

**Effects of Intercultural Music Courses on Ethnic Identity, Intergroup Attitudes and
National Identity among Adolescent Students from a Multi-Ethnic Area in Southwest
China: A Mix-Methods Intervention Study**

by

Guan Tao

A Thesis Submitted to
The Education University of Hong Kong
in Fulfilment of the Requirement for
the Degree of Doctor of Education

April 2021

Statement of Originality

I, Guan, Tao, hereby declare that I am the sole author of the thesis and the material presented in this thesis is my original work except those indicated in the acknowledgement. I further declare that I have followed the University's policies and regulations on Academic Honesty, Copyright and Plagiarism in writing the thesis and no material in this thesis has been submitted for a degree in this or other universities.



Abstract

China is a multi-ethnic country inhabited by 56 ethnic groups. Owing to diverse histories, cultures and customs, the ethnic identity and intergroup attitudes in each ethnic group vary. This may cause misunderstandings in inter-ethnic communication, thus triggering unnecessary ethnic conflicts, especially in the southwestern region of China, which possesses the nation's greatest ethnic and cultural diversity. Hence, understanding the daily relations between different ethnicities and enhancing ethnic identity and intergroup attitudes among them may contribute to the cohesion of Chinese society. Music can serve as a bond or a bridge to facilitate mutual understanding and tolerance between and within ethnic groups. Scholars have addressed the value of music on ethnic identity, intergroup attitudes, and national identity; few have used intercultural music courses as a means of promoting identities and attitudes. Prior studies in China also indicated that music courses in multi-ethnic schools pay little attention to students' diverse ethnic and cultural backgrounds. Therefore, this mixed-methods intervention study aimed to examine the impact of an intercultural music course on ethnic identity, intergroup attitudes, and national identity among adolescent students from Yi, Han, Mongolian, and Tibetan groups in a multi-ethnic school in southwest China. In light of musical identity theory and culturally responsive pedagogy, the repertoire of intercultural music courses is taken from the four local groups (Tibet, Yi, Mongolian and Han) and taught by a local music teacher in Putonghua and ethnic languages. This study collected qualitative and quantitative data before, during, and after the

intervention, investigating to what extent and how intercultural music courses has affected students' identities and attitudes. Research tools included field notes, autobiographical notes, observational protocol, semi-structured interviews, focus groups, reflective diaries, and questionnaire surveys. The results found that intercultural music courses (intervention groups two and three) significantly enhanced the ethnic identities, intergroup attitudes and, national identity of adolescents from Yi, Han, Mongolian and Tibetan. In contrast, the regular music courses (intervention group one) and the courses without music (non-music group) did not significantly affect students' identities and attitudes. The qualitative findings further explained that ethnic music and native languages, a local music teacher, a close relationship between students and teacher, and collective musical engagement might play essential roles in students' identities and attitudes formation. This study provides the following theoretical implications. First, for ethnicities with a long history and unique spoken and written language, musical identity and ethnic identity are interdependent and interconnected. Second, intercultural music courses can influence the six dimensions of intergroup attitudes, namely interests in music, understanding of culture and history, inter-ethnic communication, contrast and reflection, reducing ethnic stereotypes and enhancing intercultural understanding, and awareness of the importance of unity and cohesion. Third, intercultural music courses can indirectly enhance students' national identity. This study recommends that (a) multi-ethnic schools should hiring native music teachers who are familiar with ethnic cultures; (b) ethnic language and local music should be included in the school music curriculum; (c) music

teachers should develop an intimate relationship with students and invite local cultural bearers as guest teachers.

Keywords: ethnic identity, intergroup attitudes, national identity, musical identity, intercultural music course

Acknowledgements

Fruits of efforts, though always come, often accompany pains. During the journey of my doctoral research, I was so lucky to have the support of many, who have assisted me reaped rich fruits.

Firstly, I want to thank all the members of the Doctoral Dissertation Committee for their patience, encouragement, advice and guidance, which has helped me a lot in writing my thesis. I want to extend my special thanks to my principal supervisor Dr. Koji Matsunobu. It was his selfless help and patience that guide me to draw lessons from failures and gradually find the direction of my research. It was also his tolerance and encouragement that makes me feel free to give full play to my talents in an open academic environment. As well, I want to acknowledge Professor Leung Bo Wah, for his recognition of my potential and for taking me to Hong Kong to teach me selflessly and inspiring me to move forward bravely. I might have drifted with the crowd and lose myself if it weren't for him. I also want to thank Dr. Yang Yang, who is both a supervisor and friend to me. I have benefited a lot from communicating, studying, cooperating and competing with him. I admire his intelligence and personality, and I am willing to take him as my role model to seek truth and goodness in my academic career.

Secondly, I want to thank my participant students and the local music teacher, Mr. Shen. For it is their active participation that helped me obtained a large amount of valuable data and thereby completed the analysis and discussion of my doctoral research. My gratitude also

goes to my bro Mr. Fu Zhuojiao. He has played a key role in helping me get enrolled by the school, contact teachers, send and receive questionnaires, as well as various follow-up work. I would like to take this opportunity to wish him good health and a happy family.

During my doctoral study, Professor Liu Pei and Professor C. Victor Fung also helped me with prodigious support. They both have great and quick thinking, profound knowledge, amicable personality and an international vision, and are always willing to enlighten me, a young and inexperienced in the academic circle. It is a lifetime honor for me to be their student.

Many other friends offered me assistance and encouragement when I was writing the doctoral thesis. Dr. Wang Lei, Dr. Zhu Yuxin and Dr. Shi Xiaobo offered me valuable advices and diverse interdisciplinary perspectives concerning quantitative research and statistical calculation. Dr. Luo Ning shared her first-hand qualitative research experience with me, while Dr. Cao Dongyue has treated us with feasts of delicious dishes countless times.

Finally, I extend the most appreciation to my dearest family, my mother and my girlfriend, Luna, who lovingly supported me in this work. Without them, I would not have completed the doctoral research so “easily”. Thank you and love you all.



Table of Contents

Statement of Originality.....	i
Abstract.....	ii
Acknowledgements.....	v
Table of Contents.....	vii
List of Abbreviations	xii
List of Figures	xiii
List of Tables	xiv
Chapter 1 Introduction	1
1.1 Background	1
1.2 Purpose of the study	7
1.3 Thesis overview	8
1.4 Definition of terms	11
1.4.1 Ethnic identity and racial identity	11
1.4.2 Ethnic identity and national identity	11
1.4.3 Ethnic identity and cultural identity	13
Chapter 2 Literature review	15
2.1 Ethnic identity, intergroup attitudes and national identity	15
2.1.1 Ethnic identity	15
2.1.2 The measurement of ethnic identity	20
2.1.3 National identity and ethnic identity	22
2.1.4 Ethnic identity, intergroup attitudes and national identity	25
2.2 Music, ethnic identity, intergroup attitudes and national identity	27
2.2.1 Music, ethnic identity and intergroup attitudes	27

2.2.2 Music and national identity	31
2.2.3 Musical identity: the bridge of ethnic identity, intergroup attitudes and national identity	34
2.3 Research rationale	41
2.3.1 Research gap	41
2.3.2 Research questions	42
2.3.3 Conceptual framework	44
2.3.4 The current study	45
Chapter 3 Methodology	47
3.1 Method	47
3.1.1 Setting and Participants	48
3.1.2 Procedures	50
3.1.2.1 First phase	50
3.1.2.2 Second phase	51
3.1.3 Intervention (Intercultural music course)	54
3.2 Tools	67
3.2.1 Measures	67
3.2.2 Reflective Journal	70
3.2.3 Semi-Structured Interview	70
3.2.4 Participant Observation and Non-participant Observation	72
3.3 Data Analysis	75
3.3.1 Research ethics and data security	79
3.3.2 Clarifying researcher bias	80
Chapter 4 Results	82
4.1 Pilot study	82
4.2 Preliminary analysis	83
4.3 Quantitative results	84

4.3.1 Differences in ethnic identity, national identity, and intergroup attitudes for junior and senior samples	84
4.3.2 The correlations between ethnic identity, national identity, and intergroup attitudes for junior and senior samples	89
4.3.3 The impact of intercultural music courses on ethnic identity, intergroup attitudes and national identity among junior high school students	90
4.4 Qualitative findings	95
4.4.1 Before the intercultural music course	95
4.4.2 During and after the intercultural music course	99
4.4.3 For ethnic identity	101
4.4.3.1 Fostering hometown, childhood and culture connections	101
4.4.3.1.1 Native language and ethnic music on sense of belonging and attachment	102
4.4.3.1.2 Native language, ethnic music and ethnic culture	107
4.4.3.2 Role of the local music teacher on identity formation	112
4.4.3.2.1 Music teacher as catalysts in the classroom	113
4.4.3.2.2 Music teachers as culture bearers in the classroom	118
4.4.3.2.3 Music teacher as a friend in the classroom	124
4.4.3.3 Collective ethnic identity: learn, listen and sing together	126
4.4.4 For intergroup attitudes	130
4.4.5 For national identity	151
Chapter 5 Discussion	159
5.1 Research Question 1	159
5.2 Research Question 2	162
5.3 Research Question 3	165
5.4 Research Question 4	172
5.4.1 The impact of intercultural music courses on ethnic identity	173
5.4.1.1 Fostering hometown, childhood and culture connections	173

