

INTERNATIONALIZATION AND UNDERGRADUATE MUSIC PROGRAMS:
NAVIGATING SOUNDSCAPES OF IDENTITIES IN HONG KONG

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Abstract

Some research stresses the importance of intercultural learning in undergraduate ethnomusicology courses for dialogue and cultural understanding in an increasingly globalized world but limited changes have been made to Eurocentric approaches in music programs because of a lack of resources and general interest from students (Joseph, 2012; Klocko, 1989; Sakata, 1983; Willinsky, 1998; Young, 2001). This may suggest that the content of undergraduate music curricula continue to marginalize knowledge and identities of non-European students (Alexander, 1999; Altbach, 2007; Heug, 2009; VanWyk & Yeld, 2013) but is this actually happening? Are the lack of resources and interest for ethnomusicology courses related to previous colonial agendas (Willinsky, 1998; Young, 2001)? The purpose of my dissertation is to examine how British colonial legacies in Hong Kong manifest themselves in intercultural dialogues between British and Chinese cultures. This project will use higher education as a mirror of society (Bereday, 1964) to critically engage with local aspects of colonialism (Rong, 2002; Sweeting, 1990) and the internationalization of undergraduate music programs. Using identity as a theoretical framework (Holvino, 2012; Laadegard & Cheng, 2014; Nash, 2008; Ryan & Louie, 2007), I conducted an arts-based case study of an undergraduate music program in Hong Kong (Eisner, 2006; Gerring, 2007; Yin, 2003). Based on data from semi-structured interviews and originally created music compositions by undergraduate students, my participants described intercultural learning as interactions in coursework and ensemble performances. Although my participants suggest that Hong Kong's identity can be adaptive to external influences of internationalization and globalization (Bhabha, 2004; Marginson, 2011a; Rong, 2002; Smith, 2008), they also mentioned that undergraduate music programs should still be mindful of Westernization because of concerns about losing the unique, local identity.

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1. Introduction

In my dissertation, I examine if historical remnants of British colonial legacies in Hong Kong manifest themselves in undergraduate music programs and how internationalization initiatives influence efforts to foster intercultural dialogues between British and Chinese cultures. My dissertation will address three research questions: 1.) What is the intercultural dimension in undergraduate music programs in internationalized Hong Kong universities? 2.) What does a Chinese identity in an intercultural context sound like in music? 3.) How does current intercultural music education through the internationalization of universities engage with possible historical remnants of colonialism in Hong Kong? This project will use higher education as a mirror of society in Hong Kong (Bereday, 1964) to critically engage with local aspects of colonialism and the internationalization of undergraduate music programs in a globalized world. It addresses the three questions listed above because the intercultural dimension has been overshadowed by economic aspects of internationalization (Marginson, 2011a). As a result, there is a gap in the literature in this area of knowledge. Also, some studies have examined interculturalism in undergraduate music education in the United States (Joseph, 2012; Klocko, 1989; Sakata, 1983) but not in Hong Kong. Not only will this project address this limitation in the literature, it will also provide a unique perspective through the use of “soundscapes” (Schafer, 1994) to examine the remnants of Hong Kong’s colonial history in Chinese identity (Liu, 2006; Xian, 2016) in relation to contemporary issues since Hong Kong’s return to China in 1997. This dissertation highlighting Hong Kong’s colonial past (Rong, 2002; Sweeting, 1990) and current postcolonial state after its return to China in 1997 (Bhaba, 2004; Law, 1997; Rong, 2002; Young, 2001).

Although the economic dimension has overshadowed the cultural dimension (Marginson, 2011a), some research stresses the importance of intercultural learning in undergraduate ethnomusicology courses for dialogue and cultural understanding in an increasingly interconnected world (Joseph, 2012; Klocko, 1989; Sakata, 1983). Despite continued criticisms of Eurocentrism in undergraduate music programs, limited changes have been made because of a lack of resources and general interest from students. This dissertation will contribute to the advancement of knowledge in globalization, internationalization, and higher education research by clarifying the goals of internationalization in Chinese undergraduate music programs contextualized within Hong Kong's unique colonial history (Rong, 2002; Sweeting, 1990) and demonstrating its importance for Asian identity in new Chinese music (Liu, 2006).

Drawing from research in intercultural learning in undergraduate music education (Joseph, 2012; Klocko, 1989; Sakata, 1983), my dissertation uses the framework of “soundscapes of identity in new Chinese music” (Liu, 2006; Schafer, 1994; Xian, 2015) in a transformative arts-based case study of constructed intercultural sonic spaces (Becher, 1984; Schafer, 1994; Yin, 2003) to examine an undergraduate music program at a university in Hong Kong. I collected data through semi-structured interviews and originally created music compositions by undergraduate students about internationalization in Hong Kong. Questions in the interviews were based on gaining insights about Asian identity in new Chinese music. Through this approach, I gained a deeper understanding of how British colonial history has shaped the intellectual and aesthetic traditions of music in contemporary Hong Kong. This project adds to the literature on internationalization of postsecondary education by defining what are interculturalism and Chinese identities in music to undergraduate students through a unique perspective of arts-based research, and by using music as a means to understand historical

colonial remnants in postsecondary education. In terms of research, findings have implications for theory and future studies in postsecondary education by broadening the epistemological scope from statistical or narrative approaches in the field stemming from economic approaches (Kandiko, 2013b; Lasonen, 2010) to demonstrate the potential importance of aesthetics, music in knowledge creation, and the arts as a discipline (Becher, 1984; Gumpert, 2000; Rhoades & Slaughter, 1997).

The study for my dissertation was inspired by three areas: music; postsecondary education; and East Asia in comparative and international education. Music has been part of my experiences in formal schooling and was the focus of my undergraduate studies. I have been a student, teacher, performer, and researcher in this discipline. Although I have a specialization in music, it is part of my broader interest in education and the arts (see for example, Tu (2013) as an example of my previous work in this area). Postsecondary education was the focus of my doctoral program at York University. It has been an interest to me because it is part of the education system that provides undergraduate and graduate programs in Ontario. I completed an undergraduate music program, a teachers' college program, and graduate studies in postsecondary institutions. Knowledge about postsecondary education is part of the context that frames my study because universities and their programs are shaped by historical forces. Finally, the field of comparative and international education situates my study in China with a focus on Hong Kong because it is a non-Western region of the world affected by colonialism. Much of the research literature in internationalization examines issues in Western, developed countries. For my study, it was important to conduct research in Hong Kong to explore how internationalization shapes a former colonial region of the world. Although I will elaborate on music, postsecondary

education, and comparative education later in my dissertation, these were the three starting points for my research.

Chapter 2 examines the broad context and concepts of globalization (Marginson, 2011a), internationalization (Knight, 2004), and colonialism (Clark, 2010; Rong, 2010; Sweeting, 1997; Willinsky, 1998). It also discusses how internationalization and intercultural learning are implemented within a neoliberal context in undergraduate curricula and its limitations (Joseph, 2012; Kandiko, 2013b; Klocko, 1989; Sakata, 1983). I start with the broad literature about internationalization because it was these ideas that led me to consider Hong Kong as a place to conduct my research. As mentioned in the previous paragraph, the academic literature emphasizes internationalization in developed Western countries; my study examines the effects of internationalization in a former British colony. As an element of internationalization, does intercultural learning within the undergraduate music curriculum reproduce a British colonial mindset or does it challenge it? Moving from the concepts of internationalization to the area of focus in my study, the chapter concludes with a brief overview of the history of Hong Kong and some of its current issues within postsecondary education (Lee, 2014; Rong, 2010; Sweeting, 1990). Chapter 3 discusses the Western musical canon as the foundation of undergraduate music education, the role of ethnomusicology as a means to promote intercultural learning, and the development of Chinese music (Citron, 1993; Joseph, 2012; Klocko, 1989; Liu, 2006; Sakata, 1983). This chapter narrows the focus to undergraduate music education as the academic discipline of study for this dissertation. Chapter 4 provides an overview on identity, research about Chinese identity, and how identity manifests itself in Hong Kong (Dill, McLaughlin, & Nieves, 2007; Grimshaw, 2007; Ladegaard & Cheng, 2014; Nash, 2008). This section forms the basis of my theoretical framework, which is important to this study because of the prominence of

constructing marginalized identities during British colonial rule (Rong, 2010; Sweeting, 1990, 1997; Tsai, 1994). Chapter 5 describes methodological paradigms of research in the social sciences, comparative education, arts-based research, and my positionality (Altbach, 1991; Bereday, 1964; Cole & Knowles 2008; Creswell, 1998; Eisner, 2006; Guba and Lincoln, 1988; Li, 2013; Teddlie & Tashakkori, 2009). The chapter concludes with an explanation of the study design for my dissertation. I share my findings in Chapter 6 and discussion of my research questions in Chapter 7. In Chapter 8, I conclude my dissertation with thoughts about how this dissertation contributes to the internationalization and higher education through a discussion of soundscapes (Schafer, 1994). Based on the chapter layout of the dissertation, I move through the literature from the outer layers to the inner layers in the following diagram:

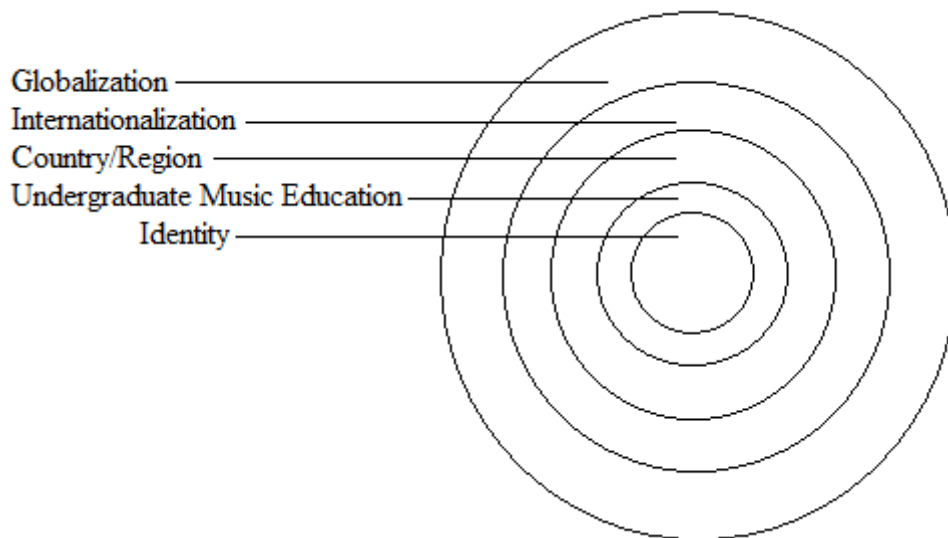


Figure 1. Conceptualization of the dissertation

In Figure 1., networks of globalization account for the increased flow of information, communication, and movement of people across borders around the world (Marginson, 2011b). These networks facilitate internationalization initiatives by providing pathways for student exchanges, mobility of information, interest in foreign countries, and communications between

people (Knight, 2004), as well as colonial conquests (Sweeting, 1990; Willinsky, 1998). Global networks and internationalization allow for the flow of people and ideas into countries and regions; for my study, I am interested in Hong Kong. Within Hong Kong, I focus my study on an undergraduate music program at a local university (Rong, 2010). My participants for my study are undergraduate music students, and I examine how they construct their identities within the layers outlined above.

Chapters 2, 3, and 4 frame the study for my dissertation as the literature review and theoretical framework. These chapters form the basis of my research questions based on gaps in the literature. Much of the published research on internationalization is based faculty and student experiences in Western, developed countries or purposes of internationalization for global NGO's, organizations, and civil societies (see Chapter 2); for undergraduate music education programs, it is evident that research about internationalization through intercultural learning in ethnomusicology classes is focused Commonwealth countries or Europe through the lens of the Western musical canon (see Chapter 3). Although Section 2.3 and Chapter 4 address issues of Chinese identity in Hong Kong, the research literature can be further developed at the intersections of internationalization research, undergraduate music education, and East Asian studies through arts-based research in Hong Kong. Based on these limitations in the literature, my first research question examines what internationalization is for undergraduate students. This is important because students engage with undergraduate music programs and reproduce norms and values in university and global institutional structures (see Chapter 4). My second research question addresses the limitation that the literature on intercultural learning is primarily based on qualitative research methods or teacher reflections (see Chapter 1 and 2). By using an arts-based research approach as described in Section 5.2, I use a perspective that is not commonly used in

identity research in undergraduate higher education (Chapter 4). My third research question addresses the point that the future of Hong Kong after its return to China in 1997 is still in formation, and that the research literature can be further developed within undergraduate music education to address this (Section 2.3). Based on this discussion, my research questions are based on gaps in research based on the current literature; they also frame my interpretations for thematic analysis in my findings (Figure 1, Section 5.4, and Chapter 6). As part of my research methods, thematic analysis is important for my study because it can reveal how inequalities in identities are created through language based on historically created social and institutional structures based on hegemonic values such as class domination, sexism, or racism using Figure 1 as a means of interpretation (Galman, 2013; Holliday, 2007; Mason, 2002; Patton, 2002; Silverman, 2006).

2. Internationalization and Higher Education

2.1. Globalization, Internationalization, and Colonialism in Higher Education

In Section 2.1, I introduce the ideas of globalization, internationalization, and colonialism in higher education. This section is not meant to be an exhaustive discussion on these three topics, but it will provide an overview of internationalization in the 20th century, globalization, and colonialism in higher education to address my research questions. I start with definitions of globalization and internationalization from Western developed countries, the United Nations, UNESCO because of their belief that it can promote democracy and world peace (Wagner, 2004). I also discuss efforts to decolonize higher education in postcolonial contexts. This leads to a more focused discussion about intercultural learning as a form of internationalization in undergraduate curricula in Section 2.2.

Based on records from as early as the third century BCE, documented knowledge and higher education have been “global” because of the importance of moving ideas and people between geographically situated places of learning (Marginson, 2011a). Contemporary globalization emerged from European colonialism and the spread of nation states as the primary political entity. Globalization is a “... world or part-world systems of knowledge and information flow, networks, and people movement between institutions and systems” (Marginson, 2011b, p. 12). It is a process where the world is transformed into an interconnected system where economics, politics, and culture influence and inform each other (Chan, 2007). The shift of the global dimension in strategic vision of higher education from the periphery to a priority occurred in the 1990s where its main focus was on research and knowledge. Primarily driven by research, globalization is a form of modernization and internationalization initiatives at universities create infrastructure for more globally engaged universities through increased capacity and

connectedness (Kandiko, 2013b). It is networks of globalization that facilitate internationalization.

Internationalization is “the process of integrating an international, intercultural, or global dimension into the purpose, functions, or delivery of post-secondary education” (Knight, 2004, p. 11) in post-secondary institutions at home and abroad. It is shaped by political, economic, cultural, and academic rationales from stakeholders such as faculty members, institution administrators, students, governments, and non-governmental agencies (Zha, 2003). Activities assumed under this broad term include student mobility of local and international students, international dimensions of the curriculum, learning intercultural skills, global citizenship, and academic faculty exchanges (Shubert et al., 2009). It is a means to promote international education, which is a broad term that emerged in 1974 based on UNESCO’s recommendation for international understanding, peace, and the protection of human rights (Chitoran & Symonides, 1995). This concept covers all educational activities with the goal of improving international understanding and increasing respect for ideas, cultures, and traditions around the world through cooperation between nations for greater respect of international law and peaceful conflict resolution. It assumes a basic understanding of human rights, and the respect for the dignity of individuals-especially minorities-as members of a pluralistic civil society.

Historically, universities have always been international institutions, but the 20th century brought a new wave of internationalism in the Western world, particularly after World War I, where there was a belief that the academic community could contribute to developing world peace and international solidarity (Altbach & de Wit, 2015). At the time, intellectuals and academics were shocked that all sides in the war were so easily drawn into nationalism and willing to give up ideals from the Enlightenment. Political initiatives that formed organizations

such as the League of Nations were an attempt to stimulate peace and mutual understanding but they were not able to prevent the rise of fascism, Nazism, and Japanese militarism. After World War II, idealism led to the creation of the United Nations in an attempt to establish a commitment to global security and development.

Since the 1940s, international education has generally been marked by four stages. The first stage was the “euphoric” stage that spanned from the Fullbright Legislation in 1946 until the Vietnam War and oil crisis in the 1960s and 1970s (Mestenhauser, 1998). During this time, the federal government liberally supported international education that focused on areas such as international relations, language studies, and liberal arts education. The second phase was “the darkening clouds” period since 1966. False expectations of international education decreased program funding and hurt new initiatives because they were anticipated to be failures. Also, the dominant use of international relations theory created problems where international education was framed as a function of Washington while there were limited specialists in foreign policy, educational institutions surrendered leadership in the area to professional associations, related associations focused on administration and management while neglecting disciplinary curricula, attempts to create new programs were overshadowed by new initiatives such as diversity, and international education was an “add-on” to pre-existing programs that was expendable when funding was tight (Mestenhauser, 1998, p. 11-12). The third phase was the “defense through association” phase in the 1980s, where Reagan proposed large funding cuts to federal international programs such as the Fullbright Program. During this time, private organizations who acted as clients to external organizations fragmented initiatives by international educators and this confusion spilled into university campuses. This conservative, economically-driven era pitted universities against private consultation firms with national competitive interest replacing

educational interest. Set against the backdrop of the break-up of the Soviet Union, internationalization was driven by paradigms of competitiveness, disciplinary reductionism, and economic instrumentalism dominated by political science, economics, management, science, and technology studies. Higher education was not a partner to external organizations but a means to international trade and competition. The fourth phase, “business-not-as-usual,” was the phase where universities stopped to re-examine practices, roles, and priorities of internationalization initiatives to prevent practitioners and policy-makers from repeating actions of the past. The OECD has developed guidelines for international curricula but they are focused on business, economics, and management. Although funding for programs such as the Fulbright Program have been reinstated for selected scholars who are “outstanding” individuals academically with an interest in cultural diplomacy and international experiences, few programs existed and most programs were based on American values of individual entrepreneurialism, innovation, and academic marketing

Since 1991, UNESCO has been concerned with the integration of international education in postsecondary education for peace (Calleja, 1995a; UNESCO, 1992). There is the hope that it can raise awareness of global issues (Chitoran & Symonides, 1995). Although the globalization and internationalization of higher education are not new phenomena, it is important to note that internationalization is promoted by either governments, civil society organizations, or corporations because they each have their own agendas which do not necessarily consider the experiences of students in universities (Altbach & de Wit, 2015). Also, do these agendas resist or inadvertently reproduce effects of colonial expansion, particularly regarding identity (Ladegaard & Cheng, 2014)? This will be explored in the discussion section.

During colonialism, ideas were already global through education and international exchanges were already taking place before the 21st century (Clark, 2010; Rong, 2010; Sweeting, 1997; Willinsky, 1998). Internationalization and globalization of higher education are not new phenomena, and played a role in imperial conquests where non-Western cultures were exploited or assimilated into Western culture (Altbach, 2007; Sweeting, 1990). Globalization facilitated the spread of European colonies and ideas, while internationalization legitimized the study and knowledge of different cultures through education (Willinsky, 1998). However, British colonial education was a means to demonstrate what hierarchically divides people through difference such as being civilized and primitive, the West and the East, and first and third worlds. “Britain was one of the largest of European empires in the last five centuries that managed to annex the Western Hemisphere, foster a global slave trade... and create a revolution in the arts and sciences” (Willinsky, 1998, p. 6). This difference taught as a natural fact creates distance between people and disadvantages people. Education began with witnessing and positioning “the other” through a European gaze, educating the “uncivilized” to the level of “human,” and converted to Christianity. Imperialism’s educational project was to find “the other” to be studied, educated, governed, and converted through public institutions such as museums, botanical gardens, zoological gardens, and universities (Sweeting, 1990, 1997; Willinsky, 1998). This the effects of colonialism still exist today with the focus on English as a colonial language, the emphasis on neoliberal agendas rooted in capitalism, and a lack of consideration for a diverse student population with different educational goals (Altbach, 2007, Apple, 2000; Hay, 2004; Kandiko, 2013b; Stromquist, 2007).

During the period of colonization, higher education in many former colonies was part of exploitative economic, political, and social systems (Clark, 2010; Rong, 2010; Sweeting, 1990;

Sweeting, 1997; Willinsky, 1998). Economically, the colonized provided cheap resources for production in the colonizer's society. Politically, the colonizer imposed restrictive policies over local people to co-opt institutional governance into the colonial's civil service. These policies were reinforced by colonized higher education that adopted policies and practices such as the colonizer's language as the only legitimate medium of instruction, the importation of the colonizer's higher education policy, practice and curriculum that trained local elites to lead governments and private organizations like the colonizers themselves (Clark, 2010; Law, 1997).

Although decolonization started as early as after World War II, the current post-colonial educational project is continuing because the majority of former colonies gained sovereign independence and are currently rebuilding themselves (Bray, 1997). Also, many postcolonial countries retained some connections with her former colonial powers through programs such as financial aid and capitalistic modes of economic production. As a result, decolonization in some former colonies was resisted through neocolonialism because their developments were partially shaped by dependency on international organizations such as the General Agreement on Tariffs and Trade, and the World Bank (Law, 2002). They were also drawn into an international political system that originated in Western European, and is a major influence in Western countries such as the UK and the US. As a result, former colonies either had to voluntarily accept these rules or were forced to accept international laws and rules of behaviour. Additionally, modern education has offered minimal help to students in understanding why differences of race, culture, and nation are so deeply embedded in society through a European gaze (Willinsky, 1998). As a result, students have generally been unaware of institutionalized discrimination. If this is the case, do current internationalization initiatives promoted by the UN and UNESCO reproduce hierarchies of race, culture, and nations from past colonial conquests (Calleja, 1995a; Clark,

2010; Chitoran & Symonides, 1995; Willinsky, 1998; UNESCO, 1992)? I will return to this thought in Chapter 7.

2.2. Neoliberalism, Intercultural Learning, and Curriculum

Section 2.2 defines neoliberalism and describe its impact on higher education through marketization and focus on employable skills. This section builds on Section 2.1 by explaining current trends created by an economic perspective and explains how this approach can reproduce hegemonic relations in internationalization and curriculum. This section also defines intercultural learning, curriculum, and limitations of an internationalized curriculum. It examines curriculum as the center of teaching and learning in higher education and socially constructed hierarchical relations from the colonial project described in Section 2.1. This section is important for my research questions because it provides a discussion about internationalizing curricula and challenges in implementation. It highlights microcosm of teaching and learning in institutions connected by globalization and shaped by colonialism. The discussion about neoliberalism, intercultural learning, and curriculum leads to my focus on Hong Kong's postsecondary institutions in Section 2.3.

Neoliberalism is an ideology based on an individual economic rationale where a weak state with privatization is better than a strong public state. It dismantles the Keynesian welfare intervention in the market while promoting deregulation for capital mobility, privatization, and reduced trade protection. Neoliberal ideology reduces fiscal pressures on public enterprises through privatization and deregulation of industries (Apple, 2000; Hay, 2004; Kandiko, 2013b; Stromquist, 2007). The modern development of neoliberalism stemmed from political and economic decisions where globalization was a vehicle for increased marketization (Kandiko,

2013b; Morrow & Torres, 2003). Within the discourse of higher education in Western developed countries, the internationalization of higher education is considered to be a commodity in the export sector which creates structural, administrative, and financial challenges within institutions (de Witt, 2000; Kandiko, 2013a). However, critiques of the focus on competition within a globalized market suggest that internationalization can be used to support diversity, access, and equity for learners through interculturalism and inclusion for ‘global understanding’ (De Vita and Case, 2003; Kandiko, 2013a ;Kehm & Teichler, 2007; Marginson, 2006; Mok, 2003; Teichler, 2004). Competencies include English language proficiency, cultural awareness (from a European perspective), and global competencies (the ability to develop international intercultural relationships and act as a cultural mediator with a global awareness in an interconnected world). However, this is problematic because Western countries have focused on developing internationalization strategies at home without considering what students will do after graduation (Behle & Atfield, 2013). Additionally, a global understanding perspective assumes that international students are the ‘diverse ones’ in local institutions and the identities of the majority local students are unexamined that create invisibility and normalcy that privilege those identities from critical examination (Kandiko, 2013a; Laker & Davis, 2009). For example, monolingual approaches to education have hindered access and success in multilingual countries because the hegemony of a colonial language—English— leads to the students’ inability to participate in classroom activities after shifting from their mother tongue at home (Alexander, 1999; Altbach, 2007; Heug, 2009; Van Wyk & Yeld, 2013). In colonized countries that still use English as the dominant language of instruction, the colonial language does not benefit students in their local community (Altbach, 2007; Clark, 2004; Van Wyk & Yeld, 2013).

The neoliberal model of higher education focuses on privatization, commercialization, and corporatization through capitalist and corporate influences based on cost-recovery, entrepreneurialism, accountability, and managerialism (Ball, 1998; Kezar, 2004; Stromquist, 2007). As a result, higher education has increasingly focused on recruiting international students as a source of revenue, academic privileging of applied sciences over social sciences and humanities, and the commercialization of research through knowledge transfer (Becher, 1984; Bok, 2003; Boyles, 2007; Naidoo, 2003; Gafikin & Perry, 2009; Gumport, 2000; Jiang, 2008; Kandiko, 2013b; Rhoades & Slaughter, 1997; Torres & Rhoades, 2006). Because of neoliberal ideologies, the massification of universities increased in Western developed countries where there is an emphasis on skills related to employment, such as communication, time management, and team work, also increased (Behle & Atfield, 2013). Since universities are framed within a competitive global market (characterized as the period of “business-not-as-usual” by Mestenhauser (1998) in Section 1.1), institutions need to highlight what students will gain by attending their particular school through marketing and branding to justify their tuition fees and positive outcomes in the labour market. However, a focus on developing skills for employment does not necessarily mean that there is an effect on employment rates. Employability is having the skills or abilities to find employment and the ability to remain employed to progress within the workplace (Behle & Atfield, 2013). Graduates and employers believe that the responsibility of gaining and remaining in a career is dependent on the individual (McQuaid & Lindsay, 2006), but there is also an onus placed on universities to ensure graduates are prepared through courses and internships for experiential learning (Alfred & Purell, 2010). However, the focus on the individual ignores external market factors, personal circumstances, preferences, and socio-

cultural contexts that individuals work through in an area (Campbell, 2009; McQuaid & Lindsay, 2006).

In addition to the limitations of neoliberalism in the paragraph above, the market value of disciplines does not take into consideration the important variations of how knowledge is conceptualized and presented to students in different academic fields that ignores civic, cultural, and political dimensions of higher education (Lindblom-Ylanne, Trigwell, Nevgi, & Ashwin, 2006; Kandiko, 2013b). Additionally, neoliberal policies that focus on autonomy, deregulation, and privatization of institutions lead to a convergence of university missions, rather than market-based differentiation through international league tables, institutional ranking, and metrics (Johnstone, 1989; Kandiko, 2013b). Based on these measurements, the “World-Class University” is being adopted as the norm for the best student experience. Convergence in curriculum coincides with the 4-year North American model with a two-year major with a minor and general education courses measured by a grade point average in the UK and Hong Kong. Claims of distinctiveness from universities converge on similar forms of distinctiveness such as interdisciplinary options, work-place learning through internships, community-based learning, research integrated teaching, global connectedness, and the promotion of diverse learning experiences. Despite claims of choice for students, they are also bound by university requirements and regulations (Kandiko, 2013b). These aspects have already been part of university programs but this is how institutions now market themselves to (international) students, including specialized services or webpages for different groups, as well as enhanced transcripts that include formal curricular requirements and co-curricular activities. Divergence in higher education curriculum is based on local specializations, place-based learning, and unique institutional histories for differentiation.

