perhaps it is now time to re-assess how we as educators, of all disciplines view devotional education. If we take a moment to ponder the beneficial outcomes of denominational schools for a moment, we may realize that despite the fact that single faith based schools (for example, a Catholic school) may fall short of promoting acceptance of devotional diversity on some accounts, they may also provide environments which foster the growth of spirituality and identity formation. Schools which strive for devotional neutrality (for example, some public schools) may very well be denying their students the opportunity to develop their own spirituality and gain a better understanding of the spirituality of their peers. Canadian curriculums across all disciplines have striven to remain on the cutting edge by teaching innovations in:

> Commerce, industry, science and technolog[y] ...[and] some educators, to put the matter in simple terms, sense the need for an alternative paradigm for schooling that places the developmental needs of students as persons ahead of the materialistic concerns of a consumer nation" (Yob, 1994, p.1).

One might ask, do we as a nation need to refocus our aspirations and goals in light of a more devotionally integrated outlook (for example, the devotionally integrated outlook of Delhi Secondary School) or can we simply adjust the balance in our devotionally neutral

and isolated schools from that of neutral or isolated stance to an inquisitive and exploratory stance?

Spirituality Through Music and the Arts

Spiritual development may lend itself easily through the pursuit of music and the arts because many musicians, artists and dancers have said to have been able to have out of body experiences with the deity while practicing their craft. Deanne Bogdan (in Carnfa, 2003) calls these out of body experiences:

> Instances of transcendence...[which] for example...might be regarded as yearnings for prelinguistic unison with an omnipotent m(O)ther whose illusionary presence occupies the semiotic space of an ersatz medievalism...importance of the unconscious, synchronicity, and their pull toward archetypal experience... [this] is central to my conception of spirituality" (Bogdan, 2003, p. 82).

While practicing music and the arts, the creator of the music or art may experience instances in which they become so engrossed in concentration and wrapped up in emotion that they begin to connect with their 'spiritual others' and the deity unknowingly. Angelo Caranfa discusses art as "a language of the spirit, of our feeling as well as our thinking nature, our nature as a whole in all its complexity" (2003, p. 1).

When looking at musics and the arts together they may be said to have four spiritual interrelated functions.

> One, it discovers true being. Two, it frees human consciousness, or it furthers the selfhood of the individual. Three, it communicates to us, in a world 'cut adrift from a really vital tradition' the way back to our historical self. Four, it transforms ordinary reality into intrinsic values. So, for example, in the music of

> Mozart, Jaspers discovers an 'art which makes true being articulate.' Jaspers concludes that art does not reject 'man's true nature as man, if favour of our immediate and crude present' but rather it treats transcendence as the ultimate foundation of existence (Caranfa, 2003, p. 101).

If music, art, dance, drama, poetry and other literary devices are all capable of transcending devotional messages then perhaps a cross-curricular, multi-disciplinary and holistic approach of devotional education could be used to integrate multi-denominational practices into public schools.

Chapter Eight: Conclusion

The diversity of devotional music and representation of Hindu, Muslim, Sikh, Buddhist, Jain and Catholic religions within Delhi Secondary School suggests that the students, teachers, administrators and community of parents at Delhi Secondary School support the study and performance of devotional music within their educational community through their participation and acceptance of devotional acts on the school bus and during lessons, morning assemblies, performances and daily activities. The music teachers at Delhi Secondary School recognize students' devotional diversity in their music curriculum by teaching their students devotional music from Hindu, Muslim, Sikh, Buddhist, Jain and Catholic religions in all of the music classes. Cultural and devotional diversity are at the forefront of Delhi Secondary School's curricular objectives and lessons.

The music teachers also model good behaviour, positive attitudes and an eagerness to do their best during each lesson. Delhi Secondary School values the performance of devotional music and it has an important social and musical function. Students are taught to be good people, and to use all of their gifts to their full potential through music and the arts in a cross-curricular fashion in devotional songs, prayers, speeches, skits, stories and dances.

It seemed that the music teachers at Delhi Secondary School were using David Elliot's modified multiculturalism model. In the modified multiculturalism model:

> Several musics are included in the curriculum, often selected on the basis of geographical boundaries, ethnicity, or religion. The musics are frequently compared and contrasted in their approaches to musical elements, or roles in

society, and are taught through the accepted teaching methodology of that culture. (in Volk, 1998, p.13).