5.4.1.2 The role of local music teacher in identity formation	178
5.4.1.3 Learn, listen and sing together to cultivate the collective ethnic identity	184
5.4.2 The impact of intercultural music courses on intergroup attitudes	188
5.4.3. The impact of the intercultural music course on national identity	200
Chapter 6 Conclusions and recommendations.....	206
6.1 Overview of the present study	206
6.2 Balancing educational resources and realizing educational equality in China's multi-ethnic areas	209
6.3 The process of intercultural music curriculum design and implementation	214
6.4 Analytical frameworks for the ethnic identity, intergroup attitudes and national identity: theoretical implications	219
6.5 Research significance and practical implications	224
6.6 Limitations and future research	234
References.....	235
APPENDIX A STUDENT INTERVIEW PROTOCOLS	281
Appendix A1 Student Interview 1: Group Interview	281
Appendix A2 Student Interview 2: Group Interview	283
Appendix A3 Student Interview 3: Individual Interview	286
APPENDIX B TEACHER INTERVIEW PROTOCOLS	291
Appendix B1 Teacher Interview 1: Individual Interview	291
Appendix B2 Teacher Interview 2: Individual Interview	293
Appendix B3 Teacher Interview 3: Individual Interview	295
APPENDIX C REFLECTIVE JOURNAL PROTOCOLS FOR STUDENT	298
Appendix C1 Reflective Journal 1	298
Appendix C2 Reflective Journal 2	299
Appendix C3 Reflective Journal 3	299

Appendix C4 Reflective Journal 4	300
APPENDIX D QUESTIONNAIRE SURVEY FOR STUDENT	301
Appendix D1 Ethnic Identity Scale	301
Appendix D2 Chinese National Identity Scale	304
Appendix D3 Intergroup Attitudes Scale	306
APPENDIX E CONSENT FORM & INFORMATION SHEET	308
Appendix E1 Consent form & information sheet for parents	308
Appendix E2 Consent form & information sheet for school	315
Appendix E3 Consent form & information sheet for teachers	322



List of Abbreviations

CNIS	Chinese National Identity Scale
CRP	Culturally Responsive Pedagogy
EIS	Ethnic Identity Scale
EISCS	Ethnic Identity Scale for College Students
IAS	Intergroup Attitudes Scale
IIM	Identity in Music
MEIM	Multigroup Ethnic Identity Measure
MEIM-R	Multigroup Ethnic Identity Measure-Revised
MII	Music in Identity
REAS	Regional Ethnic Autonomy System
TUEI	Tibetan University Student Ethnic Identity Scale



List of Figures

Figure 2.1	Conceptual Framework of this Study	45
Figure 3.1	Flow Chart of the Study	53
Figure 3.2	Culturally Relevant Pedagogy	55
Figure 4.1	Qualitative Findings Analysis	100
Figure 4.2	The influence of intercultural music courses on intergroup attitudes	129
Figure 4.3	The influence of intercultural music courses on intergroup attitudes	145
Figure 4.4	The influence of intercultural music courses on national identity	150
Figure 4.5	The influence of intercultural music courses on national identity	155
Figure 5.1	The influence of intercultural music courses on ethnic identity	185

List of Tables

Table 2.1	Scales on Ethnic Identity	21
Table 3.1	The Demographic Information of the Five Classes	49
Table 3.2	The Music Courses of the Five Classes	52
Table 3.3	Sample Experiences of Four Units	57
Table 3.4	Films from Yi, Mongolian, Tibetan and Han	64
Table 3.5	Observation Protocol	73
Table 4.1	Means and standard deviations for the junior high school sample	86
Table 4.2	Means and standard deviations for the senior high school sample	87
Table 4.3	Correlations of the Ethnic Identity, National Identity, and Intergroup Attitudes for the Yi, Han, and Mongolian Groups	88
Table 4.4	Subscales and Scales of Ethnic Identity	91
Table 4.5	Subscales and Scales of National Identity	93
Table 4.6	Scales of Intergroup Attitudes	94

Chapter 1: Introduction

1.1 Background

China is a multi-ethnic country inhabited by 56 ethnic groups. Owing to their different cultures, histories and customs, the ethnic identity and intergroup attitudes in each ethnic group vary. In the multi-ethnic area of southwest China, more than twenty ethnic groups coexist, such as Tibetan, Yi, Bai, Lisu, Naxi, Mongolian, Han, Miao and Manchu (Shi, 2010). In daily life, they can coexist harmoniously. However, since different ethnicities are not familiar with each other's culture, language and customs, unnecessary conflicts may arise (Postiglione, 2010, 2013). For instance, they may have misunderstandings in communication due to cultural and language differences, which in turn leads to ethnic conflicts. Due to the learning and acceptance of the Han lifestyle (Du, 2019; Du & Leung, 2021), some minorities do not even understand their own ethnic backgrounds, and there is little inter-ethnic collaboration among ethnic groups (Ma, 2012; Wu, 1991). According to an empirical study conducted in a multi-ethnic area of Sichuan province, most school students like to get together with friends of their own ethnicity, while cross-ethnic activities rarely occur (Guan, 2016). Understanding the daily relations between different ethnicities and enhancing ethnic identity and intergroup attitudes among them may contribute to the cohesion of Chinese society (Ma, 2012).

Music can serve as a bond or a bridge, to facilitate communication, understanding, and trust between and within ethnic groups (Roy & Dowd, 2010). It can “convey emotions and messages” among the members of a specific group (Merriam, 1964, pp. 223-224). Moreover, music contributes to national unity and social integration, as well as the cultural continuity and stability within a group (Merriam, 1964). Gregory (1997) indicated that “music is a powerful means of creating a sense of belonging, either to a particular ethnic group or a place”; for example, it can be used to distinguish different ethnicities such as the “Irish” and “British” identities in Northern Ireland (p. 131). Southcott (2012) added the argument that music plays a particularly important role in the development of nationalism and national identity. In other words, specific ethnic music may affect the perception of people’s ethnic or national identities (Stokes, 1994). In the context of mainland China, Ren (2015) suggested that, in addition to aesthetic function, the value and significance of ethnic music is derived to a greater extent from the internal identity and cohesion formed by a music culture. Similarly, Wu (2000) proposed that the value of ethnic music education is multifaceted. It can cultivate students’ ethnic aesthetics, strengthen their ethnic consciousness and help them to learn the traditional cultures of the Chinese nation.

Specifically, concerts and music festivals (Balandina, 2017; Karlsen, 2011), ensembles (Dairianathan & Lum, 2012; Dodd, 2001) and orchestras (Gaines, 1989; Riiser, 2010), as well as music courses (Howard, 2018; Westerlund et al., 2017; Shaw, 2016; Xie, 2001; Zhang, 2008), can serve as flexible mediators to connect music, ethnic identity, intergroup attitudes and national identity. During these activities, individuals and ethnic groups can meet

in music and create a shared sense of identity - a musical identity (MacDonald et al., 2002). It can provide people with specific identities in the music activity and reshape or deepen people's understanding of different identities through music. More importantly, "the musical identities are performative and social — they represent something that we *do*, rather than something that we *have*, namely, the ways we jointly engage with music in everyday life" (Hargreaves et al., 2017, p. 4). In short, it may indicate that people may enhance their ethnic identities, intergroup attitudes and national identity in and through musical identity.

Studies about music, ethnic identity, intergroup attitudes and national identity have been developed to some extent both in domestically (China) and globally (Dairianathan & Lum, 2012; Herbert & Kertz-Welzel, 2012; Southcott, 2012). However, most studies in China have centered around single ethnic groups (e.g., Zhang, 2008; Zhang & Xie, 2012), showing little attention to the different groups in the multi-ethnic areas. Furthermore, minority music education in China has primarily focused on the inheritance of ethnic music and cultivation of the ethnic identity and national consciousness (Jiang, 2006; Wang, 2010; Xie, 2001; Zhang, 2008; Zhang & Xie, 2012). The diversity of music in multi-ethnic regions has been ignored to a certain extent — few studies have focused on the ethnic identities, national identity and musical identities of students from different ethnicities in China, especially those "real minorities" in multi-ethnic areas. For example, in the present study, Mongolian and Tibetan students are real minorities compared with Yi and Han students because their number in each class is only two to three. Yet, their music and rights are ignored to a certain extent according to the research findings. As a result, their sense of identity with the country as well as their

ethnic identity and intergroup attitudes may not be high. There is a need to carry out intercultural studies in multi-ethnic areas to explore the relationship in ethnic music, ethnic identity, intergroup attitudes and national identity in local students from different ethnic groups. After all, diversity is not just a matter of the world becoming more diversified, it also involves broader ethical issues of educational equality and justice (Karlsen & Westerlund, 2015).