Despite controversies and limitations of internationalization informed by neoliberal ideologies, university curricula are influenced by the trends described above. Curriculum includes all aspects of the intended learning experiences within and outside of formal teaching, such as co-curricular activities based on content (what is designed and delivered) and capacity (what students learn and gain empowerment from) (Dunn, 2011; Dwyer & Reed, 2009; Kandiko, 2013c). It is the center of teaching and learning at all universities and it informs the micro-environment of a course, to a program, degree, and the activities of the university at the national and international levels (Kandiko, 2013c). The purpose of curricular cohesion is to integrate the discipline with graduate attributes, vocational proficiency, professional competence, personal development, and university missions and values. Changes in curriculum can reflect global changes in society, politics, economics, and education. International curricula can include curricula with an international subject, broadening of a subject with a comparative approach, preparation for international professions, foreign languages for intercultural communication, internationally recognized qualifications, double or joint degrees, degree components that are offered abroad and taught by local lecturers, and courses specifically designed for foreign students (Dunn, 2011). The implementation of initiatives to internationalize curricula are dependent on whether students are studying at-home or abroad.

Generally speaking, students at-home receive an internationalized education through curricula that either adds, infuses, or promotes transformation through content and pedagogy outside of their local context (Bond, 2003; Knight, 2004). Students who go abroad go on exchanges to other countries through their host university (Kandiko, 2013a; Knight, 2004). Students who are mobile are generally the ones who can afford to go abroad. Through initiatives at-home and abroad, internationalization can be used to support diversity, access, and equity for

learners through interculturalism and inclusion (de Vita and Case, 2003; Kandiko, 2013a ;Kehm & Teichler, 2007; Marginson, 2006; Mok, 2003; Teichler, 2004). However, despite good intentions, issues about how international education is taught, who teaches it, how it will be integrated with other programs, and educational outcomes are rarely questioned. Many disciplines have created what they call “international” curricula but they merely provided alternative elective courses as a specialization of a “...subspecialty of a subspecialty...” (Mestenhauser, 1998, p.4). Additionally, many universities today still believe that international education is simply an additional or marginal aspect of their educational programs because of outdated philosophies (Calleja, 1995b).

Besides issues with policies and program planning discussed above, curricula also rarely take into consideration cultural capital and power relations from Eurocentric views(Dunne, 2011; Dwyer & Reed, 2009). International students are seen as the “other” in local institutions and the unexamined identities of local students create invisibility and normalcy that privilege those identities from critical examination (Kandiko, 2013a; Laker & Davis, 2009). This limitation is complicated by the fact that students and staff are concerned about stereotypes while unable to discuss the matter because of the political, personal, and sensitive nature. As a result, tensions in classrooms can negatively impact student learning shows how universities frame internationalization, and how academics create meanings of inclusive practices. To reiterate my question in Section 2.1, do internationalization initiatives promoted by the UN and UNESCO challenge colonial legacies or do they reproduce them (Bhabha, 2004; Calleja, 1995a; Clark, 2010; Chitoran & Symonides, 1995; Willinsky, 1998; UNESCO, 1992)? Additionally, local and international students rarely interact with each other, and courses privilege the monolingual development of English—the “colonial tongue” (Alexander, 1999; Altbach, 2007; Bray & Koo,

2004; Crichton & Scarlino, 2007; de Vita & Case, 2003; Trahar & Hyland, 2011). Higher education can be a foreign world with its own social and academic expectations where non-local students are expected to respond to and create meaning from scholarly literature in class discussions, assignments, and tests through a particular Eurocentric discourse (Bartholomae, 2003, Gopaul, 2012; Van Wyk & Yeld, 2013). If this is the case, what are the results of internationalization, particularly in a non-Western country? For the purposes of my study, I focus on internationalization of the curriculum “at home” through intercultural learning with a consideration of culture in Hong Kong. These aspects are important because of Hong Kong’s colonial history, and are further discussed in the next section and in Section 3.3. Additionally, only one of my participants studied abroad, so the focus from my participants is how they understand internationalization in their local university. The next section of this chapter shifts the focus to Hong Kong because of its colonial history and its current engagement with internationalization.

2.3. Internationalization of Higher Education in Hong Kong

Section 2.3 discusses the colonial context of Hong Kong and issues that currently affect higher education since its return to China in 1997. For the purposes of this dissertation, I discuss postsecondary education in two time periods: the time when Hong Kong was a British colony from 1842 to 1997; and the current state of post-colonial Hong Kong from 1997 to the present. While it is not an exhaustive history of Hong Kong, these two time periods are important because we can see how internationalization, globalization, and colonialism shaped the Special Administrative Region in China. After the overview of the development of postsecondary education in Hong Kong, I examine the concept of governance through “One Country, Two

Systems” (OCTS), and conflicting efforts from decolonization, neocolonialism, and recolonization that resulted in confusion around national identity and language of instruction in higher education after 1997.

Historically, Hong Kong’s political and education systems have been shaped by colonialism (described in Section 2.1.). Throughout its colonial occupation from 1843-1997, local residents resorted to nationalism for some social cohesion in political protests during British occupation (McMillen, 1993; Tsai, 1994). Since British occupation in 1842, the main purpose of Hong Kong for the British was to act as a trading port in Asia; they were less concerned with assimilating the population (Tsai, 1994). Local Chinese could follow their own customs and social practices as long as trade was successful and there was public order. Chinese and Europeans lived in different parts of Hong Kong Island but minimal direct control was exercised over local residents at first. In 1884, the colonial government attempted to tax both Europeans and local Chinese residents with an annual poll tax. This created resistance to the government from both groups. The British merchants claimed that it was unfair to them but it was acceptable to tax the local Chinese. The local Chinese refused to pay and went on strike to protest. By November of 1844, the Legislative Council had to pass an amended ordinance to eliminate the poll tax except to the lowest classes of society.

Manual laborers such as domestic servants, dockyard workers, warehouse workers, and sedan-chair pullers, constituted the majority of the local Chinese population in the colony. They were primarily concerned with daily life problems that included overcrowded sleeping rooms, rotten food, and fussy customers (Tsai, 1994). They placed little concern on Chinese nationalism but this group of workers did band together for labour strikes when necessary. For example, the cargo boatmen strike of 1861 protested the imposition of mandatory registration of workers,

while sedan-chair pullers had a strike in 1863 that protested the licensing of public vehicles (Tsai, 1994). Overall, labour unrest in the second half of the 19th century was a resistance to the government's attempts to regulate workers' lives and businesses. Although cargo boat workers protested the presence of a docked French warship that attacked Fuzhou during the Sino-French War in 1884, these types of conflicts were of greater concern to wealthy merchants, professionals, and the intelligentsia in Hong Kong.

Schooling and education was conceived as a form of cultural imperialism during Hong Kong's colonial occupation (Sweeting, 1990; Sweeting, 1997) . It was used to “enlighten” the upper class Chinese from general ignorance, rather than forcing new ideas on a mass of people (Altbach, 2007; Rong, 2010; Sweeting, 1990; Sweeting, 1997). English was proposed to be the main medium of instruction and local socially mobile Chinese embraced this type of elitist education. However, the British government believed that it was also important for Chinese people to possess a strong foundation in Chinese language and culture as a form of vernacular education so that the poor may also benefit from education. Additionally, prominent Hong Kong businessmen of different ethnicities shaped education policy. Some focused in areas such as vocational schooling for rehabilitating of young delinquents while others tried to ensure optimal cost benefits of public expenditure on education (Sweeting, 1997).

During its colonial occupation, universities were a way for the Chinese to absorb Western ideas and Western civilization (Rong, 2010; Sweeting 1990). Establishing universities in Hong Kong was seen as an Imperial asset by the British because it increased prosperity of the Empire. Any university had to be “first-class” where Chinese students must live in a non-native atmosphere and become “fully English” through food, manner of living, and daily surroundings. This allowed local Chinese students to obtain nationally recognized degrees that were

comparable to those from Europe and the United States. Although local Chinese students in Hong Kong did not have the burden of going to a foreign country for education, they often lose their pride in their own culture (Sweeting, 1990). Economically, the massification of higher education in Hong Kong based on human capital theory started in the 1990s; additionally, policy priorities shifted from expansion to efficiency and quality (Yung, 2004). Prior to 1990, higher education developments in Hong Kong were slow because the government did not see it as a priority. The return of Hong Kong to China increased its commitment to higher education for competition in a global economy (Ma, 2004).

Since the 1990s and after Hong Kong's return to China in 1997, comprehensive reviews have been conducted by the government for quantitative expansion and qualitative consolidation for the institutionalization of quality assurance measures, reorientation of government-university relations, growth of private institutions, and the internationalization of higher education for Hong Kong to become a regional education hub (Lee, 2014; Rong, 2010). Not surprisingly, Hong Kong is influenced by global trends in higher education that try to improve the quality of education while attending to market forces in a globalized knowledge economy. In terms of structure, universities in Hong Kong are currently based on the German-inspired American model where universities emphasize knowledge development through science, research, graduate instruction, and academic freedom for professors and students (Barnett, 1990; Kerr, 2001; Newman, 1852/1996; Rong, 2010). They pursue truth and objective knowledge through neutral academic debate, and develop students' critical thinking abilities while preserving society's intellectual culture.

Globalization-the processes that rapidly integrate the world into an interconnected

economic space through trade and *laissez-faire* commodity culture- has influenced higher education policies in Hong Kong by emphasizing quantifiable performance indicators at the international level through global rankings (Lee, 2014; Marginson, 2011b). This neoliberal shift has also made universities more customer-oriented in an educational market (Ma, 2004; Rong, 2010). In terms of governance, collegiality is replaced with an entrepreneurial, professionalized management culture and corporate rationality in decision-making processes. In Hong Kong, quality assurance measures are an important means to determine the allocation of public funds based on student enrollment and performance-based research by organizations such as the General Research Fund in the Research Grants Council that is part of the University Grants Committee (Lee, 2014). Performance measures combined with discourse for efficiency, customer service, and transparency leads to “fitness for purpose” when measuring outcomes and outputs against goals set by institutions. As a result of restructuring from globalization, the government is now a service purchaser, rather than a service provider, which makes higher education institution subject to much closer scrutiny from University Grants Committee.

One important aspect about the development of postsecondary education, discussed above, is that it was influenced by political factors. During its colonial rule, higher education in Hong Kong was situated within competing discourses at the local, national, and global levels about governmental visions of a world city based on economic and governing success through its former colonial rule (Ku, 2002). The government used the vague metaphor of “East meets West” to demonstrate the success of Hong Kong (Wang & Wong, 1999). Success arose from the combination of the hard work and skill of its Chinese residents, and British governance and political values institutionalized in law and a meritocratic politically neutral civil service while ignoring the violence and cultural destruction of the colonial past. After 1997, the Hong Kong

government continues to use the same metaphor of “East meets West” with a “new” Chinese identity as a melting pot of both cultures (Wang & Wong, 1999). Hong Kong becoming a Chinese city raises tensions with political issues with China because of inconsistencies with global trends related to human rights and democracy (Ku, 2002; Wang & Wong, 1999). Part of this tension stems from the policy of “One Country, Two Systems,” which will be discussed in the following section.

The “One Country, Two Systems” (OCTS) concept was created to calm the Hong Kong residents and the British of their fears of Chinese domination through communism immediately after the handover of Hong Kong (Sun, 2002; Ku, 2002; Wang and Wong, 1999). The intent of this idea was to prevent the intrusion of China’s political and social systems into the local life in Hong Kong by maintaining its own governance structure for fifty years before the Mainland Chinese government can make changes. Wang and Wong (1999, p.3) notes:

In the run-up to the 1997 handover, a large volume of literature on Hong Kong have been produced, most trying to predict from specific angles but what happened Hong Kong after it had reverted to China’s sovereignty. Some were fairly optimistic while others were downright pessimistic, but most ratings showed concerns over the political aspects of the Hong Kong transition, unduly worrying about Beijing’s unwarranted intervention in Hong Kong’s political and economic life, such as the possible suppression of pro-democracy politics, loss of political freedom, and erosion of legal independence

OCTS served the short-term political purpose of maintaining public confidence leading to 1997, but it also oversimplifies a complex problem where institutions are supposed to evolve to accommodate Hong Kong’s return to China while Hong Kong itself is not supposed to develop a distinct political identity of its own (Ku, 2002; Wang & Wong, 1999). As a result, Hong Kong institutions were left in a nebulous state after 1997. Before 1997, optimists in Hong Kong had originally pinned their hopes on pragmatism and flexibility in the

Beijing leadership and in the people in Hong Kong. Despite fears of communism from China in Hong Kong since the early 1980s, government officials in Beijing have strived to show the world that Hong Kong is still maintaining its own structures of governance. However, the issue of governance is complicated by views and perspectives within Hong Kong society and their polarized elite.

After the return of Hong Kong sovereignty to China after 150 years of colonial rule, many Hong Kong residents began to question ask themselves who they are (Wong, 1999). Are they “Hong Kong” residents or “Chinese” residents? The concept of OCTS complicated the identities of residents because it assumes that there may still be a distinction between the two. Many residents are no longer British but do not relate to being Mainland Chinese either. The smooth return of Hong Kong to China hides uncertainties about the actual implications of the transition for personal identities of local residents. Locals seemed to embrace an ambivalent sense of identity where they are torn between being Chinese or Hong Kong residents (Wong, 1999). Residents who related more to a Hong Kong identity were more likely to emigrate than those who primarily identified as Chinese. It seems that the Hong Kong identity is not fixed to a locality, and it is strongly present in contemporary culture along with a Chinese identity. Wong’s (1999) research categorized local residents into four categories: loyalists; locals; waverers; and cosmopolitans. Loyalists welcomed reversion to China which they see as good for their families. Locals were politically neutral and do not have ties to mainland China. They were tied to Hong Kong and considered emigration. Waverers were residents who tried to emigrate but were refused by foreign countries. Cosmopolitans opposed the reunification of Hong Kong with China because their families were political refugees who fled from Communist China. They were born in Hong Kong and see themselves as middle or upper class transnationals.

Since 1997, the political landscape of Hong Kong has changed but the subjective identities of residents remain diverse. The assumptions that there are differences between Hong Kong and Chinese identities and the various sub-identities in Hong Kong discussed by Wong (1999) are important to this study because of the political forces that have shaped and continue to shape Hong Kong today. According to the Chinese government, Hong Kong is not supposed to have an identity of its own, but it seems to have its own characteristics (Ku, 2002; Wang & Wong, 1999; Wong, 1999). If this is the case, how does Hong Kong's identity manifest itself in undergraduate music education and what can undergraduate music education tell us about Hong Kong's society today?

In addition to identity, the challenge of implementing the OCTS policy is also evident in attempting to establish official languages in Hong Kong. In terms of schooling, the government took a *laissez-faire* approach to the medium of instruction before 1949 because most students went to Mainland China for tertiary education. English became increasingly important starting in the 1950's when local Chinese Hong Kong students looked to the West for tertiary education opportunities. After Hong Kong was placed under British rule, English was the only official language despite the fact that the majority of people living in Hong Kong spoke only Cantonese (Sun, 2002; Tsou, 1997). Although Cantonese was recognized as an official language by the Hong Kong government in 1974, English texts of legal documents were still considered the "correct" meaning if disputes in interpretations arose. Recognition of the equal status of English and Chinese was established in 1990 through Article 9 of the Basic Law of HK SAR. In 1997, the Hong Kong government established the new *Liang Wen San Yu* Language Policy that attempted to make the Hong Kong public proficient in written Chinese and English, while also being fluent in Cantonese, Mandarin, and English (Bray, 2004; Sun, 2002).

Despite language policy reforms in the Basic Law and *Liang Wen San Yu* Language Policy, the Hong Kong public viewed English as important and the most highly regarded because it was the language of the British Colony (Sun, 2002; Sweeting, 1990). Cantonese, on the other hand, was most commonly used in media and daily life so it was accepted but less prestigious than English. Mandarin was the least prestigious and until recently, few residents actually spoke it. The return of Hong Kong to China after 1997 helped in addressing the biased views of the three languages but English is still the primary working language of not only the government but also the business sector and local universities. Parents also believed that English is the means for their children to earn a well-paying career and have a future (Sun, 2002). Streaming of primary and secondary schools reinforced parents' ideas that English as the language of instruction is better than ones using Chinese (Cantonese or Mandarin).

A related issue to identity politics and official languages in Hong Kong is the de-/re-/neo-colonialism of Hong Kong's higher education system (Law, 1997; Mok, 2007). Decolonization is the elimination of Hong Kong's colonial government but considered to be an infringement of its sovereignty by China (Law, 1997). Neocolonialism is the maintenance or creation of new colonial mechanisms by the UK or its allies for their interest in Hong Kong beyond 1997. Recolonization is the institutionalization of national sovereignty by China, despite objections from local Hong Kong residents. The sovereignty transfer of Hong Kong was complex because various stakeholders and policies challenged or reinforced all three processes. For example, the principle of "one country" legitimized decolonization and recolonization, but the idea of "two systems" seems to endorse neocolonialism. Research that examines higher education in Hong Kong's postcolonial era may reveal the impact of sovereignty transfer on its development when

it was incorporated into China because it is an integral part of its local economic, political, and social structures.

The sovereignty transfer of Hong Kong from the UK to China was situated within the policy of OCTS (Bray, 1997; Law, 1997). This policy was piloted by both countries in Hong Kong higher education between 1982 and 1987. As a result, Hong Kong's higher education system differs from other countries in four ways. First, it was influenced by two sovereign powers. Second, the impact of sovereignty transfer on higher education in Hong Kong created complex patterns and forces of decolonization, neocolonialism, and recolonization. This reflects the fact that Hong Kong is an increasingly pluralistic society with open struggles between the two sovereign powers and local interest groups. Third, Hong Kong became a more politically restricted society because of rules prescribed by the Chinese government. The Chinese government selected and appointed their representatives in the Hong Kong government, rather than the local Hong Kong people. Finally, Hong Kong returned to China with a very developed economy compared to other former colonies that had to build its economy (Bray, 1997).

Informed by the British model of higher education, institutional autonomy and academic freedom are the most important values in the academic community; this is protected by the Basic Law of Hong Kong (National People's Congress, 1990, Article 137). Despite this protection, some incidents triggered concern over political interference of the academy after 1999 (Lee, 2014). Some of these controversies included the attempted bribery of the University of Hong Kong's vice chancellor by Chief Executive Tung Chee-Hwa to stop popularity opinion polls of the government from continuing, planned mergers between the Chinese University of Hong Kong (CUHK) and Hong Kong University of Science and Technology, and later, the Hong Kong Institute of Education (HKIEd) for strengthened research and teaching through top-down

governance, and criticisms and perceived obstructions of education policy reforms after the rejection of the CUHK-HKIEd merger from improper interference of the government with institutional autonomy and academic freedom. Despite various local controversies, internationalization initiatives positioned Hong Kong as an education hub by promoting internationalization-at-home, incorporating Hong Kong universities into networks of international research partnerships, and by demonstrating “world-class” performance through global rankings such as the Times Higher Education supplement and the Quasquarelli Symonds rankings (QS) (Lee, 2014).

In Chapter 2, I provided an overview of internationalization and globalization. Although related to British imperial conquests and exploitation, internationalization was a means for the United Nations, UNESCO, and Commonwealth countries to promote world peace through cultural understanding and the protection of human rights in university programs (Wagner, 2004). However, there is a perception that internationalization initiatives often fail to consider its effectiveness to promote intercultural learning because of Eurocentric approaches (Dunne, 2011; Dwyer & Reed, 2009; Kandiko, 2013a). While Hong Kong is trying to adopt practices through internationalization-at-home, to strengthen international research partnerships, and to showcase “world class” performance through global university rankings, these efforts are complicated by local political issues arising from its return to China in 1997. Local residents are divided on their loyalties and identities in relation to Mainland China, and policies such as OCTS and trilingual education create more problems related to decolonization, neocolonialism, and recolonization from China (Bray, 1997; Law, 1997; Mok, 2007). Historically, universities in Hong Kong were sites of conversion where local Chinese residents could absorb Western ideas and become Westerners themselves (Sweeting, 1990). Currently, Hong Kong is an educational hub in Asia

where global trends emphasizing quality of education and research influence student outcomes for employability by embracing human capital development (Lee, 2014). In Chapter 3, I turn my attention to undergraduate music programs, which is the focus of my study.

The next chapter describes how the Western musical canon is the foundation of music education and the resulting marginalization of non-European music in Section 3.1 (Citron, 1993). Although ethnomusicology has roots in colonial conquests, undergraduate courses can also promote internationalization through intercultural learning (Citron 1993; Joseph, 2012; Klocko, 1989; Sakata, 1983); this is discussed in Section 3.2. I conclude the next chapter with an overview of Chinese music, which was the local artistic practice before the influence of Western art music as a British colony (Liu, 2006). While Chapter 2 described broader trends in internationalization, postsecondary education, and university practices in Hong Kong, Chapter 3 focuses on undergraduate music education.

3. Musical Canons and Undergraduate Music Education

3.1. The Western Musical Canon

Similar to the globalization of higher education (Marginson, 2011a), the globalization of music in history is not a new phenomenon (Wetzel, 2012; White, 2012). However, musical encounters through the compression of time and space in globalization reveal stark cultural contrasts of the West's "imagined others" (White, 2012) in the global political economy where music is mobile through commodification. Cultural hegemony from 19th century political activities that supported European colonies also set Western art music as the educational standard for achieving artistic greatness while non-European and Indigenous music were seen as inferior and primitive (Campbell, 2000; Walker, 2000; White, 2012). Section 3.1 discusses the codification of these values in the Western musical canon and how it acts as the foundation of undergraduate music curricula.

In music, a canon is a specified body of compositions that represents what is of value to be studied (Bosma, 2017; Brindley, 2016; Citron, 1993; Weber, 1999). They create a standard of acceptability and desirability that act as normative standard of inclusion and exclusion based on processes that evolve historically through time (Vestad & Dyndahl, 2017). It is a framework for creation and evaluation within a category. Works that do not conform to established standards are excluded and forgotten. Canons reproduce value systems that legitimize themselves through being canonized, thereby resisting change and keeping privileged interests as privileged. They represent the values and ideologies of the dominant cultural group that reproduces the musical repertoire and validates power within their own culture (Citron, 1993; Weber, 1999). Marginalized groups were marked by race, class, gender, sexual orientation, age, ability, ethnicity, nationality, or political stance (Mabilat, 2006; Zon, 2006). The supposed universality,

neutrality, and immutability of the canon hides political process that shapes narratives, discourse, beliefs, and values. They affirm privileged groups while not being of interest to other groups because they are not actually universal nor neutral. Its representation is partial and based on a particular perspective. Although difficult to change, canons are not static. Over time, values change thereby resulting in emphases of different musical works. Generally, a work is considered a classic when it meets a certain standard of quality through its longevity and assumed universality (Citron, 1993).

The canonization of Western art music in the 18th and 19th centuries was closely associated with nationalism created by musical symbols of a state's heritage (Citron, 1993). Canon formation involves various stakeholders, including arts organizations, music critics, publishers, record labels, the Academy, musicologists, the public, government organizations, and nongovernment organizations. It is a dynamic process founded on social and aesthetic values from history. Political and social actors create a canon while musicologists provided "scientific" legitimation of the canon. The format and transmission of the canon in Western art music is based on the textuality of compositions where visual representations of a musical experience create a printed version of a performance that has to be realized in time. Musicologists primarily focus on the text of music while performers address the realization of music. The notation of music allows for musical works to be preserved and institutionalized, thereby protecting the Western musical tradition against mortality or encroachment by certain groups. The Canon acts controlling roots and ideologies through exclusion and the reification of certain works as privileged for the communication of values and ideologies. Citron (1993, p. 130-131) notes:

Since 1800 art music has generally placed greater value on the larger forms (genres). Symphony and opera have occupied the top rung of instrumental and vocal music, respectively. This suggests that size in two senses-quantitative

and temporal, or vertical and horizontal-has played a decisive role in the determination of value. The desire for large numerical size may be reducible to something as fundamental as the desire for greater volume: more performers, more sound... Nationalism and imperialism served as political pretexts for the deployment of large musical forces. French grand opera, for example, glorified France in the midst of political instability at home and territorial expansion abroad. Teutonic preoccupation with massive symphonies and music dramas reinforced strong urges toward nationhood, and arguably laid an aesthetic foundation for desires for world supremacy in the next century. In their 19th century incarnation, these genres represented...[and placed an] emphasis on political might and expansion...It is important not to underestimate the cultural reference referentiality of genre.

Classification creates preconceived expectations based on culturally implied assumption and meanings that determine the value of a genre of music (Citron, 1993). Compositional parameters include function, style, orchestration, length, audience, and place of performance. Classification of music as a particular genre legitimizes its right to exist as that genre. Compositions that do not conform to the classification are excluded. The labelling and categorization determines what will be created and how people will think about them. The predictive nature of genre classification and canons is closely related to the creation of norms that act as a framework for creation and evaluation within a category; genre is related to cultural power of exclusion and devaluation (Citron, 1993; Mabilat, 2006; Zon, 2006)

Besides the musical canon of Western art music, there is also a canon of music related to academic teaching (Bosma, 2017; Citron, 1993). This canon is related to music history pedagogy where recordings or performances from common-practice periods that become materials of study through repeated listening and performance—namely, the symphony orchestra, opera, chamber music, vocal pieces, and solo piano works. Textbooks or anthologies, such as Grout and Palisca's (1996) *History of Western Art Music*, emphasizes Western art music while ignoring popular music and world music. Additionally, this anthology also excludes music by composers of diverse genders, class, and race. The unquestioned emphasis on Western art music assumes the

universality and neutrality that is assumed to be not culturally specific, similar to other dominant structures (Citron, 1993). The collected construction of Western art music does not have to identify itself as “Western” or “European,” thereby creating a false universality that hides the marginalization of particular types of music outside of the Western tradition.

The type of education that is required to become a musician is partly the function of canonic constructs transmitted at ideologies of what is considered good music and the appropriate training to produce that result through the embodiment of values (Bosma, 2017; Citron, 1993). The content emphasis of educational structures shape and predict the result of skills that students will have after completing the program. The increased emphasis of complex textures, temperatures, and harmonic contents music privileges largeness in the quantity of notes, sources of sound, the number of performers, the volume of music. This is related to cultural paradigms of colonial expansion from the 19th to the early 20th centuries (Citron, 1993). The ideology of political expansionism maintains its privilege through music education and new generation of music compositions reify these values on the social level. As such, canonic process music reproduces values and ideologies from society while society creates music that reflects values. Western art music requires skills that can only be gained through formal training in schools or private instruction.

3.2. Ethnomusicology in Undergraduate Music Programs

Section 3.1 explained how non-European music was marginalized by the Western musical canon (Citron, 1993; Mabilat, 2006; Zon, 2006). Despite the hegemony of Western art music, some music educators and scholars believed that ethnomusicology could be a means to address discrimination through intercultural learning (Gorski, 2008; Joseph, 2012; Klocko, 1989; Sakata, 1983). Section 3.2 examines some successes and challenges in using ethnomusicology to

promote intercultural learning. Ethnomusicology courses are part of undergraduate music programs, so this section will elaborate on Section 3.1 by describing how these courses can internationalize a curriculum through intercultural learning. As such, this section will help contextualize my data using Figure 1 to answer my research questions.

In undergraduate music programs, ethnomusicology courses have been the providers of multicultural music and intercultural education. Klocko (1989) criticized the curricula in American universities and conservatories for their over-emphasis on European art music while ignoring music from different parts of the world, as well as folk and popular music. The omission of global music implied that institutions ignore students' prior music experience and lack a broader perspective of humanity's musicality. A global approach to music education should be used because a Eurocentric world view is outdated, and it gives Western music more depth and meaning through a comparison of other styles in order to understand music of all cultures. Without an explicit definition, the intercultural aspect of undergraduate music classes seems to be the study of music from cultures outside of the Western or European traditions for extended musical skills and for cultural awareness (Joseph, 2012; Klocko, 1989; Sakata, 1983).