Cultural and devotional diversity were pervasive in Delhi Secondary School's curricular objectives and lessons. Delhi Secondary School practiced a 'devotionally integrated' approach because the music teachers' and students' diverse faiths were acknowledged and practiced. A school which practices the devotional integration approach may be defined as a school which offers a multifaceted devotional education recognizing the devotional diversity of their student populations, while embracing the idea of integrating different religious beliefs into their curriculum and daily practices. The 'devotionally integrated' approach that Delhi Secondary School used aided in the sharing and discovery of different faiths through the medium of music.

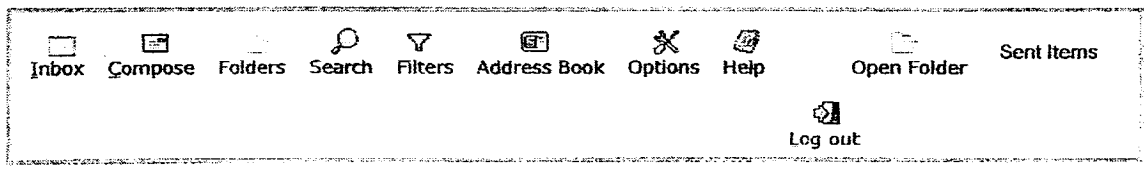
While I was researching music education at Delhi Secondary School I began to realize that studying music in a decontextualized way is possible, however, it is far richer to experience the music through its cultural context. A decontextualized sampling of musics from different cultures in the absence of cultural education and understanding disconnects the listener from the culture's intentions and purposes behind the creation, context or purpose of a composition. As I observed the music teachers in the natural setting of the music classrooms I began to have a greater understanding of how devotional diversity encourages an active flourishing community which, through the medium of music and the arts, promotes a devotional attitude, mood and intention on daily activities.

Canadian music teachers have a certain amount of individual freedom within their own classrooms to emphasize certain elements of the curriculum over others. Perhaps

more teachers would include a devotional component to their lessons, if the culture of their school and the culture of their school's community were in favour of exposing students to devotional ideas, content and material.

If music educators in Canada are to try and teach devotional music from different cultures holistically, they must realize that devotional music is a large component of every cultures' music. The devotional aspect of the music from different cultures is what helps students understand that each culture has a unique belief system, which helps to shape their identity, values and the ways in which they come to know the world. There is a danger in teaching music from a devotionally neutral perspective because this intentional avoidance of devotional doctrines does not discourage conflict, but rather perpetuates conflict. Devotionally neutral schools avoid devotional doctrines as a strategy for maintaining peaceful schools, however, students may begin to fear people who practice different religions from their own. If devotional music is absent from school music programs, students are denied the opportunity to learn about important aspects of history which may give students' important insights into different cultural music and ethnography.

Appendix I: Correspondence With Mrs. Chibbar, Letter A



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Sent Items: McGill Music Education Research (154 of 477)

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Date: Sun, 20 Mar 2005 11:46:19 -0500 [03/20/2005 11:46:19 AM EDT]
From: morgan.mutter@elf.mcgill.ca
To: chona@dpsrkp.ernet.in
Subject: McGill Music Education Research
Headers: Show All Headers

Dear Mrs. Chibbar

My name is Morgan Mutter and I am currently pursuing a Master's Degree in music education at McGill University, located in Montreal, Canada. I noticed on your website, that your students learn how to play the banjo, xylophone, tabla, sitar, guitar and harmonium and that your older students learn about ragas. My research towards a thesis involves studying how teachers in India deliver the music curriculum within elementary/secondary schools in Delhi. My interest in Indian music stems from my desire to teach music from many different cultures within my music classes here in Canada. I believe that it is very important to observe how music is taught within Delhi schools so that I may adopt the teaching methods that are used in Indian culture.

I am wondering if it would be possible to observe how music is taught, created, performed and appreciated within your school during this coming July 2005. By observing your teachers teach music, I hope to discern how music is valued within your school, what musical concepts are addressed and the types of musical activities which are available for students. I would also enjoy participating in the musical events taking place within your school.

Should you have any questions, please feel free to email me at morgan.mutter@elf.mcgill.ca or phone me at 1-514-284-9209. You may also contact my two thesis advisors. Joan Russell's email address is joan.russell@mcgill.ca and her phone number is 1-514-398-2447 and Joel Wapnick's email address is joel.wapnick@mcgill.ca and his phone number is 1-514-398-4535. I look forward to hearing from you!