In terms of research design, most previous studies used qualitative or quantitative methods to explore and investigate the associations among music, ethnic identity, intergroup attitudes and national identity (e.g., Bradley, 2008; Dodd, 2001; Gaines, 1989; Gilboa & Bodner, 2009; Nam, 2007; Neto et al., 2016; O'Hagin & Harnish, 2006; Powell 2003; Roberts, 2017; Schiavio et al., 2019; Soto et al., 2009; Sousa et al., 2005; Winstone & Witherspoon, 2016). Few studies used mixed methods to investigate the relationship among music, ethnic identity, intergroup attitudes and national identity in the context of multi-ethnic areas. In fact, ethnic identity, intergroup attitude and musical identity are flexible and complex, changing with age, local context, educational level, values and musical taste (Dai et al., 2015; Gallagher & Cairns, 2011; Green, 2011; Phinney, 2007). The latest study further suggested that the positive impact of music education on students is a long-term process that requires longitudinal tracking and investigation (Matsunobu, 2021). Thus, it is difficult to determine ethnic identity and intergroup attitudes of ethnic students and explore the relationship among music, ethnic identity, intergroup attitudes and national identity only by either quantitative measurement or qualitative inquiry (Phinney, 1996; Phinney et al., 1997). Mixed-methods design seems to be more suitable for in-depth and comprehensive understanding of the relationship among

students' ethnic identity, intergroup attitudes, national identity and musical identity in multi-ethnic area in China.

Together, there is a need to design a series of music courses that comprise different ethnic music, to investigate and explore the relationship between music, ethnic identity, intergroup attitudes and national identity from diverse ethnic groups in China. The present study has drawn on the concept of intercultural music education to inform the design of music courses. Compared with multi-cultural music education, intercultural music education pays more attention to the communication, interaction and cooperation between different cultural groups, rather than emphasizing the differences and the rights of cultural preservation (Carson & Westvall, 2016; Miettinen et al., 2018). Interculturalism “refers to support for cross-cultural dialogue” (Meer et al., 2016, p. 5) and “emphasizes the concept of continual and multifaceted identification, through which identity can be viewed as a process rather than static or fixed” (Westerlund et al., 2020, p. 3). Likewise, the term “intercultural” must also acknowledge “the complexity of locations, identities and modes of expression in a global world, and the desire to raise awareness, foster intercultural dialogue and facilitate understanding across and between cultures” (Burnard et al. 2016, p. 1-2). In this regard, intercultural music courses may be more suitable for the multi-ethnic areas of China in this study — students of different ethnic groups live together for a long time (Fei, 1988; Ma, 2010; Postiglione, 2010, 2013), but intercultural exchanges and interactions are not frequent in multi-ethnic schools (Guan, 2016). Hopefully, students of different ethnic groups can deepen their knowledge and understanding of each other under the influence of intercultural music courses, thus enhancing the communication among

ethnic groups and the identities of their own ethnic groups. The findings may shed light on teaching and learning intercultural music courses in multi-ethnic areas, and reveal to what extent and in what ways intercultural music courses can enhance students' ethnic identities, intergroup attitudes and national identity. Further, learning ethnic music from a wide range of cultures may help achieve broader educational goals of increased intercultural competence and a deeper acceptance of people from other ethnic groups (Karlsen et al., 2016; Miettinen et al., 2018; Sousa, Neto, & Mullet, 2005; Westerlund et al., 2015; Westerlund et al., 2020).

Although the present study has tended to use the perspective of intercultural music education for music curriculum design and data collection, and to pay more attention to the communication and interaction between different ethnic groups in music classrooms, it has not excluded the research and findings about multicultural music education. In fact, there are similarities between intercultural and multicultural music education. For example, they have nearly the same understanding of intercultural competence and multicultural sensitivity, they agree on the importance of education for all students, and they value the pursuit of social justice and critical pedagogy (Howard, 2018; Roberts, 2017; Nieto, 1996; Westerlund et al., 2020). Furthermore, in the book *Facing the music: Shaping music education from a global perspective* written by Schippers (2010), the multicultural music and intercultural music were not presented as two independent and unrelated concepts, but rather as representing different stages of the diversity of musical culture. Thus, as described in the literature review, results and discussion, the present study has embraced the research and findings of both multicultural and intercultural

music education, thus striving to present a more balanced research perspective in the multi-ethnic areas of China.

1.2 Purpose of the study

The purpose of this study was to investigate the effects of intercultural music courses on ethnic identities, intergroup attitudes and national identity among adolescents of Yi, Han, Mongolian and Tibetan in Yanyuan County, which is located in a multi-ethnic area of southwest China. The associations and differences between ethnic identities, intergroup attitudes and national identity of ethnic students were also explored to better understand and explain the influence of music on them.

The focus of the study was to use ethnic music to enhance the intergroup attitudes, ethnic identities and national identity of Yi, Han, Mongolian and Tibetan students, and to explore their relationships in the contexts of intercultural music courses. The participating students from the four ethnic groups were selected by both random and purposive sampling (Patton, 2002). The intercultural music courses were implemented with the participants to investigate if music from different ethnicities affected their ethnic identities, intergroup attitudes and national identity. Before and after the intercultural music courses, established questionnaires (Phinney, 1992; Qin, 2005) were used to measure ethnic identities, intergroup attitudes and national identity. At the same time, non-participant observation, reflective journals and semi-

structured interviews were conducted to gain a deeper understanding of the ways in which the courses affected these outcomes.

There are four research questions in the present study (see detail in Chapter 2). To provide answers to research questions one and two, research data were collected from junior and senior high school students from Yi, Han and Mongolian ethnic groups. For the research questions three and four, the participants were junior high school students from five classes of Yi, Han, Mongolian and Tibetan ethnicities. In addition, the main repertoires of intercultural music courses were ethnic music from Yi, Mongolian, Tibetan and Han (See detail in Chapter 3).

1.3 Thesis overview

Chapter 1 introduces the histories and backgrounds of China's multi-ethnic areas, identifies the potential dilemma of local students in intercultural communication, and proposes to design and implement intercultural music courses to improve the ethnic identities, intergroup attitudes and national identity in students of four ethnicities. The chapter also provides an overview of the relationship between musical identity, ethnic identity, intergroup attitudes and national identity, and determines the use of mixed methods to explore the experiences of Yi, Han, Mongolian and Tibetan adolescent students in multi-ethnic areas.

The literature review in Chapter 2 details the musical identities, ethnic identities, intergroup attitudes and national identities that are present in China and other countries, and explores the relationship among them, thus suggesting that musical identity may play an important role in maintaining and developing ethnic identity, intergroup attitudes and national identity. The chapter specifies research problems and questions that guide the research and constructs a conceptual framework that is based on previous studies to investigate and explore the association between musical identity, ethnic identity, intergroup attitudes and national identity.

Chapter 3 explains the research methods applied in the present study. This research involved a) data collection concerning the differences and correlations in ethnic identity, intergroup attitudes and national identity among the students from different ethnic groups, b) the design of the intercultural music course according to the culturally responsive pedagogy, c) their impact on participant students' ethnic identities, intergroup attitudes and national identity, and d) the participants' perceptions of the course. This information was gathered through questionnaire survey, participant observation, individual interviews, focus groups and reflective diaries. The participants were junior and senior high school students from Yi, Han, Mongolian and Tibetan ethnicities in a multi-ethnic school.

Chapter 4 summarizes the main findings for the research questions (see Chapter 2), and Chapter 5 provides a targeted discussion and identifies three analytical frameworks in terms of ethnic identity, intergroup attitudes and national identity. For research question one, the results showed that there were nonsignificant differences in ethnic identity, intergroup

attitudes and national identity for junior high school students, while significant differences in ethnic identity and intergroup attitudes were found for the senior high school students.

Significant positive associations between ethnic identity and intergroup attitudes, ethnic identity and national identity, as well as intergroup attitudes and national identity were found in terms of research question two. Furthermore, the investigation of research question three found that the intercultural music course (intervention group 2 and 3) significantly enhanced the ethnic identities, intergroup attitudes and national identity of junior high school students from different ethnicities, while the regular music courses (intervention group 1) and non-music intervention (baseline group) did not significantly affect ethnic identity, intergroup attitudes or national identity. The findings relating to research question four suggested that the ethnic music and native languages, the local music teacher and culture bearers, the discussions and interactions between students and teacher, and the collective musical engagement might play an important role in the construction of ethnic identity, intergroup attitudes and national identity for the students from four ethnic groups.

Chapter 6 summarizes the empirical findings and key arguments of the present study, and interprets theoretical and practical implications to construct three analytical frameworks in terms of ethnic identity, intergroup attitudes and national identity. These frameworks shed light on teaching and learning intercultural music courses in multi-ethnic areas, and reveal to what extent and in what ways intercultural music courses can enhance students' ethnic identities, intergroup attitudes and national identity. This chapter also affords recommendations for policy makers as well as suggestions for further research.