Although limited studies have been conducted in undergraduate music programs at post-secondary institutions using an economic or intercultural framework based on Mestenhauser's (1998) phases of internationalization in Section 1.1 and current neoliberal trends described in Section 2.1, some case studies have provided some insights about possible issues when incorporating an intercultural dimension in post-secondary music classes. For example, the University of Washington incorporated ethnomusicology as part of its core curriculum since the school's inception in 1962 (Sakata, 1983). The survey course was divided into four quarters where each section concentrates on one of the four following regions: Asia and Pacific; Africa

and the Americas; Europe; and the Middle East. The learning outcomes for this course were to develop an appreciation of music of the world and to make cross-cultural comparisons through analyses of musical styles, recognizing similarities of music between societies, and hearing the culture of one part of the world with another. Challenges with using these learning outcomes is that there is not enough time to sufficiently cover all geographic regions in detail so only two or three cultures may be chosen to represent a whole geographic area, cross-cultural comparisons are difficult to make because of a lack of time to develop appropriate skills to make them, and students come in with different levels of preparation, awareness, and attitudes towards different cultures (Joseph, 2012; Klocko, 1989; Sakata, 1983).

In the Australian context, internationalization allowed for an intercultural dimension in a music history and literature course at Deakin University in Melbourne (Joseph, 2012). Drawing from Joseph's own reflective practice and personal narrative based on teaching notes, observations, journaling, and student evaluation from an undergraduate course called "Discovering Music," intercultural elements promoted dialogue in learning environments with local and international students from different faculties such as Arts, Education, Health, Business, and Law. It allowed students to express themselves about another culture and music through their own voice through the metaphor of the "talking drum" and African music. A new BEd (primary) music program with an intercultural component and undergraduate elective courses across all faculties can be a means to intercultural dialogue and understanding. African music provided the means to learn about different values, practices, and skills when reading and playing music outside of the European classical tradition. Since it is not possible to take the students on a field trip to Africa, Joseph tried to bring African music to her class. Since Joseph

lived and grew up with African people for 36 years, she was able to offer an “authentic” experience to her students particularly of music from South Africa.

Framing intercultural competence as a skill within human capital theory, a case study of three polytechnic music teachers in Finland was conducted from 2003-2005 using a narrative-biographical approach; data was collected from in-depth, open-ended interviews, an autobiographical resume, musical notations/audio samples, and observations of participants’ concerts (solo and composition) and teaching activities (Lasonen, 2010). Expertise in music appeared to be a foundation in European classical music from early childhood that requires personal contact with a private teacher and a lot of individual practice. Participants described multiculturalism as an inherent part of music, and—despite the large amount of time spent with a private studio teacher and focusing on individual practice-- the culture of music arises from its content, community, and basic emotional experiences through collaboration and expertise that is shared with the larger group when musicians perform together.

3.3. Traditional and New Chinese Music

Section 3.2 provided an overview of how ethnomusicology courses are generally taught, and some possibilities and challenges in using ethnomusicology to promote intercultural learning to challenge discrimination and stereotypes from the Western musical canon in Western countries (Citron, 1993; Gorski, 2008; Joseph, 2012; Klocko, 1989; Sakata, 1983). Section 3.3 examines Chinese music, which is not only viewed as music of “the other” in the Western musical canon, but is also local music in Hong Kong (Citron, Liu, 2006). This section acts as a transition from Western musical traditions to geographically situated local artistic practices in Hong Kong. It describes the developments of traditional Chinese music and new Chinese music in the 20th century (Liu, 2006; Wang, 1990; Xian, 2015).

Generally speaking, Chinese music is viewed as music of ‘the other’ in the Western musical canon. It is based on the philosophical foundations of Confucianism, Daoism, and Buddhism, as well as Western notions of East Asian philosophy. This section is not meant to be an in-depth discussion of the complete development of Chinese philosophy, but it will address some basic concepts that will help frame the ideas of traditional Chinese music. According to European standards, Chinese civilization did not have philosophy, but it would be more accurate to say that Chinese civilization does not have what the West calls “philosophy” (Mou, 1963). In Chinese scholarship, philosophy is a discipline that examines the nature of human life and its activities based on knowledge, ideas, and reflections. In today’s modern world, analysis of China and Chinese philosophy is viewed using Western or European standards without regard for Chinese traditions. Chinese philosophy emphasized the subjective (*zhu ti xing*, 主體性), particularly in the Confucian idea of “internal ethics” (*nei zai dao de xing*, 內在道德性). European philosophy focuses on objectivity of knowledge (*he guan xing yu zhi shi*, 客觀性與知識). Some religious comparisons have been made between Confucius and Jesus in the Christian religious tradition but Chinese philosophy is also different from European religious traditions because it does not talk about spirituality from a higher being. Instead, Chinese philosophy uses life, activities, and existence as its basis (*sheng ming, huo dong, cun zai*; 生命, 活動, 存在). A special characteristic of Confucianism is its emphasis on the internal world of a person through their subjectivity and ethical conduct.

Drawing from Confucian and Daoist traditions, the Chinese view of *ying yang* cosmology (*yin yang qi hua de yu zhou guan*, 陰陽氣化的宇宙觀) stems from the implementation of ethical practice (*reng xing dao lu shi qian*, 仁聖道路實踐) (Cao, 1999; Mou, 1963). The foundation of ethical practice is the basis of other disciplines such as politics and the arts. A “sage” in Chinese

philosophical thought is someone who improves themselves through ethical practice. A life of ethical practice is not the same as a “natural life” because ethics is the actualization of a person’s being while a “natural life” is based on controlling desires (*you shen de da huan, kong ji qing yu* 有身的大患, 控制情欲). However, it is from this state of anxious suffering that can lead to ethical practice (*you huan de yi shi, 憂患的意識*) based on the Buddhist idea of truth through bitterness (*nei rong zhen li zai you ku ru er bu fei ru, 內容真理在由苦入而不悲入*) (Mou, 1975; Wang, 2001). Discovering ethical conduct leads to a “real subjectivity” (*zhen shi de zhu ti xing, 真實的主體性*) and an understanding of human nature (*zhong guo ren xing lun, 中國人性論*) through benevolence (*ren, 仁*) as the basis of the “creative self” (*chuang zuo xing de ben shen, 創造性的本身*). Confucianism takes a “creative moral cosmological” approach (*chuang yi dao de yu zhou lun de jin bu, 創意道德宇宙論的進步*) by improving the self (*fu xing de gong fu, 復性的工夫*). Practicing benevolence is finding the true self through subjectivity. Chinese philosophy deals with life knowledge (*sheng ming de xue wen, 生命的學問*). While, science can co-exist with Chinese philosophy, it cannot replace it. The moving force behind Western civilization is Christianity while the moving force in Chinese culture is Confucianism (Jiang, 2003; Mou, 1963).

Ren (仁) consists of both *li* (禮) and *yue* (樂). Historically, Confucius is viewed by scholars as the first educator and music educator (Liu, 2006). *Li* deals with material aspects of the world while *yue* functions as a mediator between heaven and earth. Music in China was also political, where *yue* was essential for sustaining a country (Jiang, 2003). Daoist traditions draw from the blending of *yin* and *yang* as an act of creation from changes in the world (Cao, 1999; *Dong hai da xue zhong guo wen xue xi, 2001*). Music in Buddhist traditions draw from the idea

of seeing truths by working through bitterness and anger by leaving desires (Wang, 2001). Aesthetically, they base their music on this principle as a natural state of being.

Traditional Chinese music is any music that originated from local practices and customs in China and based on its intellectual lineage in the development Confucianism, Daoism, and Buddhism (Liu, 2006; Wang, 1990; Xian, 2015). It includes historical practices from local areas as well as modern composition that use local practices as the basis of its creation. It does not include European traditions that entered China in the 20th century that lead to the professionalization of music, nor any compositions that use Western techniques. The term “new music” (*xin yin yue*, 新音樂) emerged in the 1930’s in Hong Kong where it was associated with modernization and Westernization (Liu, 2009). It is characterized by three aspects: content of musical works reflect life and revolutionary change; the incorporation and uses elements of traditional folk music; and the wide reach to a large audience. In the 1980s, the term “new music” was introduced in the Hong Kong academic community to describe music that was based on the qualities of traditional Chinese music while incorporating techniques, styles, and language from the 18th and 19th century European traditions. This distinguishes itself from traditional Chinese music which draws from local instruments and intellectual sources. “New music” was a form of modernization and Westernization through democracy and science, and music became elitist (Liu, 2009). Since the 1920s, Westernization of Chinese music to “new music” was strong up until the 1980s. The effect of Westernization not only affected performance but also music education and cultural policies (Sweeting, 1990). As a result, there was a naturalized over-emphasis on Western traditions while ignoring Chinese music traditions (Liu, 2006).

An example of developments in “new” Chinese music is in the evolution of singing practices in China. Since the 1950’s, singing practices in China started to change because of

globalization (Xian, 2015). As a result, the theory and practice of singing became more diverse by combining traditional and modern (Western) approaches. The concept of a “Chinese singing style” emerged in the 1920’s and 1930’s when Western singing styles began to be incorporated into performance practice by singers who combined Western sound production/technique and folk language. By the 1950’s, China was creating what it called “new music” which blended local folk practices with a Western European aesthetic by borrowed techniques in music production, composition, education, musical instruments and performance techniques. A counter argument to the development of new Chinese music is that Chinese music does not need to grow for the sake of a type of “new music” (Liu, 2009; Xian, 2015). Future developments in Chinese music will remain Chinese if it is based on aesthetics, concepts, and performance practices from traditional music while creating new music by incorporating elements from Western music (Xian, 2015). Is there such a thing as new Chinese music? I explore this idea further in my findings (Chapter 5) and discussion sections (Chapter 6).

In Chapter 3, I described the Western musical canon, intercultural learning in undergraduate ethnomusicology courses, and Chinese music. Music has moved through global networks , but modern musical encounters highlight issues of discrimination through the Western musical canon and colonialism (Citron, 1993; Rong, 2002; Wetzel, 2012; White, 2012). Although scholars have mentioned the importance of intercultural learning (Campbell, 2000; Joseph, 2014; Livingston, 1998; Walker, 2000), it has mostly remained a theoretical consideration because of a lack of interest from students and resources from departments to support courses, such as ethnomusicology, that can act as sites of internationalization in music programs (Joseph, 2012; Klocko, 1989; Lasonen, 2010; Sakata, 1983). In my study, Chinese music, which is based on Confucianism, Daoism, and Buddhism, acts as non-European music in

a Western context and local music in Hong Kong (Liu, 2006; Wang, 1990; Xian, 2015). This dual nature of Chinese music is the reason why identity is a useful construct to examine historical and political forces that have shaped this unique region of China. In Chapter 4, I provide an overview of identity for the purposes of this study. Section 4.1 discusses how psychosocial identity research using individual voices and intersectionality in postsecondary education research which will introduce the issue of power relations in society into my discussion (Dill, McLaughlin, & Nieves, 2007; Nash, 2008). This is important for my study because it is related to how inequalities based on historically created social and institutional structures are created through themes in daily conversations about identity (Galman, 2007; Holliday, 2007; Silverman, 2006); language is important in thematic analysis because it can uncover large-scale societal structures by examining how language is use in local settings (this is discussed in detail in Section 5.4). Section 4.2 examines the literature specifically on Chinese identity in a Western context and in Hong Kong (Grimshaw, 2007; Ladegaard & Cheng, 2014; Ryan & Louie, 2007). Since Hong Kong is characterized by political rhetoric as a place where “East meets West,” (Sweeting, 1990; Wang & Wong, 1999). Section 4.3 describes the framework of postcolonialism as a lens to understand hybrid identities (Bhabha, 2004).

4. Identity

4.1. Identity

Section 4.1 provides an overview of identity research in postsecondary education. It describes how psychosocial dimensions from participants can reveal institutionalized systems of privilege and inequities (Holvino, 2012; Nash, 2008). Identity in postsecondary education is important in answering my three research questions because it can reflect norms in society (Bereday, 1964). It is particularly important for the undergraduate students who were my research participants because they do not necessarily control the agendas of civil society organizations, governments, corporations, or universities who maintain or are influenced by global forces that have shaped political rhetoric local conditions in Hong Kong (Altbach, 2007; Kandiko, 2013b; Rong, 2008; Wang & Wong, 1999). As such, my participants' psychosocial identities can reveal remnants of Hong Kong's colonial past through the construction of cultural hierarchies in their experiences (Ladegaard & Cheng, 2014). Additionally, I also consider the concept of hybridity because of Hong Kong's unique history of a region where "East meets West" in contemporary times (Wang & Wong, 1999). As mentioned in Chapter 2, many Hong Kong residents believe that they have a unique identity that is neither British or Chinese (Wang & Wong 1999). While the concept of hybridity is useful in addressing this point, there are also limitations in using this perspective (which I will discuss further in this chapter). As a result, I outline ideas about psychosocial and hybrid identities with the intention of using thematic analysis (discussed in detail in Section 5.4).

Researchers have used the concept of identity to understand aspects of teaching, research, and student affairs practices in postsecondary education (Goodman & Jackson, 2012; Renn, 2004; Torres, Jones, & Renn, 2009). The study of identity emphasizes understanding the "whole

person” (Knefelkamp, Widick, & Parker, 1978) while recognizing individual differences. The foundation of identity research emerged from psychological research by Erik Erikson (1959). He describes identity development as an evolution of internal stages of growth that is influenced by social contexts. On the other hand, social identity is based on research in intergroup dynamics, perceptions, and group membership in social psychology (Tajfel, 1982). In this framework, a person’s self-concept is based on their group membership that is a man-made construct from social and historical forces (Andersen & Collins, 2007). Dimensions such as race, class, gender, and sexuality are related to larger systems of power, privilege, and inequality (Weber, 2010).

Within postsecondary education research, identity research recognizes an individual’s social identities as a more complete portrayal of a person with intersecting dimensions while addressing issues of power and privilege in larger social structures (Holvino, 2012; Nash, 2008). It highlights how groups of individuals experience marginalization or inequities for social justice and change in institutional structures (Dill, McLaughlin, & Nieves, 2007; Nash, 2008). While individual voices contribute to the understanding of inequality and privilege, it places identity in a macro-level analysis that connects individual experience to their group memberships in social and historical settings with larger interlocking systems of access and privilege. This view describes how membership within certain social groups are affected by institutional systems and life experiences in micro-level social contexts (Dill & Zambrana, 2009).

4.2. Chinese Identity

Moving from a general discussion about identity in Section 4.1, Section 4.2 examines specific literature about Chinese identity in a Western context and in Hong Kong (Grimshaw, 2007; Ladegaard & Cheng, 2014; Ryan & Louie, 2007). The purpose of this section is to bring the conversation about identity to Hong Kong as the research site for my dissertation.

Understanding how social hierarchies are constructed in Hong Kong (Ladegaard & Cheng, 2014) is relevant to answering my three research questions. Additionally, it is important to understand stereotypes of Chinese students because my participants' identities as local Hong Kong undergraduate students are influenced by institutional structures (discussed in Section 2.1) that create hierarchies between Chinese and Western students (Grimshaw, 2007; Ladegaard & Cheng, 2014; Ryan & Louie, 2007).

In a Western context, Chinese students are often perceived as an essentialized "other" with stereotyped characteristics of lacking learner autonomy, critical thinking, a preference for rote learning, and a passive recipient of knowledge (Grimshaw, 2007; Ryan & Louie, 2007). The research literature places a deterministic relationship between Confucian culture and attitudes of individual Chinese students and educators. There is a divide between "Chinese" and "Western" styles of learning where "Confucian learners" lack "active" Western characteristics of Socratic traditions. Grimshaw's (2007) ethnography dispelled Western stereotypes of "Confucian" learners by showing that Chinese students do not rely solely on the transmission model of teaching, but they are exploratory, reflective, and autonomous problem solvers. The construction of "active" and "passive" learners is important to note because it demonstrates how not only certain groups of people can be characterized by stereotypes, but also that these descriptions also have specific cultural connotations. "Active" and "passive" are social constructions where "active" in a Western sense is based on student-centered pedagogy through participation in classes. Although students in Chinese classes operate in more receptive modes, it does not mean that they are less engaged. Similarly, active students in Western classes do not necessarily mean that learning is taking place. This type of racism is normalized and reproduced in society through daily interactions. People are positioned in a way where cultural stereotypes

act as a rhetorical device to create hierarchies between groups of people. The construction of a narrative articulates group and individual identities that implicitly assign speakers and listeners to normalized social roles and positions (Lin & Kubota, 2011; Omoniyi, 2011). It is these socially constructed stereotypes and interpretations of identities that can lead to the hierarchical marginalization of cultures, which this dissertation partly addresses (Lin & Kubota, 2011; Omoniyi, 2011; Willinsky, 1998).

As discussed in Section 2.3, identity in Hong Kong is complex because of the region's colonial history with Britain and current political tensions with Mainland China (Law, 1997; Sweeting 1990; Wang & Wong, 1999). The complexity of identity shaped by two aspects manifests itself on university campuses in Hong Kong through students' social interactions. For example, Ladegaard and Cheng's (2014) study examined perceptions of "the other" in three groups of students: local Hong Kong Chinese students (HKC); mainland Chinese students (MC); and overseas exchange students (OE). The study used the framework of discursive psychology to understand stereotypes as social phenomena that are constructed and objectified through discourse. Students self-identified as one of the three categories and attended one of three discussions that lasted 50-60 minutes. HKC students created "the other" through abnormalization of MC students' dress and behaviours while placing themselves in a social hierarchy where they reproduced the discourse of superiority of the West that was deeply entrenched in Hong Kong through colonization of the mind where whiteness is synonymous with modernity and progress. Simultaneously, HKC students also reproduced anti-mainland rhetoric that placed HKC students socially above them to enhance their in-group identity. MC students were aware of the social hierarchy and envied OE students who were seen as "active and capable of speaking up in class," which represented the Western ethos of individualism. MC students

felt that being seen as inferior meant that it was not possible to behave as you please but must fit into people's expectations. Identity was defined externally and by "the other." However, MC students claimed some status by being "hardworking" and "diligent." They also characterized themselves by focusing on differences, such as OE's carefree attitudes towards partying and sunbathing, rather than similarities. OE students used "illusionary positives" (Ladegaard and Cheng, 2014, p. 166) by pointing out desirable attributes of 'the other' but gradually changing these traits into negative ones over the course of the discussion. This approach is used to avoid sounding racist or discriminatory, thereby placing themselves in a positive light. Challenges to the in-group by other OE members were met with antagonism. This seemed to be a technique to maintain the norm and status-quo of constructed social hierarchies and power relations.

This study (Ladegaard & Cheng, 2014) demonstrated how discursive stereotyping is flexible in group contexts, groups tended to reinforce positive in-group characteristics, and negative outgroup traits, and most importantly, these stereotypes negatively impact internationalization initiatives. The "us-them" dichotomy did not facilitate intercultural learning as believed by university administrators; instead, it created an obstacle for learning beyond the classroom. If this is happening as a general trend in Hong Kong universities, I was curious if these hierarchical social perceptions existed in undergraduate music programs and what it can reveal about relations between China, Hong Kong, and the West from Hong Kong's colonial past.

4.3. Postcolonialism and Hybridity

Section 4.2 discussed how social hierarchies between local Hong Kong undergraduate students, Mainland Chinese students, and overseas exchange students are reproduced in Hong Kong universities (Ladegaard & Cheng, 2014). Based on Ladegaard and Cheng's (2014) study,

local Hong Kong students seem to embrace a unique identity that differentiates them from Mainland Chinese student and overseas exchange students. This is consistent with the discussion in Section 2.3, where Hong Kong's identity that combined British and Chinese elements was brought into question after returning to China in 1997 (Ku, 2002; Law, 1997; Wang & Wong, 1999; Wong 1999). To address Hong Kong's unique identity, Section 4.3 discusses postcolonialism as a reaction to colonialism (Young, 2001) and the notion of hybridity (Bhaba, 2004). Section 4.3 helps to frame my data and answer all three research questions because it helps conceptualize Hong Kong after its return to China in 1997.

With a foundation in Marxist thought, postcolonialism is a reaction to institutionalized structures of marginalization and exploitation from the development of European colonies (Young, 2001). Its goal is to develop transformative theories that challenge dominant power relations through identity politics for equitable access to resources (Young, 2001). Postcolonial theory takes an interdisciplinary approach to trace connections between Western thought and racism or discrimination in historical narratives and frameworks, such as the Western musical canon (Citron, 1993; Mabilat, 2006; Zon, 2006). One concept from postcolonial thought is the idea of hybridity.

The concept of hybridity originated from the hard sciences and social sciences, where a literal interpretation assumes that there is a new creation from the combination of two pure distinct categories (Young, 1995). However, hybridization of cultural identities is the result from a flow of knowledge and practices along global networks (Marginson, 2011a, Smith, 2008). It is a process where forms and objects are separated from their current practices and recombined to create new practices through interactions between the global and the local (Smith, 2008). Hybrid identities are the result of "... a twofold process involving the interpretation of the

universalization of particularism and the particularization of a universalism: (Robertson, 1992, p. 100 as cited by Smith, 2008). In other words, “the local is universalized and the universal is localized” (Smith, 2008, p. 3). The resulting hybrid identity is an encounter or blending between cultural groups that leads to a meaningfully understood identity by members who use the newly created label. People absorb aspects of global influences in the context of their local lives and create a new identity (Bhabha, 2004).

Smith (2008, p. 4) also claims that “...those who can easily cross barriers in a world of amorphous borders have an advantage.” The unique mixture provides individuals with the ability to cross language, cultural, and physical barriers through an understanding of local knowledge from multiple locations (Smith, 2008). Although hybridity was partly a result of oppression from colonial conquests, globalization enables the spread of cultural creativity and imagination (Gandhi, 1998). It is a way to recreate a local community through processes of globalization and localization by selectively incorporating aspects from outside groups into a local context (Smith, 2008). A useful concept for understanding hybridity is Bhabha’s (2004) third space. The third space is a newly created position from communications and exchanges between cultures that did not exist prior to the merging of cultural identities. It blurs cultural boundaries and creates institutions that are relatable to people who occupy this position (Smith, 2008). The constant flow of people and knowledge throughout history suggests that the third space is not new but it is questionable on how reflective it is of the experiences of people with hybridized identities (Brunsma & Delgado, 2008).

A strength of the concept of hybridity is discussed above is that it recognizes how culture is shaped by networks that enabled colonialism and globalization (Marginson, 2011a, Smith, 2008). The movement of ideas and people across national and cultural boundaries theoretically

explains the mixing of the global and the local, the universal and particulars (Smith, 2008). Additionally, in the case of Hong Kong, the “third space” (Bhabha, 2004) acts as a means to resist the British colonial past and current political pressures from Mainland China by attempting to demonstrate that they are neither British nor Mainland Chinese (Wang, 1999). A limitation of this framework is there can be a tendency to assume that cultures have fixed traits. Although the literature acknowledges the origins of hybridity from the sciences (Young, 1995), it is important to be careful not to make erroneous claims similar to colonial discourse where the sciences legitimized and normalized beliefs based on race and ethnicity that created social hierarchies or misconceptions (Grimshaw, 2007; Willinsky, 1998). With this limitation in mind, I use the concepts of psychosocial identity and hybridity to examine the construction of Chinese identity through language and music. I use the ideas discussed in this chapter to explore how my participants constructed Chinese identity in the thematic analysis of interviews (which is discussed in the following chapter).

In Chapter 4, I discussed identity and postcolonialism. Section 4.1 provided an overview of how the framework of identity in psychosocial research is used in higher education to question stereotypes and forms of discrimination (Dill, McLaughlin, & Nieves, 2007; Holvino, 2012; Nash, 2008). Section 4.2 focused on Chinese identity and how social hierarchies are reproduced on university campuses in Hong Kong (Ladegaard & Cheng, 2014). To understand Hong Kong identity, Section 4.3 discussed postcolonialism and the concept of hybridity (Bhabha, 2004; Young, 2001). The next chapter discusses methodology, methods, and my study design that I used to answer my research questions for my dissertation. Section 5.1 is a discussion on paradigms of research methods in the social sciences and comparative education (Bereday, 1964, Creswell, 1998; Guba and Lincoln, 1988; Teddlie & Tashakkori, 2009). It reviews

epistemological frameworks and approaches for conducting research. Section 5.2 describes arts-based research and describes possible limitations when using it (Cahnmann-Taylor, 2008; Cole & Knowles, 2008; Eisner, 2006). Although briefly outlined in the introduction of this dissertation and mentioned in various chapter sections, Section 5.3 synthesizes concepts discussed and situates myself in the literature and my study by discussing my positionality (Li, 2013). Section 5.4 describes my study design, how I collected my data, and how data was analyzed.

5. Methodology, Methods, and Study Design

5.1. Paradigms of Methods in the Social Sciences and Comparative Education¹

Section 5.1 outlines various paradigms of research methods in the social sciences and comparative education. I describe shifts from positivism, postpositivism, constructivism, pragmatism, and transformative paradigms. Then, I discuss the development of comparative education and methodological shifts in the field. Although my dissertation does not make use of all the paradigms and approaches described, they are mentioned as examples for illustrative purposes; this will help situate my study in my discussions about my methods and study design. Also, my dissertation is not strictly comparative in nature (Bereday, 1964), but it is situated within this field based on my scholarly work during my doctoral program. I elaborate on this point in Sections 5.3 (positionality) and 5.4 (study design).

Historically, scholars use comparative education to view education as a mirror for understanding foreign countries and one's home country, while trying to achieve the goal of ethical implementation of education reform (Bereday, 1964). It is helpful for studying educational planning and reform in different countries while also providing counter-narratives from abroad count in local school contexts to challenge nationalism. Methodologically, comparative education has evolved through practices of borrowing, prediction, analysis, and multiplicity of theories and methods. (Bereday, 1964). "Borrowing" was a scientifically based approach, developed by Marc-Antoine Jullien de Paris in 1817, where descriptive educational data was catalogued to determine best practices for transplanting in different countries.

"Prediction," in the first half of the 1900's, attempted to determine the success of one country's

¹ A detailed historical outline about the evolution of quantitative, qualitative, and mixed research methods in the social sciences and comparative education is discussed by Zha and Tu (2016). The goal of this section is not to repeat what has been covered in the study but to provide an outline of some trends in research methods for this dissertation.

educational system based on observations of education systems in different countries. It also recognized that education is an integral part of society. “Analysis” grew from the practices of “borrowing” and “prediction.” This approach recognized that systematization of comparative education was required to achieve results in borrowing and predicting educational outcomes. Comparative studies were formalized based on description, interpretation, juxtaposition and comparison. Since the 1950s, “multiplicity of theories and methods” in comparative education, the influence of various frameworks such as Marxist, neo-Marxist, and feminist theories have decentered any sort of dominance one generally accepted methodology in the social sciences (Altbach, 1991). Currently, the field of comparative education seems to support diverse epistemological perspectives and research methods. This is reflected in paradigm shifts within the field.

Research methods in comparative education are based on developments in methodologies in the social sciences where paradigms, their related philosophical assumptions (ontology, epistemology, and axiology), and paradigm shifts reflect practices of the research community (Creswell, 1998; Guba and Lincoln, 1988; Teddlie & Tashakkori, 2009). In the second half of the 20th century, the questioning of a unified social science and the nature of knowledge challenged positivistic norms in the natural sciences partly by demonstrating shortcomings viewing reality as independent from researchers who observe phenomena without bias. In the 1950s and 1960s, postpositivism tried to address the limitations of positivism by acknowledging that value-systems play a role in research while still trying to maintain the use of quantitative methods in science.