Sincerely,

Morgan Mutter

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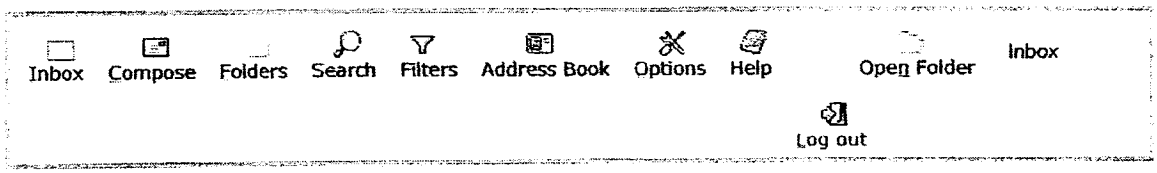
Letter B



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Inbox: Music Education Research (6 of 195)

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Date: Mon, 28 Mar 2005 09:48:32 +0530 [03/27/2005 11:18:32 PM EDT]
From: DPSRKP <dpsrkp@vsnl.com>
To: morgan.mutter@elf.mcgill.ca
Subject: Music Education Research
Part(s): Download All Attachments (in .zip file)
Headers: Show All Headers

Dear Morgan Mutter,

Thank you for your mail. I read with interest, your desire to acquaint yourself with Indian classical music. It would give me great pleasure if you visited our school when you come to India. Please send us your itinerary so that we could see how best you could spend your time with the students of our school.

With kind regards,

Yours sincerely,

Mrs. Chibbar
Principal
DPS RK Puram
Phone: 26184343(Direct)
Fax: 26184023
e.mail: dpsrkp@nda.vsnl.net.in

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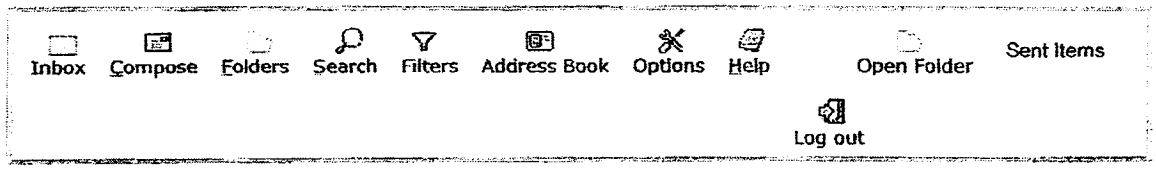
Letter C



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Date: Mon, 28 Mar 2005 17:24:59 -0500 [03/28/2005 05:24:59 PM EDT]
From: morgan.mutter@elf.mcgill.ca
To: DPSRKP <dpsrkp@vsnl.com>
Subject: Re: Music Education Research
Headers: Show All Headers

Dear Mrs. Chibbar

I cannot tell you how thrilled I am that you have afforded me this opportunity to visit Delhi Public School. As part of my research, I am hoping that I could visit your school during the first three weeks of July. I am very interested in observing how music classes commence at the beginning of a school year.

I am wondering if it would be possible to communicate with your music faculty through email. I would like to find out if there is any type of music that they might wish me to share with their class while I am visiting. As a guest in your school and a visitor in India, I plan to travel with an interpreter because I only speak English. Would it be necessary for me to have this person in attendance with me at your school?

Thank you very much for your kind response. Please let me know if the length of my stay at your school would be appropriate, as I do not want to inconvenience your teachers in any way. I look forward to hearing from you!

Sincerely,

Morgan Mutter

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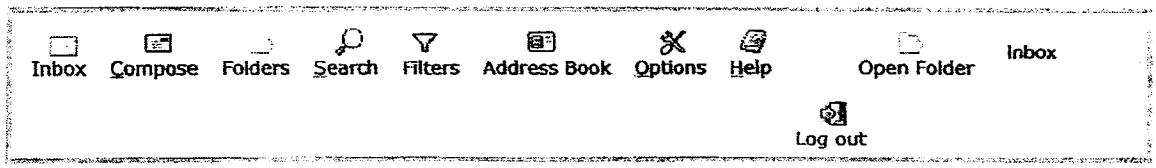
Letter D



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Date: Tue, 29 Mar 2005 14:51:53 +0530 [03/29/2005 04:21:53 AM EDT]
From: DPSRKP <dpsrkp@vsnl.com>
To: morgan.mutter@elf.mcgill.ca
Subject: Music Education Research
Part(s): Download All Attachments (in .zip file)
Headers: Show All Headers

Dear Morgan Mutter,

You are welcome to visit our school during the first three weeks of July 2005. We do not need a interpreter in school - everybody speaks English.