1.4 Definition of terms

1.4.1 Ethnic identity and racial identity

In the psychological literature, the terms “ethnic identity” and “racial identity” have been used interchangeably (Zhang & Zuo, 2012). Both of these terms incorporate a sense of belonging and a process of understanding groups, which have been linked to cultural behaviors, values, attitudes towards groups and responses to discrimination. Nevertheless, racial identity has been defined primarily by physiological dimensions, such as genes and personality traits. Skin color was the most apparent difference among races. In contrast, ethnic identity pays more attention to social dimensions and cultural perspectives, highlighting shared values, common culture, collective ancestors, beliefs and practical actions (Zhang & Zuo, 2012). In short, if a study were to focus on how people perceive their cultural beliefs, morals, and activities, then ethnic identity would be an appropriate concept, while racial identity is more appropriate if the study focuses on individual responses to aggression and highly racialized societies (Cokley, 2007). The present study centered on the ethnic identity involving culture, history and customs as well as a sense of belonging.

1.4.2 Ethnic identity and national identity

Ethnic identity is the premise and foundation of national identity. An individual must belong to a certain ethnic group and pertain to a certain nation (He & Yan, 2008). Yet, ethnic

identity tends to be a kind of cultural identity that can break through geographical restrictions, while national identity is a kind of political identity (Gao & Zhu, 2010). Riiser (2010) maintained that, although political identity is the basis of national identity, cultural identity is also an indispensable part of national identity. Zhong (2016) argued that national identity consists of at least two dimensions: a political/state dimension and an ethno-cultural dimension. In these two dimensions, ethno-culture is the core of a nation and national identity, which may take a long time to form and is difficult to change (Zhong, 2016). Further, Cheng and Yuen (2017) suggested that “national identity is multi-functional comprising: technological, social, economic, cultural, science, political and learning identities. These identities are intertwined at different levels” (p. 270). In the present study, ethnic identity refers to students’ sense of belonging to specific ethnic groups in China in terms of culture, history and customs. National identity refers to their sense of identification with China, which has both political and cultural attributes.

Notably, the national identity in this study overlaps with the identity of the Chinese nation to a large extent. In 1905, Leung wrote *The observation of Chinese nationalities in history*, which focused on the diversity and mixture of Chinese nationalities from the perspective of historical evolution. Leung (1905) proposed that, from the beginning, the Chinese nation was not a single ethnic group, but a mixture of multi-ethnic clusters. In other words, the term “Chinese nation” incorporates all ethnic groups in China, including Han, Manchu, Mongolian, Hui and Tibetan. Indeed, the concept of the Chinese nation has been updated constantly with the development of history, from the initial reference to “Han people”, to the

idea of a “cultural community integrating and assimilating other ethnic groups into Han culture”, to the final formation of a “political community of equal coexistence of all ethnic groups, namely a modern national state” (Yu, 2010, p. 50). In the 21st century, China is a multicultural country composed of 56 ethnic groups, and the term “Chinese nation” is a symbol of 56 ethnic groups as a whole (Chen, 1996; Fei, 2003; Ma, 2010; Yin, 2003; Yu, 2010). This suggests that the identity toward China and the identity toward all ethnic groups within China are somehow consistent (Wu & Jie, 2008; Di, 2010). In other words, the identification of the Chinese nation is equivalent to the identification of the country, because China is based on the Chinese nation (Zuo & Qin, 2011). Hence, the present study did not distinguish deliberately between students’ national identities and their identity as members of the Chinese nation, because the two are intertwined to a large extent in the Chinese context.

1.4.3 Ethnic identity and cultural identity

Ilari (2017) suggested that there was a clear intersection between ethnic and cultural identities because ethnic identity is an important factor in cultural identity. Moreover, cultural identity can be comprehended as believing in or accepting the beliefs and behaviors of one or more cultural groups, comprising “ideology, love and work in key areas” (Jason, Arnett & McKenzie, 2011). Since cultural identity can span ethnic groups, its scope is broader than that of ethnic identity (Zheng, 1992). In other words, one ethnic group represents a cultural collective, which emphasizes the role of the consanguinity myth and historical memory. An ethnic group can be identified by one or more cultural differences, such as religion, customs,

language, and system (Wang, 2018). In the present study, cultural identity and ethnic identity overlapped to some extent, but the study focused on the ethnic identity of each ethnic group.



Chapter 2: Literature Review

I begin with a brief introduction to ethnic identity from an international perspective and compare it with the current situation in mainland China. I then review the measurement of ethnic identity, national identity and intergroup attitudes in different contexts. The correlations between the three of them are also discussed separately. I next discuss the relationship between music, ethnic identity, intergroup attitudes and national identity, trying to find a flexible mediator to connect them in the multi-ethnic area in China. Based on the literature, a series of flexible mediators has emerged, such as music festivals, community bands, orchestras and music courses. The intercultural music course seemed to be a suitable mediator for the present study because it could connect music and ethnic identities as well as tapping on musical identity to bring people together, thus enhancing their intergroup attitudes and national identity. Finally, the research gap was identified by the literature review. Four research questions and the conceptual framework were put forward at the end of the literature.

2.1 Ethnic identity, intergroup attitudes and national identity

2.1.1 Ethnic identity

As an interdisciplinary research subject, ethnic identity has attracted extensive consideration from ethnology, sociology, psychology, and other disciplines. The present study was focused mainly on psychology. Specifically, the “affirmation and belonging, exploration and commitment” toward specific culture as well as the ethnic behaviors (Phinney, 1990) were taken into account while racial identity (such as skin color and genetics) and political identity were excluded. For consistency, in this study, ethnic identity was used as an inclusive term that included participants of Han, Yi, Mongolian and Tibetan groups, regardless of their genetic and political attributes. Also, the present study was limited to students’ identities as members from their own ethnic groups, and the way they perceived their ethnic identities through music in a specific context, that is, an intercultural music classroom in a multi-ethnic area in China.

Ethnic identity has been defined as “one’s sense of self in ethnic terms” (Phinney, 2000); this is linked closely to aspects of psychological well-being, such as open mindedness, assertiveness, self-esteem, optimism and solitude (Phinney, 1990; Smith & Silva, 2011). As stated by Tajfel (1981), ethnic identity is “part of an individual’s self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership” (p. 225). Jensen (2011) expressed the belief that ethnic identity includes one’s sense of identity toward one’s ancestors, which is related to cultural values and traditions. Although Tajfel and Jensen linked ethnic identity with social identity and individual identity, they did not specifically define ethnic identity from the group level. In contrast, Helms (2007) maintained that ethnic identity refers to a commitment to specific cultural groups and plays a part in cultural practices such as cultural

and religious activities without considering the racial affiliation. Qin and Zuo (2007) described it as the extent of familiarity with ethnic characteristics as well as the viewpoint towards acceptance of the religious and cultural behaviors of the specific ethnic group. Further, Phinney explained ethnic identity from the perspectives of groups and individuals. On one hand, Phinney (1996) maintained that “ethnic identity is an important part of self-identity” and is especially important in the younger generation of a group (p.72). On the other hand, she found that it could be divided into four dimensions, “self-identification, ethnic behaviors, affirmation and belonging, and ethnic identity achievement” (Phinney & Alipuria, 1996, p. 142). Self-identification refers to one’s explicitly identifying oneself as an ethnic group member (Phinney, 1992); ethnic behaviors are the practices through which one involves in “social activities with members of one’s group and participate in cultural traditions” (Phinney, 1992, p. 159); affirmation is a feeling of belonging to an ethnic group, especially referring to positive feelings (Phinney & Ong, 2007); and ethnic identity achievements refer to secure senses of ethnic group membership and an optimal result of the identity formation process (Phinney, 1992). The present study drew on the four dimensions of ethnic identity to collect and analyze data.

Research on multi-ethnic and cross-ethnic identities has been carried out for many years in Western societies (e.g., Berry et al., 2010; Berry et al., 2006; Chae & Foley, 2010; Phinney et al., 2007). Some scholars have emphasized a sense of belonging, shared values and attitudes towards a specific ethnic group. Others have stressed members’ acceptance of ethnic culture. The kernel of ethnic identity is one’s self-consciousness as a group member, which is

gradually formed through a process of active exploration, investigation, learning, and commitment (Kroger & Marcia, 2011; Phinney & Ong, 2007). These studies focus mainly on the migration context (e.g., Berry et al., 2006; Bilali et al., 2018; Sabatier, 2008) or regions experiencing intense ethnic conflicts (e.g., Abell, 2011; Condor & Abell, 2006; Maluku et al., 2016). Yet, few studies have focused on groups in ethnic autonomous regions of China.

Various ethnic groups have lived together for centuries, and those within them have gradually come to identify both with their own ethnic groups and with China (Fei, 1988; Ma, 2010).

The development of ethnic identity, intergroup attitudes and national identity of adolescents living in such regions may vary according to the specific sociocultural context.