The increase of alternative world views of knowledge led to a renewed interest in qualitative research in the 1980s and the paradigm of constructivism. In the constructivist

paradigm, knowledge is derived from the interaction between the observer/researcher and the environment through a construction of meaning of phenomena and empathic understanding (Guba and Lincoln, 1994). During this time, dogmatic attachments to quantitative and qualitative methods led to a conflict between paradigms in the social sciences (and by extension, education) where one method was viewed as superior to the other (Guba & Lincoln, 1994; Teddlie & Tashakkori, 2009).

In the 1990s, the paradigm of pragmatism and mixed research methods attempted to address this problem by offering a third choice that was the middle ground between quantitative and qualitative approaches. It embraced philosophical pluralism and allowed for a blending of different theoretical and methodological perspectives to ask research questions and interpret data (Teddlie & Tashakkori, 2009). Despite addressing the paradigm wars, pragmatism failed to address who benefits from “pragmatic” solutions in research (Mertens, 2007). The transformative paradigm attempted to address this limitation by explicitly recognizing that realities are shaped by social contexts and values. Researchers who use a transformative paradigm may employ quantitative, qualitative or mixed methods in their research challenge social injustices and promote social equity (Mertens, 2007; Teddlie & Tashakkori, 2009). Based on this discussion about research methodologies, my study uses a transformative paradigm to examine how Hong Kong’s social contexts and values have shaped Chinese identity in undergraduate music programs through intercultural learning. As mentioned in Chapter 1, Hong Kong was a British colony, and has educational structures and curricula that were used to “enlighten” a supposedly ignorant population (Sweeting, 1990). Additionally, universities are sites of reproducing social hierarchies from past colonial discourse (Ladegaard & Cheng, 2014). The transformative paradigm is an appropriate fit not only for considering how Hong Kong’s

social context has shaped Chinese identity, but also for the thematic analysis of interviews as a research method (which will be discussed in more detail in Section 5.4). The next section examines ideas related to arts-based research methods.

5.2. Arts-Based Research Methods²

Section 5.1 provided an overview of research methods in the social sciences and comparative education. Section 5.2 describes concepts and limitations in art-based research, as well as situating it as a form of qualitative research. This is important for analyzing my participants' music compositions. Arts-based research methods is a qualitative approach that uses the arts to collect data and represent results in various disciplines such as anthropology, women's studies, education, social work, health, and business (Cole & Knowles, 2008). "Hybrid forms" of research are based in social sciences methodologies and incorporate the arts in parts of the research project while "art-for-art's sake" projects result in a work that acts as a piece of art and research (Cahnmann-Taylor, 2008). This type of 'emancipatory' or 'anticolonial' research provides opportunities for people to engage in an issue by interrupting reductive thinking that blocks the possibility of connecting with the human condition or seeing the unexpected (Barone, 2006; Denzin, 2005; Eisner, 2006; Finley, 2005). To access knowledge, both researchers and audience have to immerse themselves in the work and engage with its aesthetic qualities (Leavy, 2009).

Part of the purpose of using arts-based research is to liberate research from traditional, hegemonic perspectives of the natural sciences and scientific practice in the social sciences, and to bring awareness to different epistemologies and research methods (Eisner, 2006). However, the arts cannot be assumed to automatically make research transformative, publicly accessible, or

² A more detailed discussion about arts-based research can be found in Tu (2013). This section will provide an overview of Arts-Based Educational Research for the purposes of this dissertation.

ethical (Alexander, 2005; Denzin, 2005; Leavy, 2009). For example, the integration of production, dissemination, and analysis with the use of visual arts and theatre to engage with social materials can allow for various forms of dialogic, social, public art (Bishop, 2006). This type of constructivist, critical, and participatory ontological foundation seems to support post-modern constructivist paradigms in social sciences research. However, the arts may also reproduce ontologies and epistemologies that scholars want to challenge because they were developed with the philosophical basis of science in a colonial context (Bourdieu, 1993; Finlay, 2005; Mienzakowski, 2006). Based on this discussion of arts-based research methods, my project uses a hybrid form of research where my participants compose music compositions and talk about the process and meaning of creating them. This lets my participants use music to think about intercultural learning in their undergraduate program and Hong Kong (Cahnmann-Taylor, 2008; Cole & Knowles, 2008). Additionally, the compositions provide a way to hear the manifestations of identity based on what my participants learned in their undergraduate music program. This is important because undergraduate music programs, internationalization, and intercultural learning have been based on colonial ideologies in the past, as mentioned in Chapters 2 and 3 (Altbach, 2007; Altbach & de Wit, 2015; Citron, 1993; Rong, 2010; Sweeting, 1997; Willinsky, 1998). Having my participants compose music using an arts-based approach not only creates something to facilitate discussion for my interview questions, but also connects issues of identity with the Western musical canon with undergraduate programs (as discussed in Chapter 3 and 4). These findings using the arts are incorporated into social sciences research methods using the concept of a soundscape.

A soundscape is any sonic event within an environment within a field of study (Schafer, 1994). The soundscape of the world has been changing through in indiscriminate and

imperialistic spread of sound across the world, leading to noise pollution and universal deafness. Soundscapes exist in a space between science, society, and the arts, and combine (psycho)acoustics, the relationship and changes between humans and sound, and how to create ideal sounds for a life of imagination and psychic reflection that moves beyond economic rationalism (Eisner, 1994; Greene, 2002; Schafer, 1994). Explorations and experiments in the 20th century have challenged the concept of “music” partly through the expansion of percussion instruments, aleatoric processes, *musique concrete* where any sound from the environment can be used in a composition, and electronic music that has expanded the sound palette through the development of industrial and electric technology. As a result, “...all sounds belong to a continuous field of possibilities lying within the comprehensive dominion of music” (Schafer, 1994.p. 5). R. Murray Schafer’s (1994) concept of a soundscape is important for this study because it lends itself well to the idea that sonic events are geographically and culturally situated while also recognizing the development of sound through modernization and colonialism; this is relevant for situating my participants’ understanding and conceptualizations of music in Hong Kong, with its colonial history. Additionally, it is a useful framework for synthesizing my findings and discussion (from Chapter 6 and 7) to consider future directions in undergraduate music education research (discussed in Chapter 8). In the next section, I provide an overview of my researcher positionality.

5.3. Researcher Positionality

Although I provided a brief outline of my positionality by describing my conceptualization of this dissertation in the Introduction and in various points in previous chapters (such as the introduction to Section 2.1), Section 5.3 discusses my positionality in more detail. It describes the concept of positionality, and explains how I situate myself in the literature

and research for this dissertation. Positionality is the understanding of how who you are shapes what you know about the world (Li, 2013; Takacs, 2003). Explicitly articulating tacit assumptions and knowledge can reveal positionality, and promote for an understanding of self and others to gain a more complete picture of the world. As I mentioned in the Introduction, this dissertation is inspired by music, postsecondary education, and East Asia in comparative and international education. The rest of this section describes how each of these three areas informs my research for this dissertation based on my experiences.

During my undergraduate studies in music, I attended three different universities in Ontario to complete my Bachelor of Music program by choice; these music programs had a similar four year curriculum. In addition to high school grades, applicants to a Bachelor of Music program had to audition on their major instrument (woodwinds, brass, percussion, strings, or voice) to be accepted into a program. During the application process, applicants also had to decide on a specialization in music performance or a common first year that led to a specialization in performance, composition, research (theory and musicology), or education. Students completed foundational courses in performance and research in their first year and specialized courses were completed in the second, third and fourth years of the program. Four full credit courses out of twenty were designated as electives outside of music. All students were enrolled in individual studio lessons on their major instrument with a local professional musician and participated in at least one large instrumental or vocal ensemble.

Out of the sixteen full credits in music over the four years of my music program, I completed two half courses with non-European content in music. The first course was an introductory course in music history that was similar in structure to the course in Australia (Joseph, 2012) except it was only for music majors and emphasized Indian music instead of

African music because of the course director's area of research. The goal of the course was to understand music from non-Western cultures through the study of various traditions in Africa and the Asia-Pacific region. It consisted of two lecture hours and one tutorial hour per week in one semester. The main materials used were lecture notes and list of music excerpts. Course assignments included essays, and a final exam with short answer questions and an aural test based on the listening list³. The second half-course was an ethnomusicology elective course that examined music from Africa and East Asia. It was similar to the course described earlier at the University of Washington (Sakata, 1983). The course was three lecture hours per week for one semester and the instructor based course content on lecture notes and a textbook that included music excerpts on a CD collection. Similar to the first course, assessment was completed through essay assignments and exams. Except for these two courses, all the other courses focused on Western art music (Citron, 1993). In my teachers' college program, I completed one full-year course on music education that focused on stretching the boundaries of the Western musical canon, but was still situated within it (Citron, 1993).

My focus on East Asia and comparative education stems from my personal background as a Chinese heritage language speaker in Toronto with friends in Hong Kong. Throughout this dissertation, I switch between these two geographical locations (Western countries and Hong Kong) as a result of my positionality. I see myself as an insider to Hong Kong while also being an outsider because I did not grow up in either Hong Kong or China. Additionally, informal conversations about relations between Hong Kong students and Mainland China students seem to be consistent with findings by Ladegaard and Cheng (2014), where local Hong Kong undergraduate students view foreign Western students as superior, while they themselves are

³ From my experience, students in music history classes would have to identify excerpts played in the exam from a CD by ear and describe important structural and historical points related to the piece. The listening list would consist of various excerpts, and out of these, 5-7 may be played during the exam.

better than Mainland Chinese students. This insider-outsider status is a good fit for this project because I have a certain familiarity with the geographical region of the world but my unfamiliarity with it allows for exploration.

Based on the three areas of music, postsecondary education, and East Asia in comparative and international education, there are many aspects that not only support my dissertation project but also explain why I pursued it. First of all, my academic interest in music is related to my previous studies and teaching qualifications with the Ontario College of Teachers. Although not directly related to intermediate-senior music (one of my teaching subjects), this project allowed me to explore how undergraduate music programs shape students' knowledge of music. My focus on postsecondary education in my doctoral program at York provided academic grounding in studying postsecondary education, while all of my formal education at the postsecondary level were at universities. The East Asian component primarily stems from my own background. My positionality informed my analysis through my knowledge of Cantonese, general life in Hong Kong, and undergraduate music education. These areas of knowledge, in conjunction with the academic literature, were the basis of interpreting data from my participants interview transcripts conceptualized in Figure 1; my positionality provided an insider perspective to interact with my participants to talk about their undergraduate music program, while also situating myself outside of their specific program so I can consider their ideas and opinions from a distance.

5.4. Study Design

Based on my positionality in Section 5.3, I chose to study an undergraduate music program because of previous academic interests and current interest in postsecondary education for international education (Gorski, 2008; Joseph, 2012; Klocko, 1989; Sakata, 1983). Within

this dissertation, I frame the music curriculum in the Western musical canon because it is recognized as the foundation of undergraduate music education in Western countries (Citron, 1993) and transferred to Hong Kong during its colonial rule (Sweeting, 1990; 1999). Although scholars and music teachers have advocated for progressive change in music education to challenge colonial legacies for intercultural learning in the 20th century, it is unclear as to how successful these efforts have been (Campbell, 2000; Joseph, 2014; Livingston, 1998; Walker, 2000).

Using the literature and my positionality described in previous chapters and sections, my dissertation addresses three research questions (as discussed in the Introduction of this dissertation): 1.) What is the intercultural dimension in undergraduate music programs in Hong Kong universities? 2.) What does a Chinese identity in an intercultural context sound like in music? 3.) How does intercultural learning in undergraduate music education interact with possible historical remnants of colonialism in Hong Kong? For this dissertation, I conducted an “arts-based case study” of an undergraduate music program in Hong Kong. I describe my project as an “arts-based case study” because of the incorporation of the arts into my research (described in Section 5.2) while conducting a case study.

A case study is a research method that examines one discrete unit defined within a discipline or field of study and bound by time and space (Gerring, 2007). It is an intensive study focusing on a single unit or a small number of units (cases) for the purpose of possibly gaining a deeper understanding of a larger class of similar units (Yin, 2003). Within case study methods, researchers can employ quantitative, qualitative, or mixed methods to analyze data. The importance of case studies is the ability of researchers to observe a key unit-- such as an individual, program, group, or event-- and make potential links between the individual unit with

the broader context of related issues. In my dissertation, the case study method is an appropriate means to conduct my research because it used an undergraduate music program in a university as a discrete unit of study to provide insights to trends in internationalization in Hong Kong (Marginson, 2011a; Gerring, 2007). The goal of my research questions is not to find statistical significance related internationalization, but to gain insights through a rich description through interviews and composition projects of one undergraduate music department at a university about internationalization, interculturalism, Chinese identity, and postcolonialism within the availability of time and resources in the doctoral program (Ladegaard & Cheng, 2014; Mason, 2002; Patton, 2002; Symon & Cassell, 2012; Yin, 2003). The undergraduate music program at CUHK is considered a case because is a distinctive music program at a particular university with its own unique characteristics (CUHK, 2018b):

Our BA programme in Music is designed to enable you to develop niche music knowledge, learn and grow intellectually and socially in a tertiary setting. The curriculum encourages development of creativity and critical thinking through the performance of Western and non-Western instruments as well as the study of music from analytical, historical, and ethnomusicological perspectives. Composition and music information technology also complement these areas of study.

Desired Learning Outcomes

Creating opportunities for students to explore different kinds of music is one of the fundamental strengths of the CUHK Music Department. On completion of the programme, the student is able to:

- Possess fundamental, core and interdisciplinary knowledge of music, including music theory, contextual study of music, performance on a major instrument and multiple musical traditions.
- Acquire transferable and professional skills including (i) ability to work independently and in groups, (ii) express themselves about music in written and spoken English and Chinese, (iii) think creatively and critically, (iv) make evidence-based critical judgements about musical performance, composition, and musical culture, and (v) perform at an appropriate professional level on their major instrument.

- Develop an open-minded toward different modes of musical expression, passion for communicating through music, awareness of and appreciation for the significance of music within all societies.

The Four Streams

For the final-year capstone projects, the Department provides students with a choice of four areas of concentration, namely Composition, Performance, Pedagogy and Research

Composition Stream

Students are required to take MUSC3353 Composition II & MUSC3363 Composition III

Performance Stream

Students are required to take MUSC4000 Senior Recital Preparation & MUSC4003 Senior Recital

Pedagogy Stream

Students are required to take MUSC4513 Senior Pedagogy Project I & MUSC4523 Senior Pedagogy Project II

Research Stream

Students are required to take MUSC4813 Senior Thesis I & MUSC4823 Senior Thesis II

As a case, the undergraduate music program at CUHK is the focus of my study for the purpose of possibly gaining a deeper understanding of other undergraduate music programs bound within the temporal and spatial limits of Hong Kong in colonial and postcolonial contexts (Gerring, 2007; Yin, 2003). The importance of studying a case is the observation of a particular unit (in this case, the undergraduate music program in Hong Kong) to make links between this individual unit with the broader context of related issues in society (Bereday, 1964). The case study approach is supported through thematic analysis because it can reveal the effects of macro-level institutional structures (ie CUHK's undergraduate music program) through my participants' selectively created perceptions at the micro-level of language; this allows us to gain a deeper

understanding of inequalities created in identity through institutional structures with conversational themes in the context of the undergraduate music program at CUHK (Bereday, 1964; Galman, 2013; Silverman, 2006).

To collect data for my case study, I conducted interviews with students to use thematic analysis as a research method to gain a deeper understanding of intercultural learning in undergraduate music programs. An interview is a process where the researcher asks questions while participants share their views about a topic (Mason, 2002; Patton, 2002; Silverman, 2006; Tierney & Dilley, 2002). The researcher creates an environment where interviewees make meaning in conversations. Interviews are an economical approach in terms of time and resources and they have the ability to examine people's activities in real life through conversation (Warren, 2002). It is an appropriate approach for this project because it can reveal data such as attitudes or values that are not directly perceivable or evident in approaches such as surveys. Open ended question allow participants to provide interpretations and understandings of experiences compared to close ended questions found on questionnaires and surveys (Silverman, 2006). Additionally, the recorded conversations were transcribed for the purpose of conducting thematic analysis (Galman, 2013; Holliday, 2007; Silverman, 2006). For my interview guide, I developed questions based on my research questions, the academic literature (Chapter 2 and 3), and my theoretical framework (Chapter 4). Questions #1a-g from the section on "Internationalization and Interculturalism in Undergraduate Music Programs" addressed what is intercultural learning (Research Question #1) in my participants' undergraduate music program within the larger context of postsecondary education in Hong Kong and the concept of internationalization discussed in Chapter 2 and 3. Questions #1d-g were also used to prepare my participants to create their music composition in the second section of the interview guide. The section on

“Composition Recording Prompt and “Post-Recording Questions” addressed Research Question #2 and #3 by using the arts as a means to understand identity and issues about internationalization in Hong Kong in postsecondary education (Ladegaard & Cheng, 2014; Rong, 2002).

Participants were recruited through purposive sampling, and interviews were successful because they generated data to answer the research questions of this study (Mason, 2002; Patton, 2002). Specifically, participants were recruited by through a general announcement by me at a large music ensemble rehearsal and additional attempts were made through snowball sampling to reach more students. Transcripts were created from interview recordings and thematic analysis was conducted. The themes arising from the analysis of language can reveal how people create versions of reality, relationships, reifications or resistances to values and beliefs embedded in narratives (Galman, 2007; Holliday, 2007; Silverman, 2006); this can help gain a deeper understanding of “intercultural learning” for Research Question #1, it can explain the process and product of their music compositions in Research Question #2, and it can demonstrate the how colonial legacies manifest themselves in contemporary Hong Kong in Research Question #3 through themes (Galman, 2013; Holliday, 2007; Silverman, 2006). This is particularly important because it can provide further insights on how identity is understood and constructed in Hong Kong (Ladegaard & Cheng, 2014). Based on my discussion on arts-based research in Section 4.2, I also provided participants an opportunity to compose a musical work as a means to understand intercultural learning in music.

Ethics clearance for my project was granted in the summer semester of the 2015-2016 academic year, and I went on exchange to the Chinese University of Hong Kong (CUHK) to conduct my research during the 2016-2017 academic year. I chose to conduct my research at

CUHK because of its focus on Chinese music and emphasis on the use of Cantonese in its classes and its offerings in Chinese music classes (CUHK, 2018b, 2018c, 2018d). This provided an environment where I could recruit local students in a music program that does include Chinese music in its undergraduate curriculum but within a program that is influenced by Western programs (Burland, 2005; Kingsbury, 1988; Landes, 2008). Six local Chinese Hong Kong students from various years of undergraduate study volunteered to participate in my study through purposeful sampling in the winter semester during the 2016-2017 academic year (Mason, 2002; Patton, 2002). One participant withdrew from the project due to time constraints in their personal life. The five remaining participants were anonymized as P1, P2, P3, P4, and P5. These participants were appropriate for my study because they identified themselves as local Chinese students studying in an undergraduate music program, expressed interest in talking about internationalization and intercultural learning, and volunteered to participate in this study. Out of the five participants, three identified as she/her and two identified as he/him. Information about their year of study, specialization in the music department, study abroad experience, and major instrument in applied lessons are listed in the following table:

	P1	P2	P3	P4	P5
Year of study	4	4	4	3	2
Specialization	Music research	Composition	Music research	Composition	Composition
Instrumentalist or vocalist	Instrumental	Instrumental	Instrumental	Instrumental	Instrumental
Completed at least one half course on Chinese music?	No	No	No	No	Yes
Studied abroad?	No	Yes	No	No	No

Table 1. Participants' background

As mentioned in Section 2.3, I focus on the internationalization of curriculum “at-home” through intercultural learning with a consideration of language and culture in Hong Kong because only one of my participants studied abroad (see Table 1). Volunteers met with me once after the initial call for participants to review the project, ask questions, complete consent forms, and schedule interview sessions for data collection. Participants attended one four-hour project session that consisted of a three-hour interview and a one-hour composition activity. No payment was provided to volunteers participating in the study. Participants were given the option to have the interview conducted in a language of their choice (Cantonese, Mandarin, or English). All participants chose to speak in Cantonese. Audio from the interview sessions were recorded by a recording device. Time and place of the interviews were determined by the participants and the researcher. For the convenience of the participants, P1, P2, and P3 were interviewed at the same time in a group while P4 and P5 were interviewed individually. In the interviews, participants were asked to verbally respond to open-ended questions about internationalization, intercultural learning, and their program of study. Additionally, they composed a piece of music based on interview responses. The composition was notated using an approach chosen by each participant and a performance of the pieces was recorded. After performing their compositions, participants described how their compositions represent interculturalism, and located their own cultural identities in the piece. After completing the interviews and composition activity, data from of verbal responses were transcribed verbatim in Cantonese. Transcripts were later translated into English for this dissertation by the researcher. Transcripts were coded for themes to answer the study’s research questions (Holliday, 2007; Mason, 2002; Patton, 2002). Data was interpreted using the identity framework described in Chapter 4 as part of Figure 1, and the researcher's positionality to answer the research questions. First, I examined what my

participants said through line-by-line coding to develop themes and considered why they provided their responses based on context constructed by the literature in Chapters 2-4 (Holliday, 2007; Mason, 2002; Patton, 2002; Silverman, 2006). Then, I determined the meaning of my participants' response through external context (the academic literature conceptualized in Figure 1) and internal context within the language itself (Wood & Kroger, 2000). Context is any information outside of discourse that is being analysed based on the participants' orientations to a topic. As mentioned in Section 5.3, my positionality informed my analysis through my knowledge of Cantonese, general life in Hong Kong, and undergraduate music education. These areas of knowledge, in conjunction with the academic literature, added to the context of interpretation conceptualized in Figure 1. After determining the meaning of my participants' responses, I examined how identity was constructed in discourse through my participants' own positioning to determine expectations, conversational content on a topic, comparisons to other groups or external standards, and the working up or downplaying of an idea or situation (Wood & Kroger, 2000). In my findings and discussion (Chapters 6 and 7), I build an argument through quoted interview excerpts and show how inequalities of Chinese identity are potentially constructed from Hong Kong's colonial past (discussed in Chapters 2-4) (Galman, 2013; Silverman, 2006; Sweeting, 1997; Wang & Wong, 1999; Willinsky, 1998).

Based on my study design, there are three limitations to be considered: the use of English translated transcripts from interviews conducted in Cantonese; sample size; and the colonialist's dilemma (Robottom & Sauve, 2003). For my study, I transcribed interviews in Cantonese using pen and paper, and typed English translations in Microsoft Word. In Hong Kong, they have programs and keyboards that can type Chinese characters, but I wrote the Cantonese version of the interviews because I did not know of any computer program that can type Chinese characters

in Toronto. Due to practical considerations from a lack of computer software to type Chinese characters (Francis et al. 2010), only translated English interview responses are presented in my dissertation. A possible limitations of this approach is that ideas may be lost in translation, and that translations themselves are forms of cultural production that have been used by colonizers to misrepresent the oppressed (Dirks, 1992). However, the interview responses used daily conversational idioms and vocabulary. Content and interactions were not technical or complex, nor were they literary or poetic in nature. As a result, I was able to use my positionality and language knowledge to translate the interviews from Cantonese into English. Using only the English translation of interview transcripts may not be the ideal situation because there is probably much to be learned from the Cantonese transcripts. However, interviews in English or any other language are reconstructions of events by participants and they still need to be interpreted by a researcher (Holliday, 2007). Due to practical constraints within my program of study (Francis et. al., 2010) and with the recognition that this study is interpretive (Holliday, 2007), there was sufficient data for the purposes of this dissertation so I completed the project with this limitation in mind.

Another potential concern about my study design may be that five participants may not be enough data (Guest, Bunce, & Johnson, 2006; O'Reilly & Parker, 2012). Often, researchers try to use sample size as a factor to establish a standard but this is a questionable practice because the point of qualitative research is that all the projects are different when advancing knowledge (O'Reilly & Parker, 2013; Wood & Kroger, 2002). As such, the sample size will always differ depending on the research. Additionally, and perhaps more importantly, the dwelling on sample size is a concept borrowed from quantitative research studies where a sample size directly affects the statistical significance of analyses (Mason, 2002); however, this is not

the purpose of qualitative research so it is not relevant. If sample size is not a standard of quality, what is? To address this issue, data saturation is an important concept to consider. Within the context of conducting interviews, data saturation is a point when a researcher stops conducting interviews because no new data is gained from repetitive responses (Morse, 1995). The term data saturation itself is as “clear as mud” (Caelli, Ray, & Mill, 2003). Qualitative researchers state that they interviewed and achieved data saturation, but no clear indication is described as to how they knew it was reached. It is simply assumed that researchers reach data saturation. Additionally, it is possible that new themes will always emerge with additional participants, but this would mean that data collection has to continue until data is collected for a whole population (O’Reilly & Parker, 2013)—which is unfeasible in many situations. If this is the case, then the only clear characteristic of saturation is repetition of responses in interview data. Using the concept of repetition to review my data, all the codes to generate themes were repeated at least twice in my interviews (Bowen, 2008). The exceptions were in the initial questions of why the participants chose to study music at CUHK, where physical environment and alumni suggestions were only mentioned once. However, these two outliers do not impact the overall purpose of the study’s research questions so those two points remained in my data analysis, where I elaborate on their possible meaning. Using repetition of a theme as the criterion for data saturation (Bowen, 2008), time spent sorting out administrative matters related to my exchange with York International, and practical limitations of time for my program of study (Francis et al. 2010), I completed my project with five participants because that was the total number of participants who volunteered.

A third concern related to my project is what Robottom and Sauve (2003) call “the Colonialist’s dilemma.” The problem is that organizations or researchers outside of a country go

elsewhere to conduct research in order to “help” and disseminate knowledge with the intention of improving a community or region without being open to the colonial impact of the research outcomes, such as misrepresentation or cultural destruction (Sweeting, 1990; Willinsky, 1998). This has been a problem with NGO’s and individuals with good intentions when trying to develop a country in the Global South in primary/secondary education (Clark, 2010) and it is a potential problem in postsecondary education research too (Robotton & Sauve, 2003). To address this concern, researchers have to be aware of the culturally contextual nature of their experiences and findings from their research study. To address this issue, I relied on my positionality that situated me as an insider through a knowledge of Hong Kong’s language and culture through personal experience and academic studies for this dissertation to fairly represent my participants. This knowledge was the basis of trying to address issues of colonialism, which is explicitly discussed in Chapter 2, 3, and 4.

In Chapter 5, I provided an overview of the development of research paradigms in the social sciences, the evolution of research methods in comparative education, arts-based research methods, my researcher positionality, and the project design for my dissertation. In Section 5.1, I provided an overview about research methods in comparative education that are based on paradigms and debates about the strengths and limitations of quantitative, qualitative, and mixed methods in the social sciences (Bereday, 1964; Creswell, 1998; Guba and Lincoln, 1988; Teddlie & Tashakkori, 2009). Changing epistemologies in the 20th century challenged the idea of a unified social science using positivistic approaches, leading to postpositivistic, constructivist, pragmatic, and transformative paradigm shifts. In the field of comparative education, research methods evolved through practices of borrowing, prediction, analysis, and a multiplicity of theories (Bereday, 1964). In Section 5.2, I described the purpose and limitations of arts-based

research (Cahnmann-Taylor, 2008; Cole & Knowles, 2008; Eisner, 2006). I situated myself in my research by discussing my positionality in Section 5.3 (Li, 2013) and concluded this chapter by describing my arts-based case study at CUHK in Section 5.4. In Chapters 6, I share my findings based on questions from my interview guide. In Chapter 7, I use my findings from Chapter 6 to answer my research questions and to address points of interest from my findings.