I will be asking the Head of the Deptt.of Music to contact you shortly. Where you will be staying? You can have breakfast, lunch and evening tea with us but we are not in a position to provide you accommodation during your stay.

Looking forward to hearing from you,

Yours sincerely,

Mrs. Chibbar
=========

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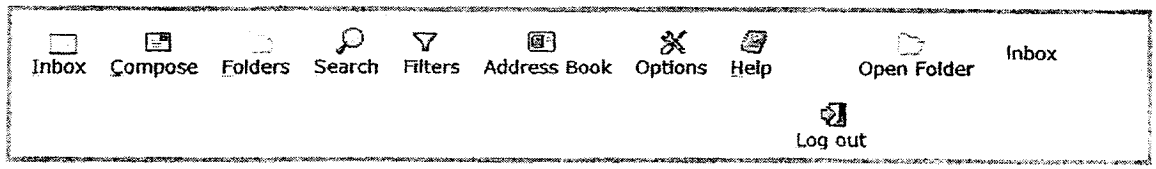
Appendix II: Correspondence with Mr. Basu, Letter E



Quota status: 32.95MB / 97.66MB (33.74%)

Inbox: Music Education ResearchAcappella Singingf (12 of 196)

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Date: Thu, 05 May 2005 08:40:07 +0530 [05/04/2005 11:10:07 PM EDT]
From: DPSRKP <dpsrkp@vsnl.com>
To: morgan.mutter@elf.mcgill.ca
Subject: Music Education ResearchAcappella Singingf
Part(s): Download All Attachments (in .zip file)
Headers: Show All Headers

Dear Morgan Mutter,

Dr.(Mrs.) Shayama Chona, Principal, Delhi Public School, RK Puram, New Delhi has directed me to be in touch with you regarding your proposed visit to our school around 1st week of July, 2005.

I, Dr.BJ Bhattacharjee, HOD Music Department along with other members of this faculty extend a very warm welcome to you. Let me acquaint you with our activities that we offer to students starting from VIth to XIth standard.

a) Indian Vocal Music

i) Hindustani Classical Singing
ii) Devotional songs
iii) National Songs
iv) Regional Folk Songs

b) Indian Instrumental Music

Sitar, Sarod, Harmonium, Violin, Santoor, Tabla, Pakawaj and Congo.

c) Indian Dance

Classical Kathak Dance

- Creative Dances
- Folk Dances

d) Western Vocal

i) Acappella Singing
ii) Harmony
iii) Songs and Hymns

e) Western Instrumental

Guitar, Keyboard, Drums.

Students are also expected to prepare themselves for theory as well, though it is limited to very elementary level.

Finally weather in Delhi is unusually pleasant right now due to some rain but any time it might change. Summer vacation will start from 14 May and school will re-open on 4th July, 2005.

We will highly appreciate if you can bring some music from your side to make us more aware of your music and its activitity.

With kind regards,

Yours sincerely,

Mr. Basu
HOD Music
DPS RK Puram
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Appendix III: Types of Music Classes

Table No. 1: Mr. Basu's Classes

Style of Music Taught	**Grade Level**	**Total Number of Students**	**Types of Instruments**	**Number of Hours Observed**
North Indian Instrumental Classical Music	Grade 6	2 Boys	• *Sitar* • *Harmonium* • Violin	1
North Indian Instrumental Classical Music	Grade 6	2 Boys, 6 Girls Total: 8	• *Sitar* • *Harmonium* • Violin	1
North Indian Instrumental Classical Music	Grade 6	4 Boys	• *Sitar* • *Harmonium* • Violin	1
North Indian Instrumental Classical Music	Grade 7	3 Boys	• *Sitar* • *Harmonium* • Violin	1
North Indian Instrumental Classical Music	Grade 7	6 Boys, 5 Girls Total: 11	• *Sitar* • *Harmonium* • Violin • Keyboard	2