Context can affect the development of both ethnic (Phinney, 2003; Saylor & Aries, 1999) and national identities (Ashmore et al., 2004; Gaertner et al., 1996; Maluku et al., 2016; Stone & Crisp, 2007), which helps to support or hinder social cohesion in multi-ethnic countries. In China, the ethnic autonomous regional context is predominately shaped by the Regional Ethnic Autonomy System (REAS; State Council of the PRC, 2001), a policy aiming at promoting cultural diversity and positive intergroup relations. However, studies of ethnic adolescents in the Chinese context have mainly focused on the ethnic and national identities and intergroup attitudes of those living in regions where the Han culture dominates (e.g., Dong et al., 2014; Hou, 2016; Qin & Zuo, 2007), and few have considered adolescents growing up in autonomous regions where other ethnic cultures are promoted and celebrated as the mainstream. To fill this gap, the quantitative part of this study compared the differences and correlations in terms of ethnic identity, intergroup attitudes and national

identity of junior and senior high school adolescents from Yi, Han, and Mongolian groups living in a Yi ethnic autonomous region in China. For the qualitative part of the study, the smaller group of Tibetan students in the region was also included. The findings can contribute to how the nexus of ethnic identity, national identity, and ethnic students' attitudes toward other ethnic groups have been unfolded in ethnic autonomous regions in non-Western and multi-ethnic societies.

Phinney et al. (2007) further described four ethnic identity statuses based on exploration and commitment, namely 'Diffuse (absence of both exploration and commitment), Foreclosed (commitment without exploration), Moratorium (exploration without commitment) and Achieved (presence of both exploration and commitment)' (p. 479). In other words, the ethnic identity of adolescents may change with age, developing into a more mature identification over time (Newman, 2005). For instance, Phinney et al. (2007) found that Asian-American and Latino students gained a deeper understanding of their ethnicity as they got older. Quintana (1998) also suggested that a more mature ethnic identity encompasses the development of a more nuanced understanding of the social implications of belonging to an ethnic group member. Age may therefore be a key factor in perceptions of ethnic identity status, suggesting that older adolescents are more likely than younger adolescents to engage actively in exploring the history, behavior, and beliefs of their ethnic groups (Kroger & Marcia, 2011), and they may develop a deeper understanding of ethnic identity according to the situations they are in (Phinney, 1990). Meanwhile, the social context will help determine their perceptions of their own ethnicity, and they may hold different

opinions from those of other ethnic groups (Cokley, 2007; Phinney et al., 2007). Given the potential effects of age and the context of a Yi ethnic autonomous region, it was expected in this study that the differences in ethnic identities between junior high school students from three of the four ethnic groups under consideration (Yi, Han, and Mongolian) would be nonsignificant, while those of senior high school students would most likely be significant because these groups may have different experiences in such contexts.

2.1.2 The measurement of ethnic identity

The Multigroup Ethnic Identity Measure (MEIM; Phinney, 1992), the Ethnic Identity Scale (EIS; Umaña-Taylor et al., 2004) and the Multigroup Ethnic Identity Measure-Revised (MEIM-R; Phinney & Ong, 2007) were designed to measure ethnic identity in people of different ages and various ethnic groups, contributing to a more holistic developmental perspective and a cross-cultural view of ethnic identity (e.g., Chae & Foley, 2010; Herrington et al., 2016; Lee & Yoo, 2004; Roberts et al., 1999; Yoon, 2011).

In China, Wan and Wang (2004) developed the Tibetan University Student Ethnic Identity scale (TUEI) and found that Tibetan identity was positively correlated with Chinese national identity. Qin (2005) developed the Ethnic Identity Scale (EIS), comprised of an ethnic identity scale and a national identity scale. The results showed a nonsignificant difference in ethnic identity between minority and Han adolescents, but the Chinese national identity of members of minority ethnicities was significantly higher than for those of the Han ethnicity (Qin, 2005; Qin et al., 2009; Qin & Zuo, 2007). Dong et al. (2014) designed the Ethnic Identity Scale for

College Students (EISCS) and revealed that the ethnic identity of minority college students was significantly higher than that of Han college students, and that ethnic identity tended to decrease with age. Although these studies have promoted the development of ethnic identity studies in China, most of them have focused on young adults with university backgrounds and there has been little attempt to test and compare ethnic identity in adolescent students from different backgrounds. Thus, more research is needed to measure and compare ethnic identity in adolescent students from diverse ethnic groups in China.

Table 2.1. Scales on Ethnic identity

Scales	MEIM	EIS	MEIM-R	EIS (China)
Total Items	14 items	17 items	6 items	23 items
Dimensions	Sense of Belonging (5)	Exploration (7)	Exploration (3)	Cognition (5)
	Ethnic Achievement (7)	Affirmation (4)	Commitment (3)	Evaluation (6)
	Ethnic Behaviors (2)	Resolution (6)		Emotions (6)
				Behaviour (6)
Examples	I am happy that I am a member of the ethnic group I belong to.	I am clear about what my ethnicity means to me.	I have a strong sense of belonging to my own ethnic group.	I am proud to be a member of my own ethnic group.

In the present study, the Ethnic Identity Scale (EIS; Qin, 2005) was used to measure ethnic identity in three of the groups, the Han, Yi and Mongolian ethnicities. The Ethnic Identity Scale (EIS, Qin, 2005), an adaptation and revision of the MEIM (Phinney, 1992), has been validated extensively for measuring diverse ethnic groups in China (e.g., Dong et al., 2014; Yin & Liu, 2017; Yao, 2017). The four-dimensional model proposed by Phinney (1992) was confirmed by Qin (2005) for the Chinese population. The original MEIM was a 14-item scale measuring ethnic behavior, affirmation, and achievements with an open-ended response that indicated the participants' ethnic self-identification and supplied as background information (Phinney, 1992). The adapted EIS is a 23-item scale which converted the open-ended question of self-identification into a subscale with 6 items; and, based on the context in China, it extended three items for measuring ethnic behavior (Qin, 2005). This four-factor model (i.e., self-identification, behavior, affirmation, and achievements) was tested and confirmed across ethnic groups in China (e.g., Qin, 2005; Qin & Zuo, 2007).

2.1.3 National identity and ethnic identity

The historical origins of Chinese national identity date back to the 18th century, when the ruling government was the Qing and dominated by Manchu people (Zhao, 2006). The Manchu rulers accommodated the concept of China to the Qing multi-ethnic enterprise, which laid the foundation for the modern Chinese national identity (Elliot, 2001). After the Qing government was replaced by the Republic of China in the early 20th century, the Chinese national identity was built on a shared political commitment as “an expansive and

culturally hybrid concept” (Jenco, 2019, p.595), responding to the threat of invasion and national fragmentation. In the contemporary political discourse of the People’s Republic of China, this pluralistic view of national identity is in line with the PRC’s promotion of the country as multi-ethnic (see also, State Council of the PRC, 2001).

Research in multi-ethnic countries suggests that national identity is based on the cultural dimensions of identity and parallels with ethnic identity (Schwartz et al., 2012), and that individuals are typically bicultural, identifying simultaneously with their own ethnic groups and with the national identity (Berry et al., 2006). People from over 50 ethnic groups have lived in China for centuries and have gradually formed dual identities: an ethnic one and a Chinese national one (Fei, 1988; Ma, 2010). Compared to other countries where ethnic identity and national identity may overlap significantly in some cases (e.g., Kessler et al., 2010), the social context of ethnic and national identifications is different in China; people from diverse ethnic groups are the indigenous people who shared a history of ethnic interaction and gradually formed into a modern nation (Fei, 1988; Ma, 2010). There are two distinctive concepts in Chinese – *Minzu* and *Zhonghua minzu* – referring to ethnic identity and Chinese national identity, and thus ethnic and national identifications are conceptualized interdependently in the Chinese context. That is, ethnic identity refers to the degree of identification with ethnic characteristics and conformity with culture, history, language, and religion of a specific ethnic group (Ma, 2010). At the same time, people from these ethnic groups shared a collective identity, namely the Chinese national identity, which is “a supra-identity to define the Chinese nation, transcending ethnic, racial, and religious affiliations”

(Sager, 2020, p.7). Therefore, this dual identity embraces ethnic and Chinese national identities simultaneously, embodying cultural plurality and political unity (Zhao, 2006).

Empirical studies in China have found the differences in perceived Chinese national identity in adolescents from diverse ethnic backgrounds to be nonsignificant (e.g., An et al., 2018; Cheng et al., 2016). This may be a consequence of utilizing education to promote nation building among ethnic groups in recent years (Postiglione, 2013). Through the nation-building agenda within school curricula, students are educated to not only learn history, geography, and the official language of the country but also to internalize the mainstream norms (Yuan & Li, 2019). This has also cultivated a strong sense of nationalism and reinforced the national identity as a grand narrative (Anderson, 1991). Due to the national education system that promotes the Chinese national identity across regions, it was expected that the present study would reveal nonsignificant differences in the perceptions of national identity between senior and junior high school students from the three ethnic groups.