6. Findings

6.1. CUHK's Undergraduate Music Program

CUHK has a four-year music program that combines academic coursework with performance classes and music ensembles (CUHK, 2018b). The first year of their academic study is based on a “faculty package” where music majors take courses from the humanities, and other areas such as physical education, information technology, Chinese, and English. First year students only take theory, applied lessons, and an ensemble credit during their first year. During the second year of study, students start to focus on music with courses in music theory, history, continued study of their major instrument, fulfillment of the requirement to sing in the choir, and participation in a large music ensemble. Students also can choose electives in Chinese music, ethnomusicology, and world music ensembles. Students specialize in an area of study in their third and fourth years of study. My participants studied either composition or music research (theory and history). The themes that emerged from my participants’ interview responses about their program were: performance classes (applied lessons and ensembles); music theory and composition; musicology/ethnomusicology; electives; general education; and program streams. For performance classes, my participants stated:

P1: There is choir [and] applied music. Everybody has to take these two courses...

P4: The study of music in our department includes focusing on your own instrument specialization... In the second year onwards, you have to take the choir requirement and continue studying on your major instrument.

P5: [There is] performance class and the early music ensemble... [In] performance, you continue with ensembles [such as] opera, choir, orchestra-- these sorts of things.

P1 mentioned that in the undergraduate music program there is a choir course and applied music lessons. Choir would count as a large ensemble credit and applied music lessons are individual studio lessons with an instrument specialist (CUHK, 2018a). For all the undergraduate music students, these two courses are mandatory. P4 echoes P1's comments and states that students specialize on an instrument throughout your studies and all students have to participate in the choir in their second year. P5 mentioned that there are performance classes and additional music ensembles such as opera, choir, orchestra, and the early music ensemble. All my participants are studying Western music so they specialize on a Western instrument and perform in Western music ensembles (see Table 1 in Section 5.4). In terms of music theory and composition, P1 mentioned:

P1: When you enter the program, you have to study [the] fundamentals of tonal music... In year three, [there] is more analysis of tonal music and then post-tonal music.

At the beginning of the undergraduate program, students take courses on the fundamentals of tonal music. In year three, students continue their studies in tonal and post-tonal music analysis. P4's comments support P1's claims:

P4: ...[In first year, we study] basic harmony and some general courses on music appreciation... Starting from the second year, we continue to study advanced harmony... After second year we start to move away from harmony and focus more on analysis... Last semester, there was a course called tonal music analysis, and this semester there is post-tonal analysis... I chose [the] composition [stream] which means I have to take composition courses.

According to P4, students in first year study basic courses on harmony and music appreciation. Second year students continue with advanced studies in harmony and focus on tonal and post-tonal analysis in third year. With a specialization stream in composition, P4 also

has to register for composition courses. As an undergraduate student in his second year, P5 mentioned:

P5: In music, we studied theory... [As a composition major], I hopefully will be studying composition, conducting, orchestration, [and] any courses related to composition. There are also courses related to music analysis.

P5 mentioned that composition majors study composition, conducting, orchestration, and analysis. Overall, students take harmony courses in the first two years, and focus on analysis in their third and fourth years. Composition majors also take composition, conducting, and orchestration. These courses are consistent with the program and course offerings at CUHK (CUHK, 2018a). P4 and P5 mentioned being a composition major, and this is consistent with the study streams in the music program:

P4: So right now in year three, we have to choose a stream, so I chose composition which means I have to take composition courses.

P5: The first two years of courses are basically assigned to you. In years three and four [as a composition major], I hopefully will be studying composition, conducting, orchestration, [and] any courses related to composition.

P4, who was in her third year, stated that she had to choose a stream starting in her third year so she chose composition. P5, who was in his second year, said that hopefully, he will take courses related to composition. This is consistent with P4's comment about choosing a stream in their year and the course documents from CUHK (2018b). For musicology and ethnomusicology, P1 stated:

P1: [In year two,] you'll start to study music in the Renaissance to 20th century... There's also ethnomusicology courses that you can choose in year two...

P1's initial statement is a reference to a general study of music history in the context of the Western musical canon (Bosma, 2017; Citron, 1993; Grout & Palisca, 1996) but not in the history of Chinese music (Liu, 2006). In addition to Western music history, P1 states that there are also ethnomusicology courses. P3, P4, and P5 also mention ethnomusicology:

P3: There is music, culture, and society... as well as fundamentals of Chinese music.

P4: [In second year, we] start to study history... However the focus of music is not just Western music. We also talked about music from other countries. [For electives in second year], I chose to study the foundations of Chinese music and two courses on world music--which is musicology.

P5: There is music history... Chinese music, [and] world music...

For ethnomusicology, CUHK's music program has course offerings in Chinese music and world music. These courses are consistent with their course syllabi and with the literature on ethnomusicology (CUHK, 2018b, Joseph, 2012; Klocko, 1989; Sakata, 1983). Music, culture, and society is only mentioned once by P3 but is also listed in course listings (CUHK, 2017). Although my participants mention that they do study world music in ethnomusicology courses, the CUHK program is consistent with previous studies where non-Western music is designated as electives (Citron, 1993; CUHK, 2018b, Joseph, 2012; Klocko, 1989; Sakata, 1983). Besides certain required courses for the music program at CUHK, students can choose to take elective courses:

P1: [There is] a large number of electives that we can choose from.

P3: Generally, we have to take one or two electives.

P4: [Starting from second year]...we have a few electives that some people take earlier some people take later.

While P1 claimed that there are many electives to choose from, P3 stated that students only have to take one or two. Additionally, P4 said that from second year, students have to take some electives spread out over their program. For example, students choose to take optional courses within the music department at CUHK but can also take optional courses outside of the department (CUHK, 2018). Students in the music program can choose from electives within and outside of their program (CUHK, 2018). This also includes courses that they can choose within their general education studies:

P4: In your first year...there are general education courses and there is a set of courses called the faculty package which is... For example, music is in the Faculty of Arts, so all the students in the Faculty of Arts have to choose a certain number of courses from a preapproved list. All the arts majors have to take three courses from the Faculty of Arts, [and] these courses are foundations courses, which includes Music 1000. Of the three courses that are required, one is related to my major the other two are courses from the Faculty of Arts.

P5: In the second semester, I added a course for the faculty package, which is based in the humanities department. You choose three courses to four courses from three departments, [where] one of which is music. I studied music in the faculty package... Anyone in the humanities department can take that course, [so it] is geared towards people who don't necessarily have a deep musical knowledge; they were talking about music and things related to society, history, and culture.

According to P4 and P5, there is a common first year curriculum called a "Faculty Package" where all Faculty of Arts students choose to take courses from four departments, which includes music (CUHK, 2018b). The music course is a generalist course that is open to non-music specialists.

Drawing from my participants' responses, students study performance, music theory, musicology, ethnomusicology, and take electives in general education from humanities and other subject areas. P1 talked about aural analysis, fundamentals of tonal and post-tonal music, music

history from the Renaissance to the 20th century, ethnomusicology, applied lessons, and ensembles. P3 added that there are also courses on music in society and Chinese music. As composition majors, P4 and P5 mentioned composition courses, orchestration, and conducting. Out of all the interview questions, P2 did not care to comment on the curriculum but was focused more on the university experience. Given limited knowledge about P2, other than he is a fourth year composition major who plays violin, I can only speculate on why he does not want to comment on the curriculum. It may be that he does not find it important in the larger context of the university experience (which is more about social aspects and relations with classmates and professors) so he does not talk about it. Perhaps he truly does not enjoy the music program as it is but wanted to be polite so there was no comment. It may also be that there was a personal situation within his program related to his coursework that made him not want to talk about curriculum. Despite this limitation, my participants' overall comments are consistent with the music program's syllabus (see Section 5.4 and CUHK, 2018b).

In addition to the program overview, the courses and program requirements are consistent with curriculum documents and course listings from the university's student handbook, course databases, and program curriculum files (CUHK, n.d., 2016, 2017, 2018a, 2018b, 2018c, 2018d). A noteworthy change to the undergraduate music program is the addition of a pedagogy stream in the 2017-2018 academic year (CUHK, 2017); it is similar to a music education specialization in the North American undergraduate curriculum and was added after returning from my exchange to CUHK. My upper year participants in the 2016-2017 academic year did not talk about this stream because they did not have this option when they entered the program. It is important to note this development because it explains why my participants did not talk about this stream in their responses. Despite having no response from P2 and the addition of a

pedagogy stream as an area of specialization, the responses from the other participants provide a clear overview of CUHK's undergraduate music program: it is a four-year undergraduate program where students study Western art music in performance classes, large ensembles, music theory, musicology, ethnomusicology, and composition. Within these courses, Chinese music is offered as an ethnomusicology course. My participants' description of their undergraduate music program demonstrates that the foundation of their studies is based on the Western musical canon (Bosma, 2017; Citron, 1993; Weber, 1999). They study musicology that covers music from the Renaissance to the 20th century, tonal music, post-tonal music, analysis, composition, orchestration, conducting, and ethnomusicology.

6.2. Internationalization

In the project interviews, participants described internationalization as a process of learning about different cultures through assessing different perspectives in music. They believed that global interactions, access, and flow of information strengthened a sense of identity in their local context because it highlighted the foreignness of Western art music in Hong Kong. Additionally, Music studied in world music classes was distinct from Western art music, Chinese music, and world music. The themes that emerged for internationalization were “networks” and “non-Chinese.” For networks, my participants noted:

P1: I think internationalization is a way for us to assess information. Right now there's so much information flowing around the world to quickly...

P5: Internationalization is a process... of overseas communications... between regions.

P1 stated that internationalization lets people assess information. Global networks increase the flow of information around the world (Marginson, 2011a), and P1 believed that

internationalization is a way for her to evaluate it or to be critically aware of information flowing into Hong Kong from outside the region. P5 explained that internationalization is a process of communication between different geographical regions. Although his focus is more on interactions between people, communication between regions can be considered a flow of information so P5's response is similar to P1's. However, assessing information is not mentioned. In both cases, it is interesting to note that the idea of internationalization is similar to definitions of globalization (Marginson, 2011a, 2011b). However, the content of courses that are considered to be "international" reveal how my participants understood internationalization more in line with the literature (Joseph 2012; Klocko, 1989; Knight, 2004; Sakata, 1983):

P1: It [assignments] also must be in English so then the perspective is international.

P4: I don't think it's specific to music but the fact that we are learning Western music here is a sign of internationalization...

P2: Since we're studying Western music, the expectation is that we are focusing on the Western tradition... [but professors] will use examples that are more familiar to us... [so] what they teach makes it more relatable to us and easier to learn.

P1 mentioned that assignments in English make a perspective international in a course.

P4 claimed that by virtue of the fact that they are studying Western music is internationalization itself. There is recognition that internationalization focuses on using English and studying Western music which is a non-local perspective. P2 stated that they are studying Western music and that there is an expectation to do so in the department, but professors try to make course content more relevant to students by using familiar to them. P2 acknowledged that they are studying Western music at CUHK but why do professors have to make course content more relevant to them, which supports the idea that Western music is not local music in Hong Kong.

Western music is a different perspective—that appears to be understood by local Hong Kong students—so their music program is internationalized by simply studying Western music.

However, Western music is not the only type of music that offers a different perspective:

P3: In courses it means that they don't just cover one perspective. It's like in world music where you can learn about different types of music... Western music can even be further divided into subcategories.

P5: When you go to world music class, you have to [learn about] different cultures or different countries...

For P3, internationalization means learning about more than one perspective in courses. World music courses achieve this by covering different types of music, and studies in Western music can be distinguished with more specific subcategories. P5 stated that in world music classes, students learn about different cultures and countries. What do P3 and P5 mean by “different” types of music or “different” cultures?” Difference assumes that two things are not the same, so there is an assumption of comparison between various types of music and various cultures. This shows that there is a standard that music and cultures are being compared based on being “not local” or “not Chinese” (see previous responses from P1, P2, and P4). Since of my participants are local Hong Kong Chinese students, anything international is not just “Western” but “non-local Hong Kong Chinese.”

P1 stated that assessing information from different perspectives is a skill that she learned through internationalization. Since the flow of information has increased around the world, any of this information can be used in her coursework. What she suggests is that knowing how to evaluate information presented is an important skill when information is increasingly becoming globally accessible (Marginson, 2011a, 2011b). P3 and P5 provide a more concrete example of internationalization by highlighting multiple perspectives in music that they learn about in world

music, Chinese music, and Western art music. Additionally, P1 claims that the fact that English must be used as a medium of instruction in their music program is a sign of internationalization (Crichton & Scarlino, 2007). English is a signifier of internationalization because it is a foreign language to local students in Hong Kong so it is a marker of becoming internationalized. P2's comments described how professors try to make Western music—a foreign type of music—more relatable to local Hong Kong students by using examples by drawing comparisons between Western and Chinese music. Professors may not be experts in Chinese music or the local context in Hong Kong but they try to connect Western music to the students' lives. P2 emphasized that as local Chinese Hong Kong students, they are not Westerners. Like learning English, learning about Western art music is a sign of internationalization to my participants; P4 explicitly made this claim: learning about Western art music is a form of internationalization. Overall, my participants understand internationalization as the learning, understanding, and assessment of different perspectives through the circulation of information that leads to interactions between people from different parts of the world. Internationalization is a means to assess and evaluate information that is globally accessible; it also provides multiple perspectives to consider.

6.3. Intercultural Learning

My project participants described intercultural learning as a mutual, open-minded interaction between two people for the purpose of learning about each other's perspectives and values through exchange programs or coursework. There is an emphasis on interactions between people in my participants' response because mutual learning involves sharing perspectives. Although coursework is a way to learn about music from different cultures, my participants highlighted the importance of interactive and experiential forms of learning that provided a deeper understanding of music through embodied knowledge in music performance. Four themes

that emerged from my participants' interview responses about intercultural learning were: daily activities and values; learning through interaction; learning through music ensembles; and learning through courses. For daily activities and values, P1 stated:

P1: I think culture is the way or how people live.

On its own, this statement may not seem important because it is simply P1's definition of culture. However, this definition is consistent with the academic literature, where culture is the set of everyday practices and values based on normative beliefs within a particular group or social organization (Corbett, 2011). Cultural values can include collectivist or individualist attitudes, levels of power distance between people, gender roles, the achievement or assignment of social status, and the establishment of interpersonal relationships through communication styles. This definition acts as a frame to understand "inter-" cultural learning because it states what people are learning about: how people live their lives. P3 and P4 stated:

P3: I think that intercultural learning is learning and understanding different perspectives... When the student [who played the Javanese Gamelan] was here, they talked about how they lived...

P4: ...If you live in another country, you can start to experience the local community's daily life, and their thoughts and ideas...

P3 thought that intercultural learning involves understanding different perspectives (which was discussed in the previous section on internationalization). Her example was learning about the way of life from a student who played the Javanese Gamelan. According to P4, living in another country provides the opportunity to learn about daily life in another local region, as well as their thoughts and ideas. For P1, P3, and P4, learning about the daily life of people from

another place that is not Hong Kong is intercultural learning. P2 and P5 expand on this idea and mention learning about different values:

P2: [From my exchange], I learned about peoples different values or basic values, and their way of thinking was also very different. Afterwards when I returned here, I thought a lot of different mindsets, and it made me realize that I had a lot of convictions in my own way of thinking...

P5: I think the idea behind culture is that people have different values. Because people grow up differently...in different regions, it is easy to see that they've learned a different way of living. Their background leads to them having big differences and different values.

After returning from an exchange, P2 realized that people outside of Hong Kong held different values and ideas about the world. Once he returned to Hong Kong, he also realized that he holds a particular set of values in his own way of thinking. P5 also believed that different cultures hold different values based on their way of growing up and living. One point that is unclear is what P5 meant by people's backgrounds leads them to have "big differences." Why does he have to qualify differences as "big?" Is he assuming that all intercultural learning will reveal differences that are significantly different from his own values, or is intercultural learning successful only if there are big differences? Additionally, only P2 mentioned that he became self-aware of his own values and beliefs; it is possible that his exchange experience led him to this discovery. Regardless of these two points, all my participants defined culture as the way people live and values; this is what they thought they were learning about when engaging in intercultural learning. The next three themes shift from what is learned in intercultural learning to how students learn in intercultural learning. The first theme was learning through interaction:

P1: Interaction is to people mutually experiencing how another person lives their life.

P4: Intercultural learning assumes that there are two people... If there is one person who is willing to go and experience the culture from another country, they will interact with other people and share their own culture.

P1 explained that intercultural learning is a mutual experience of another person's life.

How does someone go about "experiencing" another person's life? According to P4, going to another country is one approach. By going to another country, interactions can lead to sharing cultural experiences. P2 confirms this point from his experience going abroad:

P2: From my experience, I think that communication is a way where we can already learn a lot of things. I just came back from an exchange. I became used to a lot of activities in the local culture like drink[ing] and [having] coffee but having a conversation was very meaningful... In Hong Kong, we have a chance to chat with students after classes.

Not only do students travel abroad to experience another country's daily life, they can also have conversations. He learned about local customs with drinks and coffee, as well as through his conversations with local residents. If we view these two terms as emphasis markers in his response, it highlights the point that communications and conversations are an important part of intercultural learning. In Hong Kong, he stated that students can engage in the important activity of communication and conversation with other students after class. P3 also confirmed the importance of having conversations:

P3: Even though our experiences are not the same, we can share our different experiences with each other and learn about other people's cultures... [In music courses], there was one student who played the Javanese Gamelan... They talked about how they lived and how they performed music.

In contrast to P2, P3 highlighted conversations that can happen in courses where students can learn about different cultures. Nonetheless, conversation is important in intercultural learning. P5 repeated this point as well in his response:

P5: You get to learn about [people's] different values... For example, if there are two people from different regions and they start a conversation, they are already engaging in some sort of intercultural learning... Since I learned about this other person's culture, they also know but mine and through this exchange of backgrounds, we can understand another person's set of values and how to accept another culture's perspective... Within your own culture, you will probably meet with people from other cultures, and this will lead to your own culture becoming more internationalized...

P5 believed that it is possible to learn about people's different values through conversation, which is a form of intercultural learning. A conversation is an exchange where people from different cultures can understand and accept different perspectives. P5 also explicitly stated that internationalization-at-home is possible through conversations (Knight, 2004). P2 and P3 also thought about internationalization-at-home too, because of the opportunities to converse with students after class and in courses while studying in Hong Kong. This leads to the specific theme of learning through courses in CUHK's undergraduate music program:

P1: I think that if you study the musicology, there's a lot of opportunities for intercultural learning by looking at other countries' music through their knowledge, or by watching videos. For example when we watched a video on Voodoo music I thought that it was really amazing.

P3: When we go to a class like world music, we learn about different music...

P5: ...[In terms of university courses such as] music history, we studied [Teodorico] Pedrini [1671-1746]. He is a very obvious example of intercultural learning. We take a lot of time to specially talk about intercultural exchange between East and West. This semester we also have a

course elective that talks about cultural exchange between the East and the West in music.

P1, P3, and P5 mentioned that musicology and world music courses can promote intercultural learning. According to P1, this is achieved by learning about different countries' knowledge and viewing videos. P3 also stated that they learned about different types of music from world music classes. P5 explained that examples of composers in music history classes can demonstrate intercultural exchange. Although courses can promote intercultural learning (Joseph, 2012; Klocko, 1989; Sakata, 1983), the approaches to intercultural learning distance the students from the culture, compared to interactions discussed in an earlier section. What did P1 learn from watching a video on Voodoo music and how would that shape her understanding compared to watching a live performance and having a conversation with someone who performs Voodoo music? Does this reproduce the colonial gaze of learning about cultures from a distance through museums (Willinsky, 1998)? When P3 and P5 are in class, what are the limitations of only getting second-hand knowledge or information about musical cultures? P4 suggested that perhaps what students learn in class depends on the professor:

P4: We do have opportunities to interact with teachers from different musical backgrounds though. This is because teachers from different countries come here to teach, and those teachers who study ethnomusicology have been to different places around the world. If you take courses with these teachers, they might share their experiences with you and you can experience their stories.

According to P4, students have the opportunity to interact with faculty members with different musical backgrounds because the music department at CUHK hires teachers from different parts of the world who teach ethnomusicology; students can learn through the experiences of the professors. P4's point is interesting because the previous points about

interaction were student interactions; however, student-teacher interactions can also promote intercultural learning if the professors are non-local Hong Kong residents and they have experience in ethnomusicology. This is consistent with research about faculty exchanges (Shubert et al., 2009). In addition to course work, music programs have a unique way of promoting intercultural learning through joint ensemble performances with groups outside of Hong Kong. For this fourth theme, my participants made the following comments:

P3: I performed with our school's wind orchestra and we had the chance to go to perform in Guangzhou, Taiwan, [and] Germany... By playing music together, you can learn about each other's music. One time, some students from Taiwan came [to our music faculty] and they taught us some of their folksongs. Learning through music or playing music is not the same as studying something. By just listening or watching someone perform, you won't necessarily get a complete sense of everything, but once you incorporate their music into your knowledge, I think it's actually quite interesting.

P3 described opportunities for her to travel with the music department's wind orchestra to Guangzhou, Taiwan, and Germany to play music with students in those countries. Additionally, she learned some folk songs from some Taiwanese students. P3 then stated that intercultural learning through playing music is not the same as studying. Why is this? By listening or watching a performance of music, it is not possible to understand everything intercultural learning by watching a performance is partial because it is removed from performance practice. By learning to play a Taiwanese folk song, someone can integrate the knowledge of the music through practice into their own knowledge. "Once you incorporate their music into your knowledge" by learning to play the music, the music and culture are interesting. Within music programs, learning to play different types of music facilitates intercultural learning. This point is repeated by P4:

P4: I think that the process of music making, regardless of ensemble, is a type of interpersonal exchange. The teacher in the early music ensemble is American, so... because the teacher is a foreigner there is a little bit of intercultural learning with in the music making process. It may not be explicit but within the process we can understand the approaches of different teachers, because that this American teacher does not teach in the same way as this Hong Kong teacher.

The process of making music is an interaction between people in ensembles. By interacting with the American professor who is facilitating the early music ensemble, there is intercultural learning when playing in the ensemble because the non-local teacher's process and local student's process of making music are different. Both P3 and P4 mentioned that music ensembles can promote intercultural learning by interacting with students and professors.

Before discussing intercultural learning, P1 defines culture as "how people live" in a society, while P5 defines culture as the values that people hold. An interaction involves two people learning about the activities in each person's daily lives. In the context of an undergraduate music program, musicology courses provide a place to learn about music from other countries. An interesting contradiction in P1's and P5's responses is that intercultural learning involves an interaction between two people but it is still possible to learn about music from different countries without interaction with people through knowledge presented in a course or media such as video clips. P2, on the other hand, highlighted interactions between people through communication and immersion into the daily life of a different country. Based on his experience in an exchange program, he claims that conversation is very "meaningful" because learning about different values made him realize that he had a particular way of thinking. Unlike P1, P2 thought that students have the opportunity to interact with each other outside of class. Similar to P1 and P2, P3 reinforces the idea that intercultural learning is a way to understand

different cultural perspectives through interactions. She noted that world music courses expose students to different types of music, but interactions with guest speakers and performance opportunities with different musical groups enhanced learning. Examples from her experience included learning from a student who played the Javanese Gamelan, and going on fieldtrips to perform with ensembles in Guangzhou, Taiwan, and Germany. Additionally, P2 and P3's responses demonstrated that an interactive, experiential component through music performance for intercultural learning is important. Within the undergraduate music program at CUHK, performing in an ensemble is a form of interpersonal exchange where intercultural learning can occur. Foreign professors teaching or leading an ensemble allows for some intercultural learning. Based on the responses from my participants, intercultural learning is a mutual, open-minded interaction between students and professors where people learn about different values and lifestyles through internationalization at home or abroad and in coursework.

6.4. Music

My participants generally conceptualized music as a combination of (un)organized sound and silence. It is a subjective, psychological experience where a person interprets a perception of a sonic event based on its structure. From my interviews, two themes about music that emerged were structure and perception. P1 opened her response with the following statement:

P1: Music first of all is organized sound. However... there is also chance music which is random or not organized.

She made it clear from the beginning that "first of all," music is organized sound. Based on this comment, there is an assumption that someone organizes sonic events into something that is considered to be music. She also added that there is a type of music that is not organized or

random. Although P1 does not state it explicitly, the idea of chance music is associated with John Cage and P5 makes this connection explicitly:

P5: I will definitely have to say “organized sound.” Even if it is contemporary, a lot of what we hear is noise but it is actually also music as well. But this means that it is organized, how you organize, that is very broad. It’s like John Cage. You don’t make a sound and it still organized, so this is the broadest definition.

P5 reiterates the claim that music is organized sound but adds to the description of unorganized or random sound by stating that what we often hear is noise that is understood as music. However, he makes a statement that contradicts his previous point about noise by saying that unorganized sound or noise is organized, but the concept of organization is very broad. Although attempting to draw from John Cage’s concept of silence in the next two sentences, P5 made a claim that all sound or noise is organized because Cage’s concept of sound and silence is the broadest definition of organization. Does this mean that P5 think that all music is organized sound, despite attempts by composers such as John Cage to make sounds and noise unorganized? In response to my question, P3 makes the following comment:

P3: People try to make a distinction between what is music, what is sound, what is noise, and what’s a rest.

Regardless of whether or not P5 noticed the contradictions in his statements, it appeared that he raised a philosophical question about the ontological status of music by drawing upon John Cage, and P3 raised a similar observation about the differences between sound and silence. P4, on the other hand, did not attempt to identify music as sound or silence. Instead, she stated:

P4: I think that music is... well-constructed and pretty harmony. Although the 20th-century music is very experimental with a lot of tone clusters...

According to P4, music is something that is “well-constructed,” which leads to the idea that music is created by someone with certain skills, music is based on harmonies, and that it has to be “pretty.” The comments about music being “pretty” and “experimental” are explored later in the next section on Western music as aesthetic value judgements, but already, these comments allude to the idea that there are standards that people use judge music. However, P4 believed that music is constructed using harmony or tone clusters. In other words, music is organized sound. Based on my participants’ responses, music is generally conceived as organized sound, but there appeared to be some contradictions about John Cage’s (un)organization of sound and silence. Did my participants untangle this point tension? Based on the following comments, they attempted to do so by explaining that not only is music organized sound, but also that perception determines how we understand the organization of sound. P1 addressed this theme with the following comment:

P1: ...How we understand music, I think aurally, it is a type of perception. It’s how you design something, you can also be silent, so there’s a relationship to listening. Basically, it’s John Cage.

According to P1, our understanding of music is a type of perception of the organization of sound. Within this organization, there is also silence. There is a relationship between parts in a “designed” musical work that includes silence, which has some sort of relationship to a person listening to it. Finally, P1 explicitly stated that her comments are based on ideas by John Cage. P1 made a connection between a musical object and a subject who can perceive it. There is some relationship but what is this relationship? Is it an oppositional binary between sound and silence, object and subject? P2’s comments further focused on subjective perception as music:

P2: Music is open to interpretation...I think that the definition of “good” music is okay because it is very subjective. Last week, I went with a friend... to walk around. At the time they were doing construction but we thought that the sound was very rhythmic. That is, it was noise but it was enjoyable to appreciate the regular attack. We can treat it as music as long as we think that it is interesting to listen.

P2 states that “music is open to interpretation,” where someone is perceiving and attempting to understand music. Based on my interpretation of his response, he elaborated on this point by claiming that it is acceptable to judge music because it is based on subjective perception. In his example, he walked in an area of Hong Kong where construction noise was rhythmic and enjoyable because of a pattern of regular attacks made by construction equipment. Although what was perceived was noise from a construction site, it was interpreted in a way that he could appreciate the rhythmic pattern that was created. Similar to P4, P2 believed that the perception of sound requires an interpretation by a person, as well as value judgements to its acceptability. The comment about value judgements will be further discussed in the section on Western music. Similar to P2, P3 also made comments about interpretation by thinking about perspective:

P3: I think that it [music] is a perspective. You can think that something is background noise or that something is actually music. If you go into nature and listen to the water, you can also think that it is music. It’s all about perspective... It is very subjective, so there is no one absolute answer or definition. I think that if it is music, it is music.