Table No. 2: Mr. Palekar's Classes

Style of Music Taught	Grade Level	Total Number of Students	Types of Instruments	Number of Hours Observed
Western Popular Instrumental Music	Grade 6	21 Boys, 3 Girls Total: 24	• Voice • Drums • Guitar • Keyboard	1
Western Popular Instrumental Music	Grade 9	16 Boys, 8 Girls Total: 24	• Voice • Drums • Guitar • Keyboard	1

Table No.3: Mrs. Savarkar's Classes

Style of Music Taught	Grade Level	Total Number of Students	Types of Instruments	Number of Hours Observed
Vocal North Indian Classical Music	Grade 6	5 Boys, 3 Girls Total: 8	• Voice • *Harmonium*	1
Vocal North Indian Classical Music	Grade 7	3 Girls	• Voice • *Harmonium*	1
Vocal North Indian Classical Music	Grade 9	3 Boys, 3 Girls Total: 6	• Voice • *Harmonium*	1
Vocal North Indian Classical Music	Grade 11	6 Girls	• Voice • *Harmonium*	1

Table No. 4: Mr. Gopal's Classes

Style of Music Taught	Grade Level	Total Number of Students	Types of Instruments	Number of Hours Observed
North Indian Instrumental Classical Music	Grade 6	5 Boys	• *Tabla*	1
North Indian Instrumental Classical Music	Grade 7	6 Boys	• *Tabla*	2
North Indian Instrumental Classical Music	Grade 8	10 Boys	• *Tabla*	1
North Indian Instrumental Classical Music	Grade 9	4 Boys	• *Tabla*	1
North Indian Instrumental Classical Music	Grade 11	4 Boys	• *Tabla*	2

Table No.5: Mr. Kaura's Classes

Style of Music Taught	**Grade Level**	**Total Number of Students**	**Types of Instruments**	**Number of Hours Observed**
Vocal North Indian Classical Music	Grade 6	1 Boy, 6 Girls Total: 7	• Voice • *Harmonium* • *Tampura*	1
Vocal North Indian Classical Music	Grade 7	3 Boys, 4 Girls Total: 7	• Voice • *Harmonium* • *Tampura*	1
Vocal North Indian Classical Music	Grade 8	7 Boys, 1 Girl Total: 8	• Voice • *Harmonium* • *Tampura*	1
Vocal North Indian Classical Music	Grade 8	4 Boys, 3 Girls Total: 7	• Voice • *Harmonium* • *Tampura*	1
Vocal North Indian Classical Music	Grade 11	5 Girls	• Voice • *Harmonium* • *Tampura*	4
Vocal North Indian Classical Music	Grade 11	4 Boys, 10 Girls Total: 14	• Voice • *Harmonium* • *Tampura*	1

Appendix IV: The Lunia Family

People I Observed Under Different Conditions Within the Lunia Family

Before I arrived at Delhi Secondary school I was able to observe the family dynamic within the Lunia's joint family household. Their family consisted of the oldest mother and father who owned the house as well as their son, his wife and their two children. The family also had the oldest mother's sister and law and her two daughters living in the house. Other people who were regularly in the house consisted of two full time servants as well as two drivers, a gardener and three rotating guards. Over the four week period of my residency in the house I became involved in many of the family's activities.

Data Collected in the Lunia Home

I kept a daily journal which I wrote in every night late in the evening, just before I went to sleep. I wanted to remember certain experiences that I had had meeting different people and living with the Lunia family. I also wanted to be able to recall what it was like to be a tourist in a large foreign city, where only a small percentage of people are non-Indian and where the richest people thrive, the poorest people are helpless and where women's fate is largely determined by their male counterparts. My journal writing at home was also difficult however, because it raised suspicions among the women in the family as to what I was writing about.

One day as I was writing alone in my bedroom, when my mother in Delhi, Anju, asked me what I was writing about. I told her that I was simply writing in a journal and that I was reflecting about the time that I was spending during my visits to Delhi Secondary School. She wondered if I was writing about good things and probably feared

that I was writing about things that were upsetting me. I told her that I was writing about good things so that she would not worry. As many days passed and I had acquired a number of different field notes, I showed Anju some of the lessons that I had transcribed, highlighting musical ideas that she was familiar with, because she could not understand English very well.