The relationship between ethnic identity and national identity is inconclusive. A cross-country study of 5,366 immigrant adolescents from 13 countries revealed that the relationship between ethnic and national identities varied from positively or negatively correlated to uncorrelated (Berry et al., 2006). Yet, the sociocultural context is different in China, where ethnic adolescents are local people rather than immigrants. Qualitatively based evidence has outlined that, in a non-immigration context, such as the UK, respondents from Scotland and Welsh expressed a strong Scottish identity or Welsh identity and disconnected from British identity, whereas in the case of respondents from England, British and English identities were

intertwined (Abell, 2011; Condor & Abell, 2006; Condor et al., 2006). In adult samples, studies in China have contended that the national identity building is in conflict with ethnic identity in some ethnic regions, such as Xingjiang and Tibet (Leibold, 2016). However, positive correlations between ethnic and national identities have been found in adolescents from diverse ethnic groups in China, such as college students from Han, Zhuang, Miao, Yi, Tibetan, and Uygur groups (Hou, 2016; Liang et al., 2010; Qin & Zuo, 2007; Qin et al., 2009; Wang & Chang, 2009) and secondary school students from Yi, Lisu, Miao, Dai, Hui, Hani, and Bai groups (An et al., 2018; Ji, 2012). This disparity may be caused by the ethnic identity statuses of adolescents and adults, indicating that adults may comprehend the meaning and implications of their ethnic group membership more deeply, while adolescents are more likely still to be engaging in an exploring process (Kroger & Marcia, 2011; Phinney et al., 2007). Given the prior findings with adolescents in China, it was expected that this study would find a positive correlation between ethnic identity and national identity for the adolescents from Yi, Han and Mongolian ethnic groups.

2.1.4 Ethnic identity, intergroup attitudes and national identity

The relationships of adolescents from different ethnic backgrounds living in ethnic autonomous regions (Zhang et al., 2009) can be examined in terms of general attitudes toward other groups, or intergroup attitudes (Phinney et al., 2007). Negative attitudes toward other groups in the social context of migration have been investigated previously (e.g., Dai et al., 2015; Hindriks et al., 2014; Phinney et al., 1997), and it has been suggested that they can

be caused by a fear of strangers and perceived discrimination against ethnic minorities (Jasinskaja-Lahti et al., 2009; Verkuyten & Yildiz, 2007). However, the positive emotions that can be motivated by natural curiosity – openness to novel experiences and willingness to explore new phenomena – have been neglected in the literature (Phinney et al., 2007). For the adolescent population, a more secure ethnic identity can result in open attitudes toward other ethnic groups, as this stable sense of ethnic self can be a basis for the acceptance of and openness toward other ethnic groups (Phinney et al., 2007). Yi culture is promoted in the ethnic autonomous region that was the context of this study, and Yi students have more opportunities to engage in ethnocultural practices, so it was expected that, of the three ethnic groups, adolescents from the Yi group would exhibit a positive association between ethnic identity and intergroup attitudes.

An inclusive national identity has been found to be associated with positive attitudes toward national outgroups in multi-ethnic regions (Gallagher et al., 2009; Maloku et al., 2016). Studies have suggested that a diversified cultural environment endorsed by an inclusive national identification can enable all subgroups to develop a sense of belonging and form a national identity (Hindriks et al., 2014). Those in ethnic groups may then perceive their own group and national outgroups as subgroups of a national (superordinate) ingroup (Gaertner & Dovidio, 2000), thus leading to positive relationships between subgroups (Stone & Crisp, 2007). A study in Kosovo found that a more complex and inclusive national identity was associated with more positive intergroup attitudes (Maloku et al., 2016). Empirical studies in the Chinese context found that a stronger national identity was associated with positive intergroup attitudes (e.g.,

Li, 2009; Liang et al., 2010). From a theoretical perspective, Fei (1988) suggested that, in a multi-ethnic context, a willingness to appreciate other subgroups' cultures can enhance national identification, as it can contribute to a more broadly pluralistic Chinese national identity. Thus, the perception of an inclusive national identity may contribute to positive attitudes toward other ethnic groups in the population, hence the expectation that national identity would be positively correlated with intergroup attitudes for all of the groups examined in this study.

2.2 Music, ethnic identity, intergroup attitudes and national identity

2.2.1 Music, ethnic identity and intergroup attitudes

The connection between music, ethnic identity and intergroup attitudes has always been close. On one hand, increasing numbers of music educators have begun to change the focus of their teaching content in light of the specific context to meet the needs of their students of different ethnicities (Campbell, 2004, 2007, 2011; Garcia-Coll & Marks, 2009; Schippers, 2010). Music teachers tend to believe that uniqueness is at the heart of cultural expression, and their main focus is to present the uniqueness of each form of music. On the other hand, students in schools have many opportunities to appreciate and get involved into the music of many ethnicities in the world, such as “mariachi (Mexico) and marimba (Guatemala) bands, Latin percussion (South America), jazz groups (North America), steel drum ensembles (Trinidad and Tobago) as well as West African drumming ensembles” (Campbell et al., 2008). This not only

helps the students to maintain their own ethnic identities, but also allows them to learn more about other ethnic identities, thereby developing positive intergroup attitudes.

Further, Campbell reported teenagers who usually “considered music’s function as a social ‘glue’ for bringing them together with friends and peers, and as a bridge for building acceptance and tolerance for people of different ages, ethnicities, and other cultural circumstance” (Campbell, 2007, p. 233). In addition, some studies have combined the music with specific ethnic and cultural identities in the context of community (Bradley, 2008; Dodd 2001; Gaines 1989; Hess, 2018; Lindl, 2018; O’Hagin & Harnish 2006; Powell 2003; Schiavio et al., 2019; Shaw, 2016). For example, in the ethnographic study of community-based context in New York city, Gaines (1989) explored the educational role of the Afro-Cuban and Afro-Puerto Rican ensemble, an ensemble made up of eight skilled instrumentalists and dancers. The outcomes demonstrated the important role of music in cross-cultural education and illuminated the vital contribution of music to the improvement of ethnic and cultural identity. Also, Dodd’s study (2001) suggested that taking part in a mariachi ensemble contributes significantly to students’ lives in the areas of music, ethnic identity, and education; it can be beneficial to cultivating and deepening self-esteem, self-confidence, and interpersonal cooperation; strengthen students’ ethnic heritages and sense of belonging to a community; and promote cooperative learning and creativity. Schiavio and colleagues (2019) explored the impact of community-based programs on the cultural identities of people from different ethnic backgrounds. Their findings indicated a close relationship between collective forms of music activities and cultural identity.

In many ethnic minority areas in China, local music education programs have been launched, aimed at cultivating students' ethnic identities and intergroup attitudes (Jiang, 2006; Wang, 2010; Xie, 2001; Zhang, 2008; Zhang & Xie, 2012). For instance, the Miao folk music and dance were introduced into classroom teaching in primary and secondary schools in Leishan County, Guizhou Province, to let students be influenced by ethnic identity and native culture from an early age (Zhang, 2008). Through the teaching of Miao songs, the Taijiang Ethnic Vocational Middle School strengthened students' sense of identity and confidence in Miao culture (Zhang & Xie, 2012). Liping County actively promoted speaking the Dong dialect, singing Dong songs and wearing Dong costumes in rural primary and secondary schools, which further cultivated students' understanding and respect of their ethnic identity and culture (Zhang, 2008).

In many ways, the influence of music on ethnic identity and intergroup attitudes can transcend national boundaries and be used to ease contradictions and misunderstanding among ethnicities or countries. For instance, in Finland, national epic Kalevala music (in the form of song duels) was utilized to soothe the conflicts among people in the old Finnish societies and the Inuit societies (Heimonen & Hebert, 2010). Some studies have also suggested that hip-hop and rap could act as cultural mediators between young people of different ethnic groups after the war, thereby reducing ethnic conflicts and promoting intergroup attitudes and mutual understanding (Balandina, 2010, 2017; Ilari, 2017).

Another specific example is the "West-Eastern Divan Orchestra" organized by Daniel Barenboim and Edward Waefie Said (Ilari, 2017). This orchestra embraced young Arab and

Israeli musicians and a small number of German musicians who were mostly 18 to 25 years old. In the initial rehearsal, ethnic tensions and distrust were so evident that some Arab youths even claimed only they could play Arabic music. However, after dozens of days of rehearsal, the music gradually changed the stereotypes among ethnicities. As a group, they played Beethoven's Seventh Symphony together. In this temporary, non-political orchestra, one set of identity codes (different ethnicities) is replaced by another (music). Israelis, Syrians, Russians, Lebanese, Pakistanis, and Palestinians all identified themselves as members of the symphony orchestra and became violinists and cellists under the same conductor (Riiser, 2010). Music narrowed the gap and promoted mutual understanding among ethnicities without expressing explicit beliefs. In other words, the West-Eastern Divan Orchestra allowed young Israeli and Arab musicians to play together across ethnic boundaries (Ilari, 2017; Riiser, 2010). In this kind of collective music performance, they gained not only a deeper understanding of their own ethnic identity, but also a better understanding and respect for musicians from different ethnicities.