Similar to P2, P3 viewed music as subjective experience of sound where noise can be considered music. The sound of water can be considered music based on a person’s perspective. As a result of personal subjectivity, there is no absolute definition of music. If this is the case, is music “organized sound?” From my understanding of P3’s response, the sound of water in

nature can be organized sound if perceived to be. This would be a similar line of thinking to P2's observation about rhythmic construction noise. P4 elaborated on the idea of perception by making a distinction between "academic" and "regular life" perception:

P4: On an academic level, there is sound which can also be music, but if you're talking about in regular life, I would not listen to that type of music. I would not consider it to be music because I would use a very analytical perspective to listen to it... How did they construct a particular sound, how did they combine sounds together, and so on. I would not listen to this type of music for enjoyment or relaxation.

P4 started her comment by saying that in an academic context, sound can be music but she would not listen to that type of music in her "regular life" outside of an academic context. But what is a perception on an "academic level" and in "regular life?" She qualified these two terms by stating that an analytical perspective is used to listen to sound that can be perceived as music, where a listener is focused on how sounds are combined or constructed. However, music that requires a listener to be analytical is not music for enjoyment or relaxation—which is the purpose of music in "regular life." Not only does perception inform the listener as to whether or not certain combinations of sounds are music, but also perception itself seems to be dependent on the subjectivities of the listener. Unorganized sound can be organized if perceived as such by the listener. Based on my participants' comments, music is organized sound that is formed by someone constructing a musical work and the subjective perceptions of a listener. With these initial ideas in mind, my participants conceptualized Western and Chinese music in the next section

6.5. Western and Chinese Music

From the previous discussion about music as a general concept, my participants defined Western and Chinese music. The interview questions for this section asked what is Western music and what is Chinese music. The interview responses generated themes about genre and value judgements based on musical structures. P1 started with the following comment when talking about genre and Western music:

P1: If you're talking about classical music...

First of all, P1 clarified the meaning of Western music by defining Western music as "classical" music; the reference to classical music is associated with music from the Western musical canon (Bosma, 2017; Citron, 1993; Weber, 1999). Already, P1's comment suggests that Western music is not a universal term, but that there are subcategories within Western music. P2 and P4 confirmed this thought by stating:

P2: Pop music also uses the same progressions, instruments, and theory [as classical music].

P4: ...I think that classical music up until today's pop music has a type of frame, but this frame is not very restrictive.

P2 stated that popular music uses the same instruments and theories as classical music; typically, a progression in Western classical music refers to a succession of chords in a piece of music. This would be an appropriate definition in P2's comment about Western music because a harmonic progression can be part of the theories that both classical and popular music. P4 also drew connections between classical and popular music by suggesting that there is a common

“frame” or structure between both of them that is not rigid or limiting. In contrast to P2 and P4, P3 and P5 focus on Western classical music and find divisions within it:

P3: ...Western classical music that we are studying can... have a lot of types such as program music, etc. There's too many types.

P5: There are different instruments and genres like the symphony...

In the music that P3 is studying, there are different types of music such as program music. Program music is a concept used to compose music (such as Berlioz's *Symphonie Fantastique*), and P3 suggested that there are many other concepts used within Western classical music (Grout & Palisca, 1996). P5 identified Western music with different instruments and "...genres like the symphony." The significance of different instruments and genres in Western classical music is its relationship to genres in the Western musical canon (Citron, 1993; Grout & Palisca, 1996; Weber, 1999). Symphonies usually include a particular combination of instruments, so "different instruments" can be a reference to other genres such as art song (for solo voice), chamber music (such as a string quartet), or solo piano works. In this sense, different instruments can be representative of different genres. At this point, I interpreted my participants making distinctions within Western music between styles and genres such as classical and popular music, composition types (program music), and genres of musical works.

In addition to genres, my participants also described musical structures and aesthetic value judgements in Western music. In Western art music, musicians strive for particular qualities in the performance and composition of music based on the musical canon (Citron, 1993). P1 stated:

P1: I think that one of the ultimate goals is to be a type of show-off or virtuoso. The most important things is intonation, or to interpret the music well, or to be stylistically correct.

Based on P1's comment, it is desirable for a musician to be a virtuoso. Performers have to play with good intonation, interpret the music well, and perform a piece that is stylistically appropriate. P3's comment elaborated on P1's ideas where she stated:

P3: ...You have to achieve this type of goal of beauty and exquisiteness. I think what musicians pursue is expressive thoughts or emotions. You have to write a very detailed score on five lines. On a single page when you write eighth notes, it has to be exact. You're intonation also has to be exact. You have to use A440 to tune the orchestra. We have to be very absolute and calculated.

Again, there is a goal that musicians strive towards in music. "Beauty and exquisiteness" can be achieved by expressing thoughts and emotions, but how is this possible in performing art that is wordless? How is a musician expressive of beauty and exquisiteness? Based on my interpretation of P3's response, there are certain characteristics that may be associated with beauty: detailed notation on a five line staff; exact notation; exact intonation such as tuning in an orchestral setting; and being absolute and calculated. In other words, being detailed, exact, absolute, and calculated is an expression of beauty in music. It is how music is performed or composed that makes it beautiful or exquisite. P2 added:

P2: I think that Western art music is a perfect blend of science and expression because regardless of analysis, composition, or performance, you can logically look at what you're doing. However, I think that it is very expressive at the same time.

P2 mentioned that Western art music is a blend of science and expression based on logic. This point could explain the desire for exact calculations partly stemming from the

Enlightenment mentality of science that was part of the Western musical canon and colonialism (Citron, 1993; Willinsky, 1998). Throughout the historical periods of Western Art Music, these descriptions are consistent with the aesthetic underpinnings of composition and performance. Musicians are expected to perform with proper intonation, interpretation, and expressiveness. It is the combination of logic (related to interpretation and technique) and emotion that leads to exquisite beauty. The logic from science is what is emotionally moving. However, similar to P3, P2 mentioned logic which is exact and calculated, and expressive. Exact calculations seem to be part of musical structures. P4 stated:

P4: There are meters, measures, a regular beat, and rhythm... There is music that has four beats per measure, but just because there are four beats does not mean that the phrasing is the same. However, the music is generally melodic... Western music has its own system, emphasizing harmony, I think.

Music is measured in meters, has a regular beat and rhythm, and some music has four beats per measure. It is interesting that P4 did not mention music that has three beats in a bar, irregular meters such as 7/8, or music that has no regular meters or measures. She did try to challenge the exact and calculated regularity of musical time by mentioning that musical phrases are not all the same. However, she seemed to re-establish a sense of regularity by stating that Western art music is “generally melodic.” P4 claimed that Western art music has a system that is built on tonal harmony. Could it be that harmonic structure requires calculated exactness when performing and composing music? P5 stated:

P5: Western music has harmony, structure, and form... From my perspective, the basis of Western music is the thinking in aesthetics. The use of harmony is quite unique. The triad all the way up to Schonberg, even in serialism, he still talks about this type of harmony. There is a lot of structure, planning, and design... [Pachelbel's Canon] is a very Western piece of music because of the bassline. It makes obvious use of the structure of a canon... The bassline

provides the basis for eight chords. However, the music continues to evolve after those eight chords, so I think that this structure and concept of beauty makes this piece Western.

P5 claimed that Western music is based on harmony, structure, and form. The triad, which is a basic unit in harmonic analysis, is important up until and including the development of serialism and the Second Viennese School. The use of harmony requires the use of “...structures, planning, and design.” Could harmonic structures require exact, detailed calculations, and these calculations are what make a musical work beautiful? Using Pachelbel’s Canon as an example, P5 explained that the bassline of a canon acts as the harmonic basis of a musical work. Music develops based on the eight chords in the piece and it is this unfolding of music in time that makes it beautiful and Western. But why “beautiful” and why “Western?” If beauty is based on the calculated construction of music based on harmony, then a canon can express this type of beauty through its development through the piece. It is Western because my participants claimed that harmony is a unique characteristic of Western art music, despite previous developments in Chinese music that suggest otherwise (Rahn, 1999). This idea addresses the idea that music can express beauty by showing that expression is the development of a calculated musical form over time, and that performers have to be just as detailed and exact as the music in terms of intonation and rhythm to exhibit beauty. Besides aesthetics, my participants also highlighted how genres and the system of Western music contribute to its unique sound. P2, P3, and P5 mention the orchestra, program music, and forms such as the canon. Additionally, P4 and P5 emphasized the importance of the harmonic system, rhythmic system, orchestration, and form in Western music. These structural elements create the sound of Western art music from the Baroque period into the 20th century. P5 connected the structural elements with aesthetics mentioned by P1, P2, and P3 with specific examples from Pachelbel’s

Canon in D+, and Schoenberg's serialism. Pachelbel's Canon in D+ exemplified Western aesthetics through the permutations of the harmony and bassline throughout the logical compositional process of a canon. Harmony, melody, rhythm, and instrumentation are common dimensions in music analysis; the musical syntax embedded in large scale forms are the structural foundations of Western art music. Overall, my participants described Western music as a variety of genres and styles that exhibit beautiful qualities of detailed, calculated exactness in compositions through musical forms and systems that performers have to exhibit in their performance. These qualities are consistent with the Western musical canon (Citron, 1993; Weber, 1999) and the draw towards science during colonial conquests (Willinsky, 1998).

Although interview responses about Chinese music generated the same themes as Western music (styles and genres, structures and aesthetic value judgements), how specifically was Chinese music defined? In terms of genres and styles, P1 and P2 responded:

P1: [Chinese music is] following styles from Cantonese Opera or Chinese Opera.

P2: There is Chinese opera.

P1 and P2 thought specifically about Chinese Opera. For these two participants, Chinese opera came to mind. P4 and P5 mentioned:

P4: My impression is that in Chinese music, there are a lot of solo pieces... Also traditional Chinese ensembles would not use so many instruments.

P5: First of all there are a lot of solo pieces in Chinese music up until today. Actually there are ensemble pieces to but at most there will only be ten people.

In all the responses, Chinese music is defined as traditional Chinese music with Chinese Opera, solo instrumental works, and small ensembles. Traditional Chinese music is

characterized by solo and small ensemble pieces because of its focus on reflection, self-cultivation, or social rituals (Jiang, 2003; Mou, 1975; Wang, 2001). What do these comments suggest about structures and aesthetic value judgements in Chinese music? P1 stated:

P1: For me, don't call me a racist (laugh) because I think that Chinese music never sounds right (laugh). I think that all the songs sound really boring [and] their sound production does not sound very comfortable.

As noted in Section 5.4 of the dissertation, none of my participants studied Chinese music except for P5. This has led to a certain level of discomfort for P1 in answering what is Chinese music. She prefaced her response by asking not to assume that she is racist, marked by small laughs of discomfort. She then stated that Chinese music "...never sounds right." She elaborated on this point by stating that Chinese songs are not interesting and sound production does not sound "comfortable." In her comments, P1 made value judgements about Chinese music but what is her standard of evaluation? Based on her training in Western classical music, it would make sense that her judgements are based on aesthetic standards from Western classical music (discussed earlier in this section). Additionally, P4's statements support this point:

P4: [In] Chinese music, I instantly think of the pentatonic scale... In terms of texture, Chinese music is thinner compared to Western music. There is usually a melody with just some instruments supporting it.

P4 associated the pentatonic scale with Chinese music. This is the first instance where a musical structure is mentioned. Additionally, the next sentence about texture adds to how P1 was making her value judgements about Chinese music. P4 commented that texturally, Chinese music is thinner in comparison to Western music (Liu, 2009). If we draw another comparison to Western art music, a symphony orchestra would have more instruments compared to a

traditional, Chinese music ensemble (Jiang, 2003; Liu, 2009; Wang, 2001). This clarifies and supports P1's judgements by comparing Chinese music with Western music, and claiming that Chinese music is boring and uncomfortable to listen to in comparison to Western art music. P4 added that Chinese music usually has a main melody with "just some" instruments acting as accompaniment. This use of comparison to define Chinese music continued with P3's response:

P3: My impression is that Chinese music has more freedom. They can add ornamentation and things like that. In terms of having an exact sound, they have modal scales such as the pentatonic scale,

P3 makes a comparison that Chinese music has "more" freedom; the comparison to Western makes sense given the discussion about P1 and P4's comments, as well as the progression of interview questions from Western music to Chinese music. P3 claimed that Chinese music is characterized by the pentatonic scale, similar to P4. Additionally, the freedom in Chinese music comes from the ability for performers to add ornamentations, suggesting an improvisatory nature of Chinese music (Hood, 1960). This is echoed in P5's response:

P5: ...One of the unique characteristics of the Chinese music is that there is no score... [The] special characteristic of aural tradition cannot be separated from Chinese music... Chinese music is also characterized by heterophony. All the musicians truly play one separate melody. After that each person has a chance to perform along for variations where they add ornamentation. After that it will perform together again... There isn't any structure either... If you're talking about aesthetics of traditional Chinese music, you will most likely be talking about things related to the melody: when you add ornamentation, how nice is it or how graceful is the sound of the instrument, how nice is the tone of the instrument...

While it is an exaggeration to say that no Chinese music use scores or any written notation, Chinese music does not have scores in the sense of Western music (Liu, 2009). P5 believed that Chinese music is more ephemeral in its transmission compared to Western art

music because of its aural tradition. Musicians play a common melody and create variations using ornaments. As mentioned by P3, there is “more freedom” compared to Western art music where compositions are notated in detail. In terms of aesthetics, a piece is considered beautiful based on a performer’s interpretation by using ornamentation and the tone of the instrument.

Based on my participants’ interview responses, music was generally conceived as organized sound, but the concept was contested by drawing upon John Cage’s ideas about sound and silence, as well as my participants’ discussion on the subjective perception of sonic events (Everett & Lau, 2004). Western music was subdivided into classical music and popular music. Beauty in Western art music is expressed through virtuosity characterized by exactness, detailed calculations, and logic in the construction and unfolding of musical forms (Citron, 1993; Weber, 1999). Traditional Chinese music consists of operas, solo instrumental works, and small ensembles (Liu, 2009). It was defined relative to Western art music, where it was perceived as being boring, uncomfortable, or texturally thin. Structurally, my participants thought that it is pentatonic and beauty is expressed in a performer’s ability to improvise based on a standard melody. In defining Western music, all my participants except for P1 distinguish Western music from traditional Chinese music and world music. P2 and P5 state that the orchestra is a Western form that was imported into China, resulting in the modern Chinese orchestra. P3 makes a distinction between world music and Western music (previously discussed in her world music class about the Javanese Gamalon), while P4 elaborated on this distinction by stating that world music is improvised without a score, has different instrumental timbres and contains irregular or indecipherable rhythms and meters. Again, Western music is a unique type of music in relation to Chinese music and world music. Additionally, P2, P4, and P5 included popular music under the concept of Western music because it uses the same harmonic and rhythmic dimensions and

classical music. Generally, my participants conceptualized Western music as a separate type of music compared to Chinese music and world music. It has a unique structural system that consists of harmony, rhythm, orchestration, large-scale form. Popular music is included in the definition of Western music because it uses the same formal structures in terms of harmony and rhythm. The combination of logic and emotion is the aesthetic foundation of exquisite virtuosity. With these ideas in mind, how did my participants compose intercultural learning in their compositions?

6.6. Composing Intercultural Learning

As part of my study, my participants composed a music composition based on their interview responses about internationalization, intercultural learning, their undergraduate music program, Western music, and Chinese music. They had one hour to create a musical work, rehearse the composition, perform the work while being recorded, and answer follow-up questions about their composition. P1, P2, and P3 composed a vocal work using the theme from Mozart's Piano Sonata in A major, K.331 and set Cantonese lyrics to the melody. For convenience of reference to an untitled work, I called this piece "Canto-Mozart" because of the participants' use of Cantonese lyrics set to a theme by Mozart (Figure 2 and 3). Although P2 participated in the composition of the piece, he was not able to perform it or respond to the follow-up questions because of class. P4 composed a solo piano piece based on parallel intervals, that I called "Parallel Motion" (Figure 4 and 5). P5 also composed a solo piano piece that combined Pachelbel's Canon with what he considers to be elements from Chinese music; I named this piece "Pentatonic Pachelbel" (Figure 6 and 7). The themes that emerged from my participants' responses were organized sound, meaningful sound, and mixing sounds.

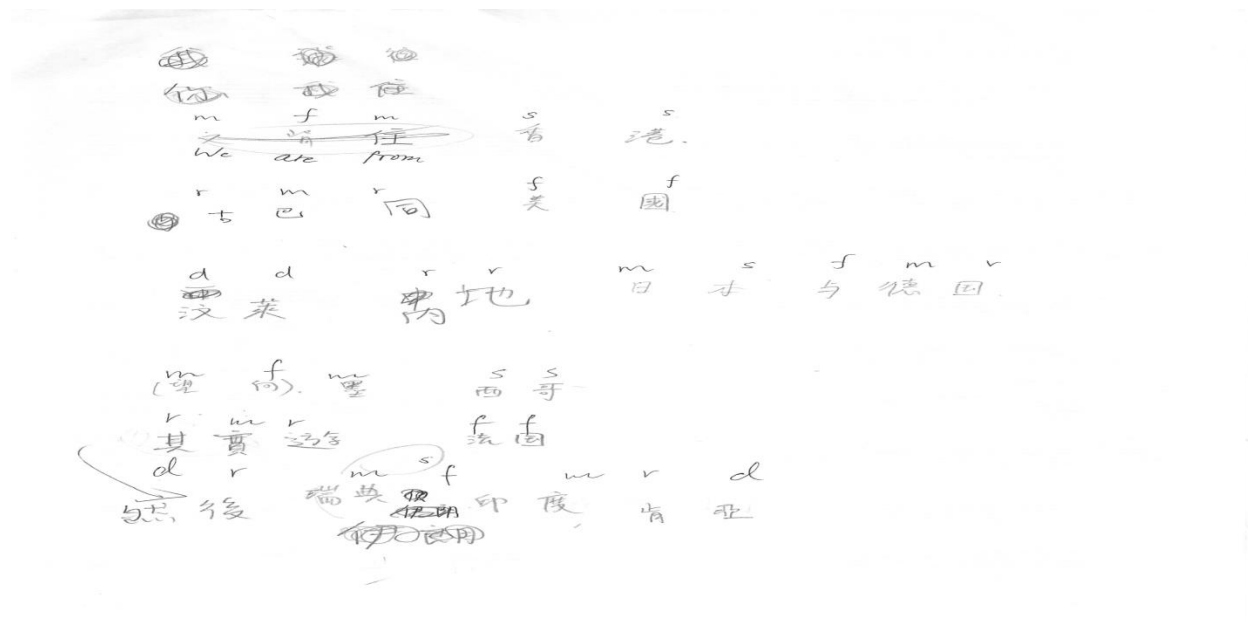


Figure 2: Composition sketch of Canto-Mozart

$\downarrow = 50$

We are from 香—港, 古—巴同美—國 汶—萊, 內—地, 日—本與德—國
望—向墨—西—哥, 其—實遊法—國 然—後瑞—典, 印—度, 肯—亞—

We are from 香港, 古巴同美國
汶萊, 內地, 日本與德國
望向墨西哥, 其實遊法國
然後瑞典, 印度, 肯亞

We are from Hong Kong, Cuba, and America,
Brunei, Mainland China, Japan, and Germany.
Looking towards Mexico, then travelling to France,
Then Sweden, India, and Kenya.

Figure 3: A transcription of Canto-Mozart with lyrics and translation

Similar to my participants' responses in Section 6.1, organized sound is the idea that sound is arranged and constructed to make music. In the compositions, my participants described how they composed their pieces using musical materials. P1 and P3 stated:

P1: We chose the theme from the first movement of Mozart's piano sonata in A+ K.331. Also, since Cantonese is a tonal language, we chose words with the appropriate intonation.

P3: We used Cantonese to compose the lyrics...

Both P1 and P3 mentioned that they used Cantonese to compose lyrics for their song. P1 adds that since Cantonese has tonal inflections, they needed to be mindful when choosing words for the lyrics. This is reflective of practices in writing lyrics for Cantonese pop songs based on idioms from classical Chinese poetry (Chu, 2017; Lu & Huang, 1989). P1 also mentioned that they chose to use the theme from the first movement (*Andante Grazioso*) of Mozart's Piano Sonata in A major, K.331. Both P1 and P3 chose a theme by Mozart, used Cantonese and chose words for the lyrics; they were making choices on the materials to use when constructing their composition. The Mozart theme has a structure that is based on Western art music (Citron, 1993; Weber, 1999) while Cantonese has its own language structure. The combination of these two components resulted in Canto-Mozart.

While P1 and P3 described concrete materials used in their composition (a melody and lyrics), P4 described the motion of intervals that were the basis of her piano piece:

In terms of materials, the whole piece is based on continuous parallel motion... In terms of the whole flow, the dissonance between the intervals becomes stronger as the piece progresses... Notes A and E, followed by G and D... The rhythm of each phrase and each pattern fundamentally is the same. Everything starts from the notes A and E in the opening perfect fifth. After that, I add a note. If you view it as a triad, it is the third of the chord. However it's at the bottom making the chord in an inversion. After that, in the next row, there is a seventh. The bottom-most note and the top most note form a seventh. However the original fifth is still there. After that, there is a triton.

P4's composition is based on the idea of musical intervals moving in parallel motion and an increase of dissonance as the piece progresses. It is different from P1 and P3's composition because it is based on more abstract tonal relations (intervals) and the concept of dissonance. Again, there is an act of organizing sound using the structure of intervals to compose a musical work. Notes moved in parallel motion, while dissonances increased in the unfolding of the piece that moves from a perfect fifth to a triton. Similar to P4, P5 drew upon abstract elements and described his piece as follows:

The first four measures are from Canon in D. However I changed it to G-flat major.... The first time, I play the first eight notes in its original form. The second time, the right hand plays pentatonic glissandi while the left hand still plays the original eight notes...The third time, I separated the left and the right hands where... the most important scale degrees are the second, fourth, and fifth ones, [and] perfect fourths, perfect fifths, and major seconds. Also, there is a lot of parallel motion... You can still hear the progression with the use of the third scale degree. In the last iteration, ...there are different types of arpeggios...

P5 chose musical components from Pachelbel's Canon and Chinese music to structure a piano piece. He used the bassline from Pachelbel's Canon in D+ as the common thread throughout his piece, while different musical gestures (glissandi, arpeggios) and harmonic content are added in each iteration (the third scale degree). Based on my participants' responses, their compositions are musical elements organized in a particular way. Canto-Mozart used originally composed Cantonese lyrics set to a theme by Mozart. Parallel motion used the concept of intervals and dissonance as the basis of the work. Pentatonic Pachelbel combined the bassline of Pachelbel's Canon with musical gestures and harmonic sonorities. Regardless of the composition, the participants organized sounds and composed lyrics in a particular way. Since this is the case, why did they compose their pieces as they did? What was the significance of the

musical materials that they chose to use? Why did P1 and P3 set Cantonese lyrics to Mozart, while P4 draw upon intervals and dissonances? What was important about Pachelbel's Canon and why did it have to be transposed to G-flat major? Most importantly, what do these compositions have to do with intercultural learning and internationalization?

In the compositions, one element that carried meaning was Cantonese because it is a language. The musical elements and structures in Parallel Motion and Pentatonic Pachelbel do not necessarily convey meaning on their own. However, my participants gave meaning to their compositions based on its structural components. In Canto-Mozart, my participants made the following comments:

P1: We used Chinese and we included Hong Kong and mainland China in the lyrics [as Chinese elements]... [For Western elements,] we chose so-called well-known tune [by Mozart].

P3: We used Cantonese to compose the lyrics and chose a lot of different countries to write the lyrics.

P1 used Cantonese, Hong Kong, and China as signifiers of Chinese elements in their composition. The theme by Mozart was a Western element in their piece. P3 echoed the use of Cantonese to compose the lyrics and the inclusion of various countries in the lyrics. The juxtaposition of different countries, Cantonese, and Mozart created identities through relativism and comparison. In Parallel Motion, P4 noted:

[In my composition,] there shouldn't be any [characteristics from Chinese music], because fundamentally, I think about harmony so it's very Western... Everything in my composition is Western... The harmony is very Western. It's based on the major-minor system in Western music and major-minor chords. It's very diatonic... If you let me choose, I would choose very tonal material. Although I like dissonance, dissonance still has a context within a certain key, that's how I used dissonance. My whole composition is based on this concept... The mindset and approach is a very western because of the

intervals. The perfect fifth supposed to be a very harmonious interval, followed by major-minor chords, then the seventh, and the tritone.

P4 claimed that her composition is Western with no Chinese elements in it because diatonic harmony is part of the Western musical system (Figure 4 and 5). She emphasized this point by stating that it is “very” Western because of the diatonic materials that she used for her work, but why does she attempt qualify the degree of Western elements in her work? She explained that the piano piece is based on the use of contextual dissonance and the mindset is Western because of its foundation in harmony, but what why indicate a degree of Western-ness? Perhaps she is self-aware of the missing Chinese elements in her composition and this is reflective of a vanishing Chinese identity in Hong Kong? Even when describing dissonances, the level of dissonance follows Western music theory (Citron, 1993; Grout & Palisca, 1996; Weber, 1999), so the emphasis of “very” highlights a Western perspective in composing music. If this is the case, is Hong Kong losing its Chinese identity and becoming more westernized (Ladegaard & Cheng, 2014; Sweeting, 1990, 1997; Willinsky, 1998)? In contrast to P4, P5 states:

This [pentatonic scale] is a very commonly used scale in Chinese music... The most important scale degrees are the second, fourth, and fifth ones. [Chinese music]... rarely uses the third scale degree so they tend to use the second, fourth, and fifth skill degrees, particularly [intervals of] perfect fourths, perfect fifths, and major seconds. Also, there is a lot of parallel motion... [The] right hand is Chinese with the use of parallel fourths and all the notes played are on the black keys, while the left hand uses Western harmony... where you can still hear the progression with the use of the third scale degree... [In terms of Chinese elements,] there's the strumming of the arpeggios on the piano that sounds like the *zheng*. You start on the highest string and brush down. Also you have the use of the second, fourth, and fifth skill degrees to create the harmony. Some are arpeggiated upwards while others downwards because arpeggios are often found in Chinese music, if you listen to music on the *guzheng* or *pipa*. At the very end I played one large glissando on the piano to create a sense of Chinese music.

P5 also made use of intervals in his piano piece but associated the scale degrees and intervals with the pentatonic scale in Chinese music. Additionally, he separated Chinese and Western musical structures by having the right hand played pentatonic sonorities while the left hand played Western harmonies with the third scale degree. Additionally, he made use of arpeggiated gestures similar to the *guzheng* and *pipa*. The piece concluded with a pentatonic glissando on the black keys of the piano to symbolize Chinese music. Despite conceptualizing music using abstract musical structures, P4's and P5's interpretations and meanings of those structures are quite different. Mindset and perception (as stated by P4 previously and in Section 5.4 about the perception of music) influences identity. Interestingly, P4 could have made her piece "Chinese" if she thought about the parallel intervals in terms of the pentatonic scale but chose to use Western concepts of harmonic consonance and dissonance to compose Parallel Motion. In all three compositions, the participants signified Chinese or Western elements while they were organizing their sound. Based on the construction of the pieces, what can we learn about intercultural learning? The third theme that emerged was mixing sounds, and this represented intercultural learning in my participants' compositions. P1 and P3 stated:

P1: In terms of methods, [we used] *jiu qu xin ci* (舊曲新詞) [to] adopt another country's tune and our own dialect. This method is very common...