I showed Mrs. Lunia a musical exercise that was written in the shape of a diamond and that used Indian sol-fa symbols of *sa, re, ga, ma, pa, da, ni, sa* and then demonstrated how it was sung for her. I am fairly certain that any suspicions that Anju had about my journal writing subsided when she realized that this was all part of my homework as a student. She began to ask me if I had homework to do or if I had finished my homework, which reinforced the mother-daughter relationship that we began to have. I was also allowed to do my homework regularly, provided that I did my homework where everyone else was sitting, so that nobody would be lonely.

I also collected data about musical practices as I visited temples with the family that I was staying with or as we relaxed while eating our dinner in front of the television. Any time that I was not at school, I was accompanied by the family that I was staying with. If I wanted to research outside of the time that I spent in school, I had to ask the men in the family to make arrangements for me to go somewhere. If they could not take me themselves, they either suggested that a trustworthy work colleague take me, or they delegated the responsibility of looking after me to a woman in the house. This required that I be patient as I waited for an occasion to arise where somebody could bring me either to a book store, temple, museum, library, or internet café, but I also had to be very appreciative of their generosity in taking me. I always made sure that I thanked the

members of my family for taking me and in return, I tried to be an impeccable guest by making conversation, helping with the children's homework, keeping people company who might be sitting or working alone and generally always being pleasant and light hearted. Since I was a foreigner, I used my experiences and talents to entertain my family through story telling, playing music and doing other recreational activities.

I felt quite lucky that my family members and teachers were all so willing to accompany me to shops, temples and museums because they had all spoken about how dangerous it was for a woman to go anywhere unaccompanied. I was not allowed to go out alone and so I had to respect my family's wishes. In order to maintain peace within my family household I waited until either my mother or brother was free to take me. I was quite unaccustomed to being chaperoned and I feared that I might not be able to uncover as much regarding my research as I might have been able to do, had I been allowed to go places as I pleased. Nevertheless, this method of research became a focal point in learning more about the culture of my family as well as the outlook of some of the female teachers at the school. I realized that to a certain degree, all women in India were treated the way that I had been treated, by being chaperoned by older women or men, being cautious to be home by dark and never going anywhere that would take them away from their families for too long.

Appendix V: Student's Letter Read in a Morning Assembly

A Temple of Learning...

Dear School, my school,
I want you to be a temple of learning...
Where dwells the majesty;
Where brothers of the nation,
The Hindus and the Muslims
Study together, in peace,
Forgetting their sins!

Where the mind is engrossed
In work and the soul is having fun,
Where the heart is cool as the moon
And the spirit hot as the sun-
Where the eyes speak it all
But the lips remain numb,
One place offers it all,
And it's Delhi Secondary School.

Where the chirping birds bring in,
A new message to convey
And the 'soldiers' know they've got
To go out and perform today
Where caring are all,
Still naughty are some;
That's life, dear friends,
At Delhi Secondary School!

Where the teachers do it all to
Unearth every layer of intelligence,
And the thoughts soar high
With no boundaries, no ends;
May there be love, support and
Compassion that none can shake-
O Lord, into that bliss,
Let this temple of learning awake!

Written By: Varun Kampani

Appendix VI: Ethics Certificate

McGill

Research Ethics Board Office
McGill University
845 Sherbrooke Street West
James Administration Bldg., rm 429
Montreal, QC H3A 2T5

Tel: (514) 398-6831
Fax: (514) 398-4853
Ethics website: www.mcgill.ca/rgo/ethics/human

Research Ethics Board II
Certificate of Ethical Acceptability of Research Involving Humans

REB File #: 177-0505

Project Title: An investigation of the teaching methods in an urban Delhi private school

Applicant's Name: Morgan Mutter **Department:** Music

Status: Master's student **Supervisor:** Dr. J. Russell/Dr. J. Wapnick

Granting Agency and Title (if applicable): SSHRC CGS master's scholarship

This project was reviewed on May 11, 2005 by

Expedited Review ✓
Full Review

Debra Titone, Ph.D.
Acting Chair, REB II

Approval Period: May 24, 2005 to May 23 2006

This project was reviewed and approved in accordance with the requirements of the McGill University Policy on the Ethical Conduct of Research Involving Human Subjects and with the Tri-Council Policy Statement on the Ethical Conduct of Research Involving Human Subjects.

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* All research involving human subjects requires review on an annual basis. A Request for Renewal form should be submitted at least one month before the above expiry date.
* When a project has been completed or terminated a Final Report form must be submitted.
* Should any modification or other unanticipated development occur before the next required review, the REB must be informed and any modification can't be initiated until approval is received.

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