All of these activities treat music as a bridge to promote ethnic identity and intergroup attitudes among different groups, thus alleviating ethnic conflicts (Urbain, 2008). However, the other side of the coin cannot be ignored. Facing the music of other ethnicities, people often find it strange and difficult to accept that this kind of experience can even appear in their own ethnic music. This situation was obvious with a group of children and youth in Germany. When they listened to music, they not only had a strange feeling about Beethoven's symphony, Scarlatti's sonata, and Bach's scriptures but also had psychological reactions to modern music

(Günter Kleinen & Zeng, 2011). Additionally, in the territory of the former Yugoslavia, pop music was not merely utilized to express opposition and criticism of war, the state, and its hegemonic power, but also provoked inter-ethnic violence and incitement and supported conflicts (Balandina, 2017; Laušević 2000; Pettan 2009; Sugarman 2007). A mild example was the Verse Project organized by Hess (2018), which showed how younger students used hip-hop music to express their life experiences, thus questioning the mainstream discourse. This study revealed that “youth asserted the strengths of their identities and communities through music and provided profound counternarratives to dominant deficit discourses” (Hess, 2018, p. 7).

In sum, while the relationship between music, ethnic identity and intergroup attitudes has always been close, care was taken to pay attention to the role of cultural contexts as well as different perspectives from different ethnicities during the research process. In this study, the music from the Yi, Han, Mongolian and Tibetan ethnic groups was incorporated into the intercultural music curriculum to promote ethnic identity and intergroup attitudes of students of different ethnic groups.

2.2.2 Music and national identity

The close connection between music and national identity is discussed not only in national curricular and scholarly discussions, but also in the broader theory of school music education (Westerlund et al., 2017). Governments all over the world hope to enhance students’ national identities through school music education, thus strengthening social and national cohesion (Benedict & Schmidt, 2012; Chen-Hafteck, 2013; Folkestad, 2002; Hebert

& Kertz-Welzel, 2012; Ilari et al., 2013; Kallio & Partti, 2013; Kallio, 2014; Law & Ho, 2011; Reed-Danahay, 1996; Southcott, 2012; Spring, 2010; Veblen, 2012, 2013). They often use national anthems, pledges of allegiance, national history, patriotic songs and revolutionary songs, etc., to instill their national ideologies into students through school music education, thereby creating and maintaining “imagined communities” (Anderson, 1991) and shared values between groups of people (Hebert & Kertz-Welzel, 2012).

More specifically, in the USA, cultivating a sense of national identity is often a school matter, thus in many public schools (such as in New Jersey), children are required to sing the national anthem and recite the pledge of allegiance every day (Ilari et al., 2013). Furthermore, the *National Anthem Project* sponsored by the U.S. national music education organization, dozens of corporations and the military have also aimed to get schools to focus more on patriotic music, especially the national anthem (Hebert, 2012). Since the establishment of a modern school system in most parts of Australia in the late 19th century, patriotic songs and national anthems have been the main content of Australian school music activities to foster the Australian identity in the school-age population (Southcott, 2012). The French government has also made efforts to develop national identity through school education (Reed-Danahay, 1996), requiring school-age children to learn more traditional French songs to develop the national consciousness. In Singapore, every student in every elementary and secondary school is required to sing patriotic songs at regular school times (such as school assembly, music classes, and National Day) (Dairianathan & Lum, 2012). Notably, to further appeal to the younger generation, Singaporean patriotic songs after 1998 began to focus on

pop ballads sung by local pop musicians (Dairianathan & Lum, 2012). In addition, the Chinese government has added specific music (such as Communist revolutionary songs and red songs) to music textbooks to increase school students' sense of national identity (Ho, 2010; Law & Ho, 2011). Finland's national music curriculum also tended to use music activities and related repertoires with patriotic ideas to foster a sense of belonging and pride in the country among primary and secondary students (Kallio & Partti, 2013; Kallio, 2014). Empirically, two quantitative studies conducted in the United Kingdom (Winstone & Witherspoon, 2016) and Israel (Gilboa & Bodner, 2009) respectively further confirm that national anthems may play an important role in the development and maintenance of national identity. This may suggest that music with national ideologies can contribute more to the development of national identity than other types.

However, the families of the students in the present study have lived in multi-ethnic areas of China for generations and have no immigrant backgrounds. Since they grew up in different ethnic groups and were influenced by different ethnic histories and cultures, they may have different perspectives and understandings toward national identity (Ma, 2010). As a result, music education with patriotic and political ideologies may not promote their identification with China, and may even cause tension and opposition between ethnic identity and national identity (Hebert, 2012; Herbert & Kertz-Welzel, 2012). Based on this, this study did not include songs of patriotism or mainstream ideology in the intercultural music course, but incorporated local ethnic music into the music teaching and learning, hoping to enhance students' positive identification with the country by promoting their ethnic identities and

intergroup attitudes. This approach is also supported by previous empirical studies — in multi-ethnic areas of China, ethnic identity, intergroup attitudes and national identity have been shown to have significant correlations (An et al., 2018; Ji, 2012; Li, 2009). This may indicate that intercultural music courses can promote students' national identity indirectly by influencing their ethnic identities and intergroup attitudes.

2.2.3 Musical identity: the bridge of ethnic identity, intergroup attitudes and national identity

The association between music, ethnic identity, intergroup attitudes and national identity is not only reflected in the music classroom (Campbell, 2007; Campbell et al., 2008; Green, 2011; Howard, 2014, 2018; Ilari et al., 2013; Pascale, 2013; Westerlund et al., 2017) and community (Dodd 2001; Gaines 1989; Heimonen & Hebert, 2010; Powell 2003; Schiavion et al., 2019) but also in urban (Campbell, 2011; Hess, 2018; Ilari, 2013) and minority rural areas (Soto et al., 2009; Xie, 2001; Zhang, 2008; Zhang & Xie, 2012). Furthermore, choirs (Bartolome, 2010; Lindl, 2018; Mills, 2008; Shaw, 2016), music courses (Campbell, 2004; Ilari et al., 2013; Law & Ho, 2011; Schippers, 2010; Xie, 2001), orchestras (Gaines, 1989; Riiser, 2010), ensembles (Dodd, 2001) and music festivals (Balandina, 2017) also seem to be flexible mediators, reflecting the close connection between music, ethnic identity, intergroup attitudes and national identity.

During these activities, individuals and groups can encounter each other in and through music, thus creating a shared sense of identity, which has been referred to as musical identity

(MacDonald et al., 2002). This not only provides people with specific identities through the music activities, but can also reshape their understanding of different identities. Specifically, musical identity can be divided into the identity in music (IIM) and music in identity (MII). In the case of IIM, “people view themselves in relation to the social and cultural roles existing within music” (Hargreaves & Marshall, 2003, p. 264), such as composers, singers, performers and music teachers in specific context. On the other hand, MII refers to “how we use music as a means or resource for developing other aspects of our individual identities” such as ethnic identity, gender identity and youth identity (MacDonald et al, 2017, pp. 14-15). More importantly, the third idea is that “the musical identities are performative and social - they represent something that we *do*, rather than something that we *have*, namely, the ways we jointly engage with music in everyday life” (MacDonald et al, 2017, p. 4).

More specifically, the musicians from different ethnicities in the *West-Eastern Divan Orchestra* first recognized each other’s musical roles in the orchestra such as violinists and cellists, and then further deepened or reshaped their understanding of each other’s ethnic identities. Finally, they completed the symphony under the leadership of the conductor, thereby improving their intergroup attitudes (Riiser, 2010).

The same impact also appeared in choirs for children (Bartolome, 2010; Lindl, 2018; Mills, 2008) and adults (Shaw, 2012, 2016), suggesting that the close connections among participant students’ personal identities and musical identity. Bartolome (2010) spent a year exploring the cultural and social system of a girls’ choir, and found that it had a positive effect on young women’s musical, social and personal identities through collective learning and singing. Mills

(2008) explored musical identity, personal identity, and other ways in which people influence the formation of identity. The subjects in her study were six 12-14-year-old adolescents. The findings indicated that participating in a children's choir improved personal and musical identity, and created a family-like collective identity with the group. As stated by Green (2011), musical identity is not only derived from the individual music experience, but also refers to music experiences shared by collective members, which can be from ethnic, family, or country groups.