P3: For intercultural learning, we used to tune from classical music and Cantonese to create the lyrics. A lot of the time, people do this. If you want to arrange a piece, a lot of the time, people use Western music to arrange a composition. It is common practice.

According to P1, they used a tune from another country and set lyrics to it in their own language based on the idea of *jiu qu xin ci* (舊曲新詞)—or "old song new lyrics." P3 elaborated

on this idea by mentioning that Western music is usually used in music arrangements with Cantonese lyrics. Both participants said that it is common practice, and it is common practice in the composition of Cantonese pop songs (Chu, 2017; Lu & Huang, 1989). On one hand, it is possible to say that the use of Western music is an effect of colonialism on music education (Liu, 2009; Rong, 2004; Sweeting, 1990; Willinsky, 1998). However, the statements of P1 and P3 demonstrated a sense of agency in choosing to adopt music that they came in contact with and make it their own through Chinese elements such as the Cantonese language, Chinese geographical locations, and Chinese poetry idioms in their lyrics. Rather than a type of cultural domination by the British, this hybridity seems more like a localization of non-local material through cross-cultural exchange (Bhabha, 2004; Everett & Lau, 2004). However, P4's response challenges this reading of Canto-Mozart:

P4: [In terms of internationalization and intercultural learning,]... I think the cause of this lack of harmony [represented by intervallic dissonance] is because people cannot accept the unique differences of other people and different mindsets. As a result, society has changed. Even if there's not a direct conflict... I think that even if everyone is moving with this parallel mindset, the so-called "mindset" is a type of ostracization where people separate themselves from things that they are not familiar with and this is the change. Even if we are moving in parallel, it seems like there is no peace.

According to P4, her piano piece is completely Western without any Chinese elements because she conceptualized it using the Western harmonic system (Citron, 1993; Weber, 1999). There are challenges to intercultural learning and internationalization because of a lack of harmony from a lack of acceptance of different mindsets. As a result, people in Hong Kong are isolating and separating themselves from foreignness. Everyone is moving but without interaction or peace.



Figure 4: Participant's compositional notes for Parallel Motion



Figure 5: My transcription of Parallel Motion using staff notation

While Canto-Mozart demonstrated some agency in making something foreign become accepted locally, Parallel Motion illustrates a possible negative effect of intercultural learning. It may be an ideal according to civil societies and global actors such as the United Nations or UNESCO (Wagner, 2004) but if people are not willing to participate, intercultural learning can separate, isolate, and divide people from each other. This is reflective of tensions from unwanted

interactions between British and local Chinese during Hong Kong's colonial rule (Wang & Wong, 1999). As a coping mechanism, people might just ignore each other and live their own lives in parallel. Based on Canto-Mozart and Parallel Motion, intercultural learning can have positive or negative effects based on people's willingness to participate. How does P5 envision intercultural learning in Pentatonic Pachelbel (Figure 6 and 7)? P5 stated the following:

P5: The first four measures are from Canon in D. However I changed it to G-flat major. The reason for this is that in G-flat, I can sweep down using all the black keys which is a pentatonic scale... Usually seven notes are diatonic but the black notes add a pentatonic sound. I mixed up two forms... so it's like a Chinese version of the Canon in D. The two types of harmony make a more complex sound. The composition expresses intercultural learning and hopefully some internationalization. Actually there is internationalization because Canon in D is a piece that everyone in the world should know so this is the foundation of the piece... [In the third iteration of the bassline from Pachelbel's Canon], I separated the left and the right hands... The right hand is Chinese with the use of parallel fourths and all the notes played are on the black keys, while the left hand uses Western harmony... At the very end I played one large glissando on the piano to create a sense of Chinese music. This expresses internationalization, and intercultural learning....

P5 explicitly used the bassline from Pachelbel's Canon, which he identified as a Western element in his piece under the theme of meaningful sound. However, he did not compose the composition in D major, but transposed it into G-flat major. He did this so he can play pentatonic glissandi by sweeping his fingers down the black keys of the piano. P5 considered the pentatonic scale to be a Chinese element in his piece. Using the bassline from Pachelbel's Canon and the pentatonic scale on the black keys of the piano resulted in a transposition from D major to G-flat major.



Figure 6: My participant's compositional sketch of Pentatonic Pachelbel



Figure 7: My transcription of Pentatonic Pachelbel on staff notation

Although the pentatonic scale is a stereotyped sonic signifier of Orientalism (Malibat, 2006, Zon, 2006), is there a significance in this transposition? On one hand, using a pentatonic scale can reproduce representations of the colonial gaze (or ear) (Clark, 2010; Sweeting, 1990, 1997; Willinsky, 1998), but the transposition is a shift. This shift is a dislocation of the original (Western) tonal center of Pachelbel's Canon to accommodate for local Chinese characteristics in the form of a pentatonic scale. By coming in contact with a foreign piece of music, it was adopted to fit the local context in the key of G-flat major. This not only suggests that there is resistance to cultural hegemony, but also that there is a localization of Western elements (Bhabha, 2004; Everett & Lau, 2004; Rahn, 1999). By using a major scale and its pentatonic subset, P5 was not just blending sounds, but also localizing sounds. The combination of diatonic

and pentatonic systems created a more complex sound which could be understood as a “new” Chinese identity (Liu, 2006). In the third iteration of the Pachelbel bassline, the right hand plays Chinese harmonies using parallel fourths while the left hand plays Western harmonies. The piece concludes with a large glissando that signifies Chinese music. Starting with Pachelbel’s Canon, the introduction of the pentatonic scale interacts with Western musical content where interactions blend tonal systems and transform it into local Chinese music in the form of a large glissando (Everett & Lau, 2004; Rahn, 1999). One interesting point that P5 did not mention was that the glissandi starting in m.5 of the piece occur on the fourth beat of the measure. In addition to shifting the tonal center from D major to G-flat major, he also shifted the rhythmic center from strong beats to an off-beat. P5’s composition demonstrates that while Hong Kong has faced challenges from colonial occupation (Law, 1997; Sweeting, 1990; Wang & Wong, 1999), its identity is adaptive and flexible to global political forces by reinterpreting and localizing non-local ideas and practices.

6.7. The Future of Internationalization and Intercultural Learning in Hong Kong

In terms of the future developments, my participants believed that internationalization and intercultural learning will increase globalization and localization. Hong Kong musicians will interact more with musicians from other countries through networks that foster interaction, while ‘new’ musical practices will be incorporated into the local music context. A concern with global interactions is that internationalization will lead to the Westernization of local music. However, this perceived problem will strengthen local music by having musicians identify local practices to define a regional Hong Kong style. For this section, the two themes that emerged

from my participants' interview responses were localization and Westernization. For localization, my participants made the following comments:

P1: I think one of the by-products of globalization is localization... Hong Kong music might sometimes adapt the music from another region and then add their own local element to it. It's like the Hong Kong singer, He Yunshi, [who] likes to use world music and Cantonese lyrics in his songs. So this is localization. I've seen this trend where musicians combine, mix, match to create new music.

P1 claimed that one of the results of a world that is becoming increasingly globalized is a focus on localization, where music techniques from other countries are adapted into local music practices. It is a trend where music mixes various styles and approaches to create new music. Hong Kong singer, He Yunshi, is an example of an artist who combines Cantonese lyrics and world music. Meanwhile, P3 mentioned a change of local musical models through interactions with other countries:

P3: It's changed our musical models... It used to be that in the West, they have their set musical practice [such as] the Vienna School. They would have a particular practice... Chinese music was something unique to us. When we mutually interacted, we would create new music. For later music development, it will probably combine and create a new type of culture through globalization.

In the West, there were different schools of performance such as the Vienna School; there supposed was a similar school of performance that was unique to Chinese music. The blending of Western and Chinese performance practices creates a new culture within a global context. P4 and P5 believed that internationalization and intercultural learning will lead to the creation of new music in Hong Kong:

P4: I think that it is only after we have internationalization and intercultural learning that we can continue to create more new music... After two or three generations the way that composers think about music will be very different and what they compose will also be very different... If we did not do this [internationalization and intercultural learning], our music would still remain the same as before. Even if it does evolve, it would be very slow...

P4 emphasized that internationalization and intercultural learning are necessary because without it, music in Hong Kong would not change or would evolve very slowly. However, is it not possible for Chinese music to develop with limited or without external influences? Although global networks have increased the flow of information around the world, is it necessary to embrace these influences for music to evolve (Liu, 2009; Marginson, 2011a)? Does Chinese music need to evolve into a “new” type of music at all (Liu, 2009)? Even if music in Hong Kong is changing, why does it have to change quickly but not slowly? If we are going to measure the time it takes for the development of Chinese music, how are we measuring change over time? P4’s comment raised some interesting questions. Although this part of the interview asked about the future of internationalization and intercultural learning in Hong Kong, P5 noted that internationalization is shaping Hong Kong now:

P5: It won’t only just influence the future, it’s actually influencing music in Hong Kong right now... A lot of things are actually from the local culture, course they’re slowly disappearing such as the teahouses, and so things have become more flexible and very fusion...

While the other participants focused on the future, P5 claimed that internationalization and intercultural learning are already shaping Hong Kong now. He claimed that this change is evident in the disappearance of traditional teahouses, but what does he mean by things becoming more “flexible” (similar to flexibility and adaptability in his composition) or “fusion” through hybridity (Bhabha, 2004); this would make sense in Hong Kong where its identity is conceived

as a new identity from the interaction between British and Chinese cultures in the creation of new Chinese music (Liu, 2009; Tsai, 1994; Wang & Wong, 1999). However, how does flexibility fit into this conversation about hybridity? Is flexibility a prerequisite for hybridity, and what is it in the context of internationalization and intercultural learning? Flexibility could be “adaptation” where someone has to be able to adapt a new element into the local context, or similar to adaptations of Chinese and musical materials in Canto-Mozart

Although my participants explained that internationalization will lead to more localization in Hong Kong’s music, P4 and P5 expressed concerns about the second theme of Westernization. Hong Kong musicians need to be careful not to lose their own unique, local characteristics in their music while not merely writing Western music or becoming westernized:

P4: Today, if you go to listen to a Chinese orchestra, [the instrumentation] has already been westernized. So-called “Chinese music” is Chinese, but its characteristics have already changed. The exterior is Chinese but its interior is western... In some Chinese ensembles, you will see that they will actually have a full cello section... In terms of composition... you listen to a Chinese music ensemble, there melody is like the melodies in traditional Chinese music but the whole orchestration [or] the accompaniment is very Western...

P4 noted that the structural elements of traditional Chinese music are being changed by the incorporation of elements from Western music. P5 echoed this idea in his comment:

P5: You have to consider how Chinese music was influenced by Westernization or modernization...that include [using] harmony [and] structures such as binary form, ternary form. Before, we absolutely would not have any of these concepts... I think that since there is the trend of internationalization, it looks like that it is gradually becoming more westernized... If we do, there will not be a difference between our music and Western music...I think that Westernization is making me worried about things from our local context. If we lose our own aesthetics and values, then we will start to lose it all.

Additionally, P4 and P5 both emphasize the importance of a unique identity based on qualities and musical styles that are distinctive to Hong Kong:

P4: I think it's important not to lose your own unique qualities or characteristics. If you go to Europe or the United States and simply write how they write, you will simply end up with Canto-pop. It's not your own stuff... Also besides looking outwards...besides learning new things, we also have to explore ourselves. For example as a Hong Kong person, what do we have here that is our own? What things do we have here that we haven't discovered yet?...We have to identify things that we already have, and afterwards, we can put that in our music.

P5: Hong Kong music is not Western music or Chinese music....Cantonese Opera is actually one of Hong Kong's most important treasures, and there's a lot of Cantonese pieces performed within an opera, and they actually reinterpret a lot of new art forms. We lost a lot of traditions from, but we can find more things about our culture...

By being mindful of Hong Kong's local context, musicians can discover practices at home that they never knew about such as Cantonese opera. Generally speaking, my participants believed that the future development of Hong Kong's music through internationalization and intercultural learning will lead to increased globalization, localization, and the need to be cautious about Westernization (Law, 1997; Marginson, 2011a; Smith 2008). They mentioned that they must preserve Chinese identity by preserving Chinese music, as Hong Kong continues to embrace internationalization and intercultural learning. Localization is a means to adapt music techniques from other countries into Hong Kong, and bring about a new cultural identity in a global context (Bhabha, 2004; Smith, 2008; Wang & Wong, 1999). My participants believed that without these external sources, local Chinese music will not develop, or it will grow very slowly. At the same time, Chinese musicians must be mindful not to lose their own

local characteristics through Westernization. Despite the concerns about Westernization, my participants are aware of their own identity as local Hong Kong residents:

P2: We are not Westerners. I think Westerners are probably closer to their own [music] traditions.

P3: For us speaking Cantonese, Chinese music was something unique to us.

P4: ...As a Hong Kong person, what do we have here that is our own?

P5: Since deep down, I am Chinese, we relate to Chinese history a lot more... It [Hong Kong] is still an area that is Chinese so it has a relatively short history...very *zan guai*. This is a word that a lot of people use in Cantonese... Even I don't know how to translate it. But since it is very *zan guai*, it is very lively and playful. It is very difficult to do in other places... because these are things that are usually neatly created in Hong Kong, they are properly part of Hong Kong's culture. Chinese includes this type of spirit and attitude towards life.

P2 directly acknowledged that he and his classmates are not Westerners. P3 defined identity based on Cantonese, and the idea that Chinese music is something unique to them. Although P4 was asking a question, it showed that P4 also identified as a person from Hong Kong. Finally, P5 openly stated that he is Hong Kong Chinese, which is a clearly defined identity and culture with a *zan guai* or "rascally" quality.

7. Discussion

The purpose of this study was to examine how historical remnants of British colonial legacies in Hong Kong manifest themselves in Hong Kong's undergraduate music education, and to use it as a mirror of society (Bereday, 1964) to critically engage with local aspects of colonialism (Rong, 2002; Sweeting, 1990) in internationalization programs. This arts-based case study used "soundscapes of identity" (Liu, 2006; Schafer, 1994; Xian, 2015) as a framework to investigate constructed intercultural sonic spaces (Becher, 1984; Schafer, 1994; Yin, 2003). Data collected through semi-structured interviews and originally created music compositions by undergraduate students about internationalization were analyzed through thematic analysis and related music frameworks described by the study participants to understand how they composed their music.

My participants defined internationalization as a process of learning in a global context that involves access to a flow of information and interactions with people; intercultural learning is a type of mutual interaction between students to learn about different perceptions and values through experiential learning in exchange programs or an international component in coursework. As for music, they defined it as a subjective, psychological experience where a person interprets their perceptions of sonic events based on conceptual systems of musical structure and aesthetics that result in a particular performance practice. The three distinct types of music that my participants mentioned were Western art music, traditional Chinese music, and world music. In the future, Hong Kong musicians must embrace the blending of Western and Chinese music in an increasingly globalized world while being mindful of Westernization and developing local music through Chinese traditions.

Canto-Mozart is a vocal duet based on the theme from the first movement of Mozart's Piano Sonata No. 11 in A major, K. 331. The Cantonese lyrics talk about being from and traveling to different geographical areas in the world. The composition represents internationalization through the number of countries listed in the lyrics, while intercultural learning is the adaptation and combination of Western music with Cantonese lyrics. Chinese identity is represented through the use of Cantonese and mentioning Hong Kong and Mainland China in the lyrics. Western identity is based on the melody by Mozart. Parallel Motion is a solo piano work based on conceptualizations of consonances and dissonances in Western art music without any musical characteristics from Chinese music. The piece is a reflection on Hong Kong society, where people live their own lives in isolation. Interactions creating social tension increase the harmonic dissonance in the piece, from parallel perfect fifths, to an inverted triad, a seventh, and ending with a tritone. The composition highlights the need to accept unique differences of various people and mindsets in addressing social discord in Hong Kong through internationalization and intercultural learning. Pentatonic Pachelbel is another solo piano work that quotes Pachelbel's Canon in D+ with added elements of Chinese music through gestures and harmonies based on the pentatonic scale. It consists of four iterations of the bassline from Pachelbel's Canon with embellishments in the form of glissandi, pentatonic harmonic sonorities, and rolled arpeggios. This piano work combines Western elements of music by quoting Pachelbel's Canon and using sonorities based on the tonal harmonic system with Chinese elements from the pentatonic scale, and imitations of the *guzheng* or *pipa*. Internationalization and intercultural learning are the blending of Western and Chinese music through the quotation of Pachelbel's Canon.

Within the context of internationalization, Research Question #1 asked: what is the intercultural dimension in undergraduate music programs in Hong Kong universities? Based on my participants' interview responses, internationalization somewhat matches with the research literature but their conceptualization seems to combine elements of internationalization with globalization. They identified internationalization as a process of learning in a global context where the access or flow of information creates interactions between people with distinct identities (Chinese, Western, etc.). This definition based on the access or flow of information in a global context is related to globalization where "the global dimension in higher education consists of world or part-world systems of knowledge and information flow, networks, and people movement between institutions and systems" (Marginson, 2011b, p. 12). Meanwhile, my participants defined intercultural learning as a type of mutual interaction between two or more people to learn about different perspectives and values through coursework or experiential education in exchange programs. Rather than defining intercultural learning as a particular activity within internationalization, their definition matches the definition of internationalization 'at-home' and 'abroad,' where students either receive an internationalized education through education programs that either add, infuse, or promote transformation through content and pedagogy outside of their local context, or go abroad to other countries. (Bond, 2003; Kandiko, 2013a; Knight, 2004).

According to my participants, CUHK has a four-year music program that combines academic coursework with performance classes and music ensembles. They study performance, music theory, history, and take electives in general education from humanities and other subject areas. The first two year of their academic study is based on common first year from their

“faculty package” and foundational courses in Western music history, theory, and performance. They can also choose to take electives in Chinese music, ethnomusicology, and world music ensembles. Students choose a specialization in theory, history, performance, or composition in their third year of study that they complete in year four. Education was based on exploitation and racial discrimination, and was used to ‘civilize’ the upper class Chinese for social mobility in the Western world (Altbach, 2007; Rong, 2010; Sweeting, 1990; Sweeting, 1997). Universities were an educational institution where local Chinese absorbed Western ideas in a fully English, non-local education environment that was similar to Europe and the US (Rong, 2010; Sweeting 1990). Students could stay at home and receive a ‘first-class’ education without being denationalized, but would lose pride in their own Chinese culture. (Sweeting, 1990). Despite our knowledge that higher education programs were a means to promote European ideas in Hong Kong, why did my participants accept Western ideas? Part of the reason is that they saw Western foreignness as a means to intercultural learning.

The findings from my study about intercultural learning in the curriculum are consistent with the literature. The formal and extra-curricular activities offered at the university are the framework of the university experience situated within political and economic events at the local, national, and international levels (Dunn, 2011; Dwyer & Reed, 2009; Kandiko, 2013c). However, the implementation of an intercultural curriculum can be problematic because of the dependence on interest from students and faculty members. Although CUHK as a whole offers opportunities for intercultural learning, such as exchange programs, the music department does not have explicit policies in this area. Although policies do not guarantee successful implementation of intercultural learning initiatives, it can show at least a sort of intentionality of pursuing it in the music program and an awareness of issues related to intercultural learning for

faculty members and students. My participants assumed that ethnomusicology courses and ensemble activities provided opportunities for intercultural learning. Also, foreign professors from North America and the mere study of Western art music was supposedly a signification of internationalization. The implementation of this so-called ‘intercultural’ curriculum does facilitate dialogue between students and professors through different perspectives (Dunne, 2011). However, this interpretation of the curriculum is problematic because it does not take into consideration cultural capital and power relations that shaped the music curriculum from Hong Kong’s colonial past (Dunne, 2011; Dwyer & Reed, 2009). Similar to Trahar and Hyland’s (2011) findings in Australia, the program at CUHK simply places local Chinese Hong Kong students in a music program developed in North America where music outside of the Western canon are offered as a few elective courses; this supports the claim that there has been minimal theoretical and practical development in intercultural learning that focuses on the connections between internationalization, language, and culture (Crichton & Scarlino, 2007). Additionally, the curriculum alone shows that Chinese identity is marginalized because of the over-emphasis on Western art music (Citron, 1993; Liu, 2009; Weber, 1999); the erasure of Chinese music (in Section 5.5) further supports the idea that social hierarchies from British colonial discourse is still being reproduced in CUHK’s undergraduate music program (Clarke, 2010; Sweeting, 1990; Ladegaard & Cheng, 2014; Willinsky, 1998). This is consistent with the idea that internationalization and globalization of higher education played a large role during British imperial conquests, where ideas already flowed through global networks in education before 21st century (Clark, 2010; Rong, 2010; Sweeting, 1997; Willinsky, 1998). However, cultural difference was used to create hierarchies between countries and people that allowed the educated elite to possess the world through knowledge of binaries between civilized and primitive, the

West and the East, and first and third worlds. (Willinsky, 1998). Difference created distance between people and disadvantaged people by positioning other non-Europeans as “uncivilized” who needed to be educated and converted to the level civility through the European gaze. Imperialism’s educational project was to find “the other” to be studied, educated, governed, and converted.

The findings about CUHK’s music program also demonstrated that they are facing similar challenges in promoting intercultural learning through non-European art music as European and North American universities. Ethnomusicology courses can be a source of multicultural music and intercultural education but universities and conservatories over-emphasize Western art music while ignoring music from different parts of the world, as well as folk and popular music (Klocko, 1989). Additionally, the intercultural aspect of undergraduate music classes seems to be the study of music from cultures outside of the Western traditions for cultural awareness through a Western mindset left from Hong Kong’s colonial past ; this was discussed in Section 6.1, 6.3, and 6.4 (Joseph, 2012; Klocko, 1989; Sakata, 1983; Sweeting, 1990; Willinsky, 1998). This Eurocentric approach not only ignores the fact that the study of Chinese music is marginalized in Hong Kong, but also music in a global context in the undergraduate music curriculum. Based on my participants’ interviews, one area of divergence from the research literature is the use of intercultural learning for the development of human capital in a global economy. Lasonen (2010) claimed that multiculturalism as an inherent part of music through its content, community, and basic emotional experiences in group collaboration. Although this matches my participants’ beliefs that the development of music in Hong Kong is dependent on interactions with musicians from different areas of the world, this is not necessarily related to economic development. Based on findings from Section 6.3, my participants believed

that intercultural learning enhanced academic aspects of the undergraduate program by having students gain a deeper understanding of music in a global context through coursework and performance opportunities.

My participants' misunderstanding of internationalization and Hong Kong's current political situation is similar to findings in the research literature. Similar to many postcolonial states, Hong Kong kept its capitalist mode of economic production so neocolonialism prevented decolonization because of dependency on an international political system that originated in Western Europe, and major influences from the UK and the US. As a result, former colonies either had to voluntarily accept these rules or were forced to accept international laws and rules of behaviour (Bray, 1997; Law 2002). Undergraduate music education at CUHK does not help students understand why differences of race, culture, and nation are so deeply entrenched in institutional structures; students are not only unaware of institutionalized discrimination (Willinsky, 1998), they also attribute the blending of Chinese and Western music to internationalization instead of culturally discriminatory colonialism. What the previously stated idea means is that students learn about music from a curriculum based on the Western musical canon, but the program itself does not teach students to critically question the foundations that form the structure of the curriculum (Citron, 1993; Willinsky, 1998); internationalization appears to be a neutral activity that is separated from its colonial history and current initiatives for world peace (Bhabha, 2004; Altbach & de Wit, 2015). As a result, Today, the Hong Kong government still promotes a "world city" using the ambiguous metaphor of "East meets West" to hide its colonial identity at the national level for development in the global economy, and to ignore the violence and cultural destruction of the colonial past (Ku, 2002; Willinsky, 1998). After 1997,

the Hong Kong government continues to use the same metaphor the same metaphor is associated with “new” Chinese identity as a melting pot of both cultures (Wang and Wong, 1999).

For Research Questions #2, I asked what does a Chinese identity in an intercultural context sound like in music? My participants defined music as organized sound and subjective perception. They then defined Western music and Chinese music through styles, genres, musical structures, and aesthetic value judgements. Using created definitions of Western and Chinese music, my participants composed musical pieces inspired by intercultural learning: Canto-Mozart; Parallel Motion; and Pentatonic Pachelbel. Based on their compositions, intercultural learning can sound like localization or alienation. Although using stereotypical musical materials, Canto-Mozart and Pentatonic Pachelbel seem to demonstrate that Western influences can be adapted to the local context and incorporated into Hong Kong society (Bhabha, 2004; Smith, 2008). In one sense, the region’s identity is flexible, adaptive, and resilient to global forces and appears to benefit from intercultural learning. However, unwanted interactions can alienate and isolate people from each other (Ladegaard & Cheng, 2014). Simply stated, the music compositions reveal that individual learners interpret internationalization, intercultural learning, music programs differently based on their musical understanding and goals within the program. Compared to CUHK’s undergraduate music curriculum that reproduces colonial hierarchies of identities (Clark, 2010; Ladegaard & Cheng, 2014; Sweeting, 1990, 1997; Willinsky, 1998), Canto-Mozart and Pentatonic Pachelbel demonstrated that there is not only resistance to past colonial forces but an adaptation of foreign elements from the flow of information from global networks into the local context of Hong Kong (Marginson, 2011a; Smith, 2008). However, Parallel Motion showed that intercultural learning can also alienate and

isolate people, thereby possibly creating social hierarchies and antagonism based on identity (Ladegaard & Cheng, 2014).

For Research Question #3, I asked: how does intercultural learning in undergraduate music education interact with possible historical remnants of colonialism in Hong Kong? Based on my findings, how do my participants understand Hong Kong's colonial past and current matters in identity politics since 1997? Does Hong Kong have a unique identity or is it merely a variation of a Chinese identity? There continues to be a divide between being Hong Kong Chinese and Mainland Chinese because of the continued resistance for Hong Kong to be reintegrated into China (Law, 1997; Wong, 1999). My participants make the distinction between Mainland, Hong Kong, and Taiwan in their compositions and discussions about identity. My participants explicitly state that they are not Westerners, but their compositions drew heavily or exclusively from Western art music. On one hand, it is easy to say that my participants were westernized because of the basis of CUHK's music program on the Western musical canon, discussed in Chapter 2. On the other hand, my participants also expressed the idea that Hong Kong identity is unique (Smith, 2008; Wong, 1999). This would be consistent with the political rhetoric of Hong Kong as a place where East meets West that started in colonial times and continues shape the identity of the region (Wang & Wong, 1999). While, the discourse of East meets West does not necessarily account for the diversity of ethnic and cultural backgrounds living in Hong Kong where it is also considered to be an international city, Hong Kong's identity (Wang & Wong, 1999) acts as a means to resist the British colonial past and current political pressures from Mainland China by attempting to demonstrate that they are neither British nor Mainland Chinese (Wong, 1999).

My participants still created distinctive identities between Hong Kong, Taiwan, Mainland China, and the West by acknowledging that they are not Westerners but are Hong Kong students. However, even with ethnomusicology courses and an added emphasis on Chinese music, the music program at CUHK is still based on Western art music with a majority of required courses and electives in this area of study (Citron, 1993; Weber, 1999). In an attempt to separate itself through a unique identity, Hong Kong is maintaining differences between itself and the Western world (Bhabha, 2004; Smith 2008). Conceptually, they draw upon techniques or social conditions that may be unique to Hong Kong music (the adaptation and blending of Mozart with Cantonese lyrics, representations of social discord in the local community, or blending Pachelbel's Canon with pentatonic sonorities) but that not only maintain a unique local space, but in some cases, also dislocate the Western center of music (as discussed Section 6.6).

Based on interview responses and compositions by my participants, CUHK's music program emphasizes Western art music over Chinese music or ethnomusicology (Joseph, 2012; Klocko, 1989; Sakata, 1983; Liu, 2009). However, students in the program are engaging in intercultural learning through internationalization-at-home and abroad in course work and exchange programs, despite the fact that there is minimal emphasis on internationalization in the music program (Dunne, 2011; Dwyer & Reed, 2009; Kandiko, 2013a; Knight, 2004). In terms of identity, my participants made the distinction between countries and regions in China. (Ladegaard & Cheng, 2014). In Section 6.4, my participants defined music using concepts from the Western musical canon and John Cage (Citron, 1993; Weber, 1999). Chinese music was more difficult to define because only P5 completed a course on Chinese music. My participants' compositions and responses in Section 5.6 demonstrated that a Hong Kong identity is being maintained through localization as a response to globalization through music composition;

internationalization and intercultural learning is stimulating local growth and development through Hong Kong being adaptive and flexible (Bhabha, 2004; Law, 1997; Marginson, 2011a; Smith, 2008; Wong, 1999). However, the interactions between current internationalization initiatives and Hong Kong's colonial history create a certain paradox through the lens of Chinese identity in the political and economic climate since its return to China in 1997.

There continues to be a divide between being a Hong Kong resident and (Mainland) Chinese because of the continued resistance for Hong Kong to be reintegrated into China. My participants make the distinction between Mainland, Hong Kong, and Taiwan in their compositions and discussions about identity. However, traditional Chinese music is still music that originated in China from Neolithic times until the end of the Qing dynasty. This selective identification of 'Chinese-ness' where local residents are 'Chinese-but-not-Chinese' occurs simultaneously with a sentiment that they are 'Western-but-not-Western'. My participants explicitly stated that they are not Westerners but ironically, their compositions draw heavily or exclusively from Western art music. On one hand, it would be easy to make sense of these contradictions by using the concept of a cultural third space (Bhaba, 2004), leading to a 'Hong Kong' identity. Again, this would be consistent with the political rhetoric describing the identity of Hong Kong as a place where "East meets West" (Wang & Wong, 1999). However, I find this idea of hybridity (Bhaba, 2004) problematic for two reasons. First of all, it assumes that there are certain characteristics that constitute Chinese-ness and Western-ness that can be combined to create a hybrid identity. Although it is possible to combine certain elements, such as Pachelbel's Canon in D+ and pentatonic musical gestures that imitate the *guzheng*, I find that this approach is erroneous by assuming that Pachelbel's Canon is representative of a Western identity, while they *guzheng* is representative of a Chinese identity. In other words, I find it problematic that identity

is conceptualized as having certain fixed traits, which is the same conceptual error that colonizers had about non-European cultures (Willinsky, 1998; Young, 1995). Secondly, the discourse of “East meets West” does not necessarily account for the diversity of ethnic and cultural backgrounds living in Hong Kong where it is also considered to be an “international city.” However, this omission is telling of how local residents understand what it means to be a Hong Kong resident. Being local means being a local Chinese but is it possible for someone of a non-Chinese background to identify as a local Hong Kong resident? The approach of taking identity as a hybridization of fixed trait is problematic because it reproduces conceptual errors arising from colonial understandings of culture and identity (Willinsky, 1998; Young, 1995). Instead of using identity as fixed traits, what would be the reasoning behind conceptualizing identity as a set of social relations?

One purpose of constructing a Hong Kong identity to be problematic, does act as a means to resist the British colonial past and current political pressures from Mainland China by demonstrating that they are neither British nor Mainland Chinese. However, it also reproduces the British colonial identity through university rankings, global competitiveness, and an undergraduate music program based on a Western curriculum. Undergraduate music students today, still create distinctive identities between Hong Kong, Taiwan, Mainland China, and the West by acknowledging that they are not Westerners but are Hong Kong students. However, even with ethnomusicology courses and an added emphasis on Chinese music, the music program at CUHK is still based on Western art music with a majority of required courses and electives in this area of study. In an attempt to separate itself through a unique identity, Hong Kong is maintaining differences between itself, the Western world, and Mainland China (Ladegaard & Cheng, 2014). Although the participants were creative in mixing musical

elements together in their compositions (Section 6.6), I still question whether or not they are a new hybrid form of music. Globalization has led to the spread of cultural creativity and imagination (Gandhi, 1998; Lo, 2002), and my participants conceptually drew upon techniques and reflections on the social conditions unique to Hong Kong (the adaptation and blending of Mozart with Cantonese lyrics, representations of social discord in the local community, or blending Pachelbel's Canon with pentatonic sonorities). In Canto-Mozart, if the lyrics were removed, the theme from Mozart's Piano Sonata in A major, K. 331 would remain. However, my participants did explain that Cantonese as a language was a sign of local culture in Hong Kong, particularly after its return to China in 1997 (Bray, 2004; Sun, 2002). In Parallel Motion, my participant stated that there are no elements from Chinese music in her composition because she based the harmonic content on principles from Western art music. Pentatonic Pachelbel may be the closest to blending anything related to traditional Chinese music but the pentatonic scale is more of a stereotypical colonial sonic signifier of orientalism (Mabilat, 2006; Zon, 2006).

Additionally, the overall aural experience and result of the composition without any explanation is more reminiscent of impressionism. Is the adaptation and blending of Western art music with Chinese music a surface detail? Does undergraduate music education in Hong Kong reproduce the hierarchies of Western and Chinese identities? After all, my participants do speak of concerns about Westernization and losing a Chinese identity, but they also talked about hybridization and localization (Section 6.6 and 6.7). Additionally, my participants do not identify as Westerners but only some of them appreciate Chinese music. What does this say about the construction of identity in Hong Kong? Based on my participants' interview responses, there are four point to consider: 1.) can my participants identify as non-Western while not necessarily appreciating Chinese music?; 2.) what role do other cultures play in Hong Kong's

hybrid identity 3.) do Westernization, hybridity, and localization operate together?; and 4.) how do undergraduate music programs and their curricula contribute to internationalization?

For the first point, can my participants identify as Chinese but not appreciate Chinese music? As mentioned in Table 1, only P5 completed a course in Chinese music and was able to speak with more confidence about it. In Section 6.5, P2 found Chinese music boring and uncomfortable to listen to; all the other participants described Chinese music based on their own impressions outside of a postsecondary context. However, in Section 6.7, all my participants identified as non-Western. One approach to explain this is to understand that the undergraduate music curriculum determines what students learn but it does not necessarily encompass everything in their lives. As mentioned in the previous paragraph, the curriculum is often determined by institutions and organizations shaped by global forces (Altbach & de Wit, 20015; Apple, 2000; Kandiko, 2013b; Stromquist, 2007; Wagner, 2004). Additionally, the undergraduate music curriculum is still heavily informed by the Western musical Canon (Citron, 1993) based on interview responses from Sections 6.1-6.5. Since the study of Chinese music is limited, my participants might not necessarily appreciate Chinese music because they do not understand it. This can be partly attributed to the curriculum that was developed under colonial influences where non-Western music was excluded from the musical Canon (Citron,1993; Malibat, 2006; Zon, 2006). As a result, the curriculum reproduces a colonial mindset where local students forget part of their cultural traditions because they were not taught in the music program (Sweeting, 1990, 1997). However, not all aspects of the student's lives exist in the university. They still identify as non-Western and local Hong Kong residents because of other facets of their regular lives (as expressed by P4 in Section 6.4), which can include the Cantonese language (explained by P1 and P3 in Section 6.6). Despite the encouragement to use the colonial tongue

of English in postsecondary education (Alexander, 1999; Altbach, 2007; Heug, 2009; van Wyk & Yeld, 2013), Hong Kong residents still continue to embrace Cantonese as part of their identity (Wong, 2009); this is evident not only in the Canto-Mozart composition, but also by the very fact that all my participants chose to conduct the interviews in Cantonese. As a result, my participants can have mixed opinions and judgments about Chinese music, but they can still identify as local Hong Kong residents through their lives outside of the university which includes the daily use of Cantonese.

The second point considers what role do other cultures play in Hong Kong's hybrid identity. Within Hong Kong's political discourse, the colonial government envisioned this region as an international area where East meets West (Ku, 2002; Wang & Wong, 1999). The idea of East meets West is evident in my participants' discussion about their music program, music, and their compositions (Section 6.1-6.5) because of the curriculum's emphasis on Western art music and their compositions (Section 6.6). Although my participants did mention ethnomusicology, world music, Voodoo music, and the Javanese Gamelan, there was relatively limited discussion and use of musical techniques in their responses and compositions. Similar to the first point discussed in the previous paragraph, this could also be an erasure of culture through curriculum (Sweeting, 1990; Willinsky, 1998) but a variety of courses are offered in these areas. At the moment, it appears that other world cultures do not play a large role in Hong Kong's hybrid identity (Wong, 2009). However, do other cultures have to be part of this identity, and who decides? As mentioned in the first point about Westernization and localization, the creation of Hong Kong's identity was a result of institutions and organizations acting on political and economic agendas (Altbach & de Wit, 20015; Apple, 2000; Kandiko, 2013b; Stromquist, 2007; Wagner, 2004). The emphasis on Western culture in undergraduate music programs can be

attributed to its colonial rule (Sweeting, 1990) and reflective of findings that there is a general lack of interest in ethnomusicology (Joseph, 2012; Klocko, 1989; Sakata, 1983). If this is the case, this leads to another question: what is the role of postsecondary education and curriculum in internationalization? The third and fourth points listed above address this question.

The undergraduate music program at CUHK still reproduces a Westernized curriculum where a European perspective in understanding music is taught because it draws heavily on the Western musical Canon while Chinese music is a half credit addition (see Section 6.1, 6.4, and 6.5). The increased flow of knowledge about Western art music along global networks since Hong Kong's colonial rule is being reproduced through postsecondary education (see Section 6.2). However, intercultural learning within the program creates a space to challenge these ideas, particularly when students interact with each other and professors (see Section 6.3). However, professors and students must first be interested in intercultural learning; also, the undergraduate program needs resources, pedagogical approaches, and structures to support it. Otherwise, students will either learn a colonial mindset through observing from a distance (the case of Voodoo music in Section 6.3) or they will only interact with students outside the classroom (Section 6.3). Meanwhile, the participant responses from Section 6.6 to Research Question #2 demonstrated that there is agency in creating a Chinese identity in music, and that Chinese identity is flexible and adaptive to external political and economic forces. Although having a flexible and adaptive identity can be beneficial, why does the local community of Hong Kong have to be flexible and adaptive to these large-scale forces from national and global institutions or organizations (Altbach & de Wit, 20015; Wagner, 2004)? In other words, where is the voice of local actors such as faculty and students when implementing institutional policies such as internationalization? This is important to ask because internationalization is often at the

institutional level for purposes of global politics, regardless if it is for colonial expansion or world peace. For example, One of the purposes of having a global curriculum and international education was to establish world peace and international solidarity (Altbach & de Wit, 2015; Calleja, 1995a; 2010; Chitoran & Symonides, 1995; UNESCO, 1992). However, it is also used to develop skills for employment in a competitive global economy (Altbach, 2007; Apple, 2000; Kandiko, 2013b; Stromquist, 2007). As a result, Westernization, hybridization, and localization occurring simultaneously because of agendas by different actors in the global, national, and local levels. Westernization is being promoted through top-down institutional policies such as undergraduate curriculum and global agendas from civil society organization, or businesses (Altbach & de Wit, 2015; Apple, 2000; Kandiko, 2013b; Stromquist, 2007; Wagner, 2004). Ideas and practices become localized by people accepting and adapting them to their local culture which can be a means to growth and development (as expressed by participants in Section 6.7 for Research Question #3). However, the local level in society and a university program is complex. The acceptance to localize and hybridize new ideas is not always guaranteed though because, as P4 mentioned in Section 6.6, intercultural learning can create isolation and alienation if people do not want it. Combined with past practices of exploitation and cultural destruction through colonial expansion (Sweeting, 1990; Willinsky, 1998), the curriculum - primarily created by economic, political, and economic institutions and organizations (Altbach & de Wit, 2015; Calleja, 1995a; 2010; Chitoran & Symonides, 1995; Kandiko, 2013b; UNESCO, 1992) – acts as guidelines but they are interpreted and enacted by faculty and students based on their interest. Today, internationalization can be more than about colonial expansion, such as intercultural learning for learning's sake (see Section 6.3); however, there is the possibility of reproducing a colonial mindset because of agendas from different

actors (Altbach & de Wit, 2015; Apple, 2000; Kandiko, 2013b; Law, 1997; Stromquist, 2007; Wagner, 2004). With the multiple layers of complexity in internationalization and identity in undergraduate music education, what are some considerations for future research? The final chapter discusses this topic through the concept of a soundscape (Schafer, 1994).

8. Soundscapes of Music in Hong Kong: Future Considerations and Conclusion

This research project examined how internationalization interacted with Hong Kong's colonial history in an undergraduate music program through identity in music. It used higher education as a mirror of society in Hong Kong to understand the effects of colonialism and the internationalization globalized world (Bereday, 1964). By exploring how undergraduate music students understood and navigated current social conditions in Hong Kong that were shaped by its colonial past and intellectual traditions, I researched what is the intercultural dimension in internationalized Hong Kong universities, what does intercultural learning sound like in music, and how intercultural learning challenged, reproduced, or transcended Hong Kong's colonial history through interviews and composition activities with undergraduate music students. Originally, internationalization initiatives were stimulated because of global politics and the quest for peace during the 20th century (Altbach & de Wit, 2015). Groups and organizations such as the League of Nations and the United Nations promoted peace and challenged nationalistic ideologies through academic programs through language courses, international studies, general education, and exchange programs but attempts were fragmented. Currently, internationalization is situated within neoliberalism where universities are producers in a competitive global knowledge economy that focus on developing human capital and markets (Becher, 1984; Bok, 2003; Boyles, 2007; Naidoo, 2003; Gafikin & Perry, 2009; Gumport, 2000; Jiang, 2008; Kandiko, 2013b; Rhoades & Slaughter, 1997; Torres & Rhoades, 2006).

During British colonial conquests, internationalization and globalization of higher education already played a large role in global politics before the 21st century (Clark, 2010; Rong, 2010; Sweeting, 1997; Willinsky, 1998). Education was a way to divide people and nations through hierarchical differences of being civilized or primitive. Viewing cultural

“others” through a European gaze, public institutions tried to civilize primitive peoples while also studying them to be governed and converted. As a result, higher education in former colonies exploited local communities through their own economic, political, and social systems by providing cheap resources, imposing policies based that privileged European colonizers, and marginalized local languages and cultures (Clark, 2010; Rong, 2010; Sweeting, 1990; Sweeting, 1997; Willinsky, 1998). The act of decolonization requires undoing the effects of classifying and ordering the superiority of race through Eurocentric scientism (Bray, 1997; Law, 2002; Sweeting, 1990; Willinsky, 1998). The return to China seems to reinforce colonialism by attempting to create a smooth transition using the same economic discourse as the British (Ku, 2002; Wang and Wong, 1999). Issues of identity, governance, and official languages arise from concerns about de-/re-/neo-colonialism that impacts Hong Kong's system of post-secondary education (Law, 1997; Mok, 2007).

In my arts-based case study using an identity framework (Gerring, 2007; Liu, 2009; Yin, 2003), my participants described internationalization as a process of learning through global knowledge circulation and interactions with people from around the world. Intercultural learning is a type of mutual interaction between students where exchange programs and a globalized curriculum allowed students to learn about different perspectives and values. Within music, my participants considered it important to embrace combining Western and Chinese music while preserving local Chinese traditions in the performing arts. The three compositional works—Canto-Mozart, Parallel Motion, and Pentatonic Pachelbel—revealed that localization and maintaining a local identity in Hong Kong are important as the world continues to become more globally connected (Bhabha, 2004; Marginson, 2011a; Smith, 2008). Despite the relationship between internationalization and British colonialism and concerns about Westernization

(Bhabha, 2004; Clark, 2010; Law, 1997; Rong, 2010; Sweeting, 1990; Sweeting, 1997; Willinsky, 1998), Hong Kong is further developing a local identity that is flexible and adaptive to changing times.

As mentioned in Chapter 3, the spread of music across the world throughout history is not a new phenomenon (Wetzel, 2012; White, 2012). However, these musical engagements uncover larger forces of global politics and economics. With this in mind, how can the concept of soundscapes (introduced in Section 5.2) lead us to think about the future of undergraduate music education, internationalization, and intercultural learning? How can it combine aspects of colonial history (Sweeting, 1990), social hierarchies created by identities (Grimshaw, 2007; Ladegaard and Cheng, 2014; Ryan and Louie, 2007), and music practices from Chinese and European traditions (Liu, 2009; Jiang, 2003; Mou, 1963; Xian, 2015) to further understand Chinese identity through music that is created and performed in Hong Kong undergraduate music programs?

In Ancient Greece, there were two basic ideas of what music ought to be, based on mythology (Schafer, 1994). Pindar's 12th Pythian Ode described the playing of the aulos (the reed oboe) invented by Athena from the mourning of Medusa's sisters after she was slayed. Athena was touched by their cries and created a *nomos* in their honour. Alternatively, a Homeric hymn to Hermes mentioned that the lyre was created by Hermes when he discovered that a turtle shell can be used as a body of resonance to produce sound. Drawing from these early sources the lyre is the instrument of serene contemplation played by Apollo who embodies the harmony of the universe with exact, mathematical, and transcendental views of Utopia and Harmony of the Spheres. It is an external, God-sent sound that reminds us of the harmony of the universe. It is the basis of Pythagoras' relationship between music, arithmetic, geometry, and astronomy,

and of Schoenberg's 12-tone compositional approach, based on number theories and harmonization of the world through acoustic design (Schafer, 1994). Meanwhile, the aulos was an instrument of exaltation, tragedy, and drama related to Dionysus. Music is an internal sound that emanates from a person. Music employs tempo changes, varying dynamics, and tonal shading for the irrational and subjective personified in the *bel canto* singing of the operatic stage and the oboe of Bach's Passions. The Dionysian view is the expression of the romantic artist in the 19th century, leading to expressionism in the 20th century; this is also the basis of musical training today (Schafer, 1994).

Prior to the Industrial Revolution, most sounds of the world originated from sources in the natural environment such as the ocean, birds, insects, and rain. As England entered the Industrial Revolution between 1760-1840, technology changed the soundscape to include machines such as typewriters, iron wheels, steam engines, sewing machines, and gas engines (Franklin, 1999; Schafer, 1994). As the sounds development swept across European countries, no resistance challenged the noise of industrial power. The constant humming of machines was stopped only to impress visitors or for cleaning. Otherwise, silence was expected of people while machines provided a constant drone in the world (Schafer, 1994). Through imperialism, the extension of an empire to parts of the world was planned by Europe to dominate other people's value systems (Clark, 2010; Sweeting, 1990). Subjugation by technological noise was an integral part of this plan over land (trains and tanks), sea (battleships), air (planes, rockets, radio), and outer space (Schafer, 1969). When sound is able to create a noticeable acoustic profile in an environment, it is considered "Imperial." For example, a person with a shovel is not acoustically imperialistic but a person with a jackhammer is, because they can interrupt and dominate a space with acoustic activities in a given space (Schafer, 1994, p. 78). The increased

intensity of sounds from factories, airports, and more broadly, Western-inspired machines are the most noticeable characteristics of the modern industrialized soundscape.

Of all the technological inventions from the West, the telephone was one that changed behaviour and perceptions of the world (Franklin, 1999; Schafer, 1969; Schafer, 1994). It not only extended listening from the immediate environment across space, it also was a machine that interrupted space with sound when someone called. Similarly, the invention of the tape recorder after World War II further enabled the cutting and capturing of sounds, thereby allowing the insertion of sound objects into any new context, while the radio extended the reach of sonic space. Continued technological advances made it possible to create the portability of any acoustic space in any environment (Schafer, 1994). With the ability to transmit, capture, and store sound, Western culture began to enter “an era of schizophonia” where a split between an original and transmitted or artificially reproduced sound is possible (Schafer, 1994, p. 90-91):

I coined the term schizophonia in *The New Soundscape* intending it to be a nervous word. Related to schizophrenia, I wanted it to convey the same sense of aberration and drama...[where technology]... creates a synthetic soundscape in which natural sounds are becoming increasingly unnatural while machine-made substitutes are providing the operative signals directing modern life.

This dislocation of time and space in Western music was not a new phenomenon but a result of a desire that was imagined centuries ago, and existed even in music (Schafer, 1994; Wetzel, 2012; White, 2012). For example, the introduction of dynamics, echo effects, the division between soloist and ensemble, and referential motifs (to objects such as hunting horns, anvils, or bells) attempted to create virtual spaces that differed and amplified sounds from natural sources (Schafer, 1994). The expansion of post-industrial sounds was part of imperialism in Western nations. In contemporary times, the world is being “tuned” to global standards that

have been set by the West (Schafer, 1994). Using an analogy, the orchestra can be understood as an idealization of industrialists of the 19th century (Franklin, 1999; Schafer, 1994). The increase of instruments corresponded to the increased division of labour among musicians, the conductor was the superintendent and production manager in charge of creating the music, and the composer was the inventor new music. Driven by the marketplace and factory, the orchestra became a metaphor for the ideal world of industrialization, connected through a unified tempo, harmony, melody, and polyphony. With the previous discussion about soundscapes, what are some future considerations from my research project? Is the soundscape in Hong Kong and in other parts of the world “schizophonic” (Schafer, 1994, p.90-91)? “Is the soundscape of the world an indeterminate composition over which we have no control, or are *we* its composers and performers, responsible for giving it form and beauty?” (Schafer, 1994, p. 5). Simply stated, what new understandings did this project reveal about the use of soundscapes in researching internationalization and intercultural learning in Hong Kong’s undergraduate music programs through the lens of identity?

First of all, this study contributes to research by expanding the epistemological scope through the use of music and arts-based research methods in the areas of postsecondary education and internationalization (Cahnmann-Taylor, 2008; Cole & Knowles, 2008). There is an extensive body of literature in postsecondary education and internationalization but this study is unique because of my participants’ compositions in the data. In terms of theory, the idea of a soundscape synthesizes the ideas of globalization, internationalization, and postsecondary education through identity; it provides a macro-level perspective to understand global forces through organized an unorganized sound. This is particularly evident in Schafer’s (1994) notion of a soundscape, where geographical locations like Hong Kong can be perceived by researchers

and scholars through sonic events. A soundscape can be a means to examine large-scale historical forces such as colonialism, modernization, and industrialization through localized experiences of undergraduate music programs that act as a mirror of society (Bereday, 1964). At the beginning of this project, I started thinking that indeed, globalization and internationalization were parts of an “indeterminate composition” where intercultural learning simply followed the trends of these processes and initiatives (Schafer, 1994, p.5). However, this study demonstrated that intercultural learning in undergraduate music programs is complex and that it is not as “indeterminate” as Schafer (1994, p.5) says, because it is something that people are agents in pursuing or not. Just like my participants’ compositions in Section 5.6, intercultural learning and identity are things that people create and associate with certain meanings. However, the multiplicity of goals by different stakeholders is “schizophonic” (Schafer, 1994, p. 90-91); there are harmonic convergences and clashing dissonances between global organizations, educational institutions, faculty members, and students arising from economic, political, and historical forces (Altbach & de Wit, 2015; Apple, 2000; Kandiko, 2013b; Stromquist, 2007; Wagner, 2004). Given the completion of this study, what future endeavours are there to pursue? How do we move forward, given past and present forces that have shaped Hong Kong’s undergraduate music education and identity through politics, economics, and culture? For me, it is the study of education and the world through music and the arts that is important because of its unique perspective (Cahnmann-Taylor, 2008; Cole & Knowles, 2008). In the future, how can soundscapes be used to research different disciplines in undergraduate education? How can soundscapes be further generalized for use in educational research? What can we learn about music education by using music in research? How can soundscapes further contribute to our understanding of culture? These are some questions for further consideration.

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Appendix A: Interview Guide

Questions in this interview guide were developed based on the theoretical framework of “soundscapes of identity in new Chinese music” (Ladegaard and Cheng, 2014; Liu, 2009; Schafer, 1994). Each project session will last no more than four hours in length, at a location that is suitable for an interview session and is mutually convenient for the researcher and participants. In addition to the questions listed below, clarification questions may be asked by the researcher to understand details of participants’ experiences.

[]=Follow-up question

1. Internationalization and Interculturalism in Undergraduate Music Programs

- a.) What courses are you taking in your program?
- b.) What is internationalization in your program?
- c.) What is intercultural learning?
[Have you experienced intercultural learning in your classes or in extra-curricular activities? If yes, please provide an example]
- d.) What characteristics make a piece of music Western or European?
[Can you provide an example of a piece of European music?]
- e.) What characteristics make a piece of music Chinese?
[Can you provide an example of a piece of Chinese music?]
- f.) What is music?
- g.) Is there anything else that we missed during this interview that you find important and that you would like to add?

2. Music Composition Introduction

Prompt:

You will be given time to compose a piece of music that represents interculturalism and internationalization of music in Hong Kong. You may use whatever instruments, materials, techniques, and approaches you want to create your work. A score of the work should be completed, and you will perform and record it. If you have any questions, feel free to ask.

3. Composition Recording and Post-Recording Questions

Participants will record their piece of music. The recording and score will be used for data analysis.

Post-Recording Questions:

- a.) Describe the approach and materials that you used to compose your work.
- b.) How does your work represent internationalization and interculturalism in your undergraduate program?
- c.) What elements in your composition do you consider to be Chinese?
- d.) What elements in your composition do you consider to be Western or European?
- e.) What is the future of internationalization and interculturalism in Hong Kong?
[Why is this important?]

Appendix B: Informed Consent Form

Study: *Internationalization and Chinese Undergraduate Music Programs: Navigating Hong Kong Soundscapes of Identities in New Chinese Music*

Purpose of the Research: The purpose of this project is to examine how the intercultural dimension of internationalization in undergraduate music programs are defined and implemented in Hong Kong.

What You Will Be Asked to Do in the Research: As a participant, you will be asked to verbally respond to open-ended questions in an interview about internationalization and interculturalism in your undergraduate music program. One interview session will last for no longer than four hours and they will be recorded by a laptop computer (audio). In addition to the interview, you will be asked to create and perform their own music compositions about intercultural learning in their undergraduate studies during the interview session. The composition will be performed and recorded for analysis by the researcher.

Risks and Discomforts: No risks or discomfort are expected from your participation in the research.

Benefits of the Research and Benefits to You: This research project is a partial requirement for the researcher's Doctoral Program in Education at York University, Canada. As a participant, you will have the opportunity to share and to reflect on your current experiences in undergraduate music education, as well as contribute to the limited literature on intercultural learning and internationalization in Hong Kong universities.

Voluntary Participation: Your participation in the study is completely voluntary without payment, and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of your relationship with the researcher or York University either now, or in the future.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide. If you decide to stop participating, you will still be eligible to receive the promised pay for agreeing to be in the project. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: The interviews, composition performance, music score, and recording of you as a participant will not be associated with identifying information. All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. The interviews will be recorded by a laptop computer (audio) and the recording will be used to make a transcript of the interview session. The score and recording of your composition will be used for data analysis in the project. Your data will be safely stored on a password-protected laptop and only the researcher will have access to this information. The interview transcripts may be shared with the

dissertation supervisor. The interview transcripts will be stored on a password-protected USB key. Both will be stored in a secured drawer in the researcher's office until the successful completion of the oral defense. All data will be permanently deleted after this time. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact the principal investigator. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Senior Manager & Policy Advisor for the Office of Research Ethics. Alternatively, you may also contact the Graduate Program Office in the Faculty of Education at York University.

Legal Rights and Signatures:

I _____, consent to participate in *Internationalization and Chinese Undergraduate Music Programs: Navigating Hong Kong Soundscapes of Identities in New Chinese Music*. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature

Participant

Date

Signature

Principal Investigator

Date