Furthermore, ethnic music and native language may improve ethnic identity and intergroup attitudes among students from different ethnic groups. In the context of intercultural music courses, ethnic students have been shown to enhance their ethnic identities, intergroup attitudes and national identity through speaking Dong dialect, singing Dong songs and wearing Dong costumes in Guizhou province, China (Zhang & Xie, 2012). Roberts (2017) designed a series of world music courses from different ethnicities to explore the situational interests of elementary students from various ethnic backgrounds. The findings suggested that the music from specific ethnic groups, the native languages, the culture bearers, the musical experiences at home and school, and the active participation and teamwork might exert positive influences on ethnic identity and intergroup attitudes. Rather than concentrating on one specific music genre, the *Music Culture Project* (MCP) designed and implemented by Howard was comprised of music from "Ghanaian, Puerto Rican, Jamaican, traditional African American, and African American hip-hop cultures" (Howard, 2018, p. 266). The instruction of MCP including collective listening and singing, negotiated and collaborated with the local culture bearers to

select suitable repertoires, creative music making, and activities intended to address the rich cultural context of the music. Howard's ethnographic study indicated that the intercultural music curriculum, with musical cultures of Africa and the African diaspora, may have had a positive impact on the cultural and ethnic understanding of grade five students from different ethnic backgrounds (Howard, 2018). Altogether, the ethnic music, culture bearers and native languages from specific ethnic groups experienced in intercultural music courses may improve the ethnic identities and intergroup attitudes of students from different ethnic groups.

Intercultural music education can also promote the development of intercultural competence and draw public attention to the issues of educational equity and social justice. An intercultural music project implemented by music educators and scholars from Finland and Norway found that the music from different cultures, teaching partnerships, new patterns of interaction and peer-collaboration could cultivate intercultural competence and positive attitudes toward other cultures among students from Finland and Cambodia (Westerlund et al., 2015). Dolloff (2020) implemented intercultural music education in Canada, including the colonial past, the use of indigenous languages and ethnic instruments, indigenous epistemology, learning new ways of listening and singing, avoiding cultural appropriation, and emphasizing the voices of different cultures, especially marginalized minorities such as the First Nations, Inuit, and Métis in Canada. In the end, Dolloff came up with the concept of cultural humility – “a stance based on a lifelong, self-reflective inquiry that seeks to disrupt the power imbalance that defines “othering”, seeking to establish partnership and collaboration (p. 135). In Australia, Marsh et al. (2020) explored the positive impact of a *Bridging Musical Worlds* project on

students from the Sydney Conservatorium of Music and South Sudanese Australian youth. This intercultural music program enables students from different backgrounds to participate in reciprocal teaching and learning opportunities related to South Sudanese music and culture as well as global popular music. The results suggested that collaborative musical engagement may contribute to the development of musical identities, social inclusion, cultural competence and intercultural understanding among students from different cultural backgrounds in Sydney, Australia.

Many studies have also shown that musical interventions with different cultures can improve the intergroup attitudes of students from diverse backgrounds (e.g., Edwards, 1994, 1998; Ilari et al., 2013; Nam, 2007; Neto et al., 2016; Sousa et al., 2005; Westerlund et al., 2015). Specifically, Edwards (1998) examined the impact of four teaching methods using Native American music on the attitudes of fourth-grade students toward Native Americans. Four groups of children in the experimental group were each exposed to four instructional approaches for six weeks, with a total of twelve lessons, while the control group did not receive any treatment. The results show that there were significant differences between intervention groups and the control group, suggesting that in-depth intercultural experiences can promote positive attitudes toward cultures from different contexts.

Nam (2007) investigated American children's views, attitudes and understanding of cultures other than their own when they encountered music from different cultures in ordinary music classes. The subjects were students from two primary schools who were taught to play African drums and listened to music from different cultures. A Questionnaire survey and

interviews were conducted before and after the observation period of three months. Positive attitudes toward another culture and intercultural instruction were found.

An intervention study designed and implemented by Sousa et al. (2005) was conducted with Portuguese children to investigate whether the music from Cape Verde would change their attitudes toward Cape-Verdeans. Using a pre-post test design, 193 children aged 7-10 year old were taught 18 units of Cape Verde songs. The results showed that the participants in the experimental group reduced their stereotypes of this cultural group. Yet, the reduction in stereotypes was only found in children aged 9-10, not in those aged 7-8. Hence, the researchers questioned whether the intervention program was more effective for older children than for younger ones.

Overall, intercultural music education may create more equal environments, foster the acceptance of different identities and cultures, guide positive dialogue and discussion among ethnic groups, and gradually form positive evaluations of other ethnic cultures (Bartleet, 2011; Broeske-Danielsen, 2013; Gesche & Makeham, 2010; Günter Kleinen & Zeng, 2011; Karlsen et al., 2016; Miettinen et al., 2018; Westerlund et al., 2015; Westerlund et al., 2020). More specifically, Gescher and Makeham (2010) made a tripartite division among cognitive, affective and operational intercultural skills in terms of intercultural educational environments. Operational aspects meant that teachers could use cultural diversity effectively in the classroom. Affective aspects “relate to behavioral adaptations and are associated with issues such as motivation, adaptation, openness and a willingness to change” (p. 254). In

addition, cognitive aspects involve “raising awareness of and learning about other cultures and languages, and getting to know diverse worldviews” (p. 254).

However, there is also a need to be aware of some deeply ingrained negative attitudes towards specific societies, cultures and ethnic groups, which in turn influence reactions to music repertoire and attitudes towards peers in music classrooms (Ilari, 2017). For instance, some intervention studies have found that, after the short-term intervention, participants showed more positive attitudes towards minority groups (e.g., Edwards, 1994), while others found a reduction of ethnic and cultural stereotypes, but only in certain age groups (e.g., Sousa et al., 2005). Further, Ilari et al. (2013) argued that interventions from different musical cultures may strengthen ethnic, racial and cultural stereotypes. Hence, when designing the intercultural music course (music intervention) for the present study, it was important to do so from a full understanding of the participating students’ cultural backgrounds and musical identities, paying close attention to classroom dynamics to avoid ethnocentric behaviors and thoughts, and to use interviews, observations and reflective diaries to obtain students’ attitudes and perspectives on music intervention in order to strive for better teaching and experimental results. In intercultural music courses, the music teacher could attempt to create a space that can develop intercultural understanding, positive intergroup attitudes and a sense of shared identity among participant students from diverse ethnic backgrounds (Howard, 2018; Jones, 2010; Ilari, 2017).

According to the above literature review and a pilot study conducted in a multi-ethnic area in China, students are interested in the music and cultures of different ethnic groups, and

wish to further comprehend the students of different ethnicities in their local areas (Guan, 2020). Furthermore, the purpose of this study was to enhance the ethnic identities, intergroup attitudes and national identity of students in multi-ethnic areas in China. Hence, local ethnic music, including that of Yi, Han, Mongolian and Tibetan groups, was involved in the intercultural music curriculum, while the world music from different cultural backgrounds was excluded (see detail in Chapter 3).

2.3 Research rationale

This section identifies the research gap and develops the research questions and conceptual framework in light of the literature and prior studies. Next, it interprets the rationale for choosing multi-ethnic areas and students from different ethnic groups to participate in intercultural music courses.

2.3.1 Research gap

Based on the literature, the study of the association between music, ethnic identity, intergroup attitudes and national identity has been developed to some extent both at home and abroad. However, most studies have focused on one or two ethnic groups, and multi-ethnic, cross-ethnic research has been relatively sparse (Xu et al., 2019). Furthermore, many studies have been based on either qualitative or quantitative methods, such as ethnographic studies, narrative studies and case studies. Few have used mixed methods to investigate the relationship

between music, ethnic identity, intergroup attitudes and national identity. More importantly, the studies in China have focused on the inheritance of ethnic culture and the cultivation of national identity, while very few have incorporated ethnic music into music education and conducted comparative studies. Hence, there is a need to design a series of music courses comprised of different ethnic music, to explore the relationship between music, ethnic identity, intergroup attitudes and national identity from diverse ethnic groups in China. The findings may shed light on teaching and learning intercultural music in the multi-ethnic area, and reveal in what ways and to what extent music can enhance students' ethnic identities, national identity and intergroup attitudes.

2.3.2 Research questions

Based on the literature review and the background of this study, four guiding questions have emerged. The focus for the first and second research questions was on the Yi, Han, and Mongolian students in junior and senior high schools, because there were sufficient numbers in these groups for statistical calculations to be conducted. The Tibetan students were excluded from this part of the study due to insufficient numbers. However, the third and fourth research questions called for qualitative explorations, and it was important to pay attention to every ethnic group in the participating classes, so Tibetan students were also included (See details in Chapter 3).

- 1) Are there significant differences in ethnic identities, intergroup attitudes, and national identity among Yi, Han and Mongolian adolescents (including junior and senior high school students) in China's multi-ethnic area?
- 2) What are the associations among ethnic identity, intergroup attitudes and the national identity of adolescent students (including junior and senior high school students) from Yi, Han and Mongolian ethnicities in China's multi-ethnic area?
- 3) To what extent can intercultural music courses (the intervention) affect junior high school students' (i.e., Yi, Han, Mongolian and Tibetan) ethnic identities, intergroup attitudes, and national identity?
- 4) In what ways can intercultural music courses (the intervention) affect junior high school students' (i.e., Yi, Han, Mongolian and Tibetan) ethnic identities, intergroup attitudes and national identity?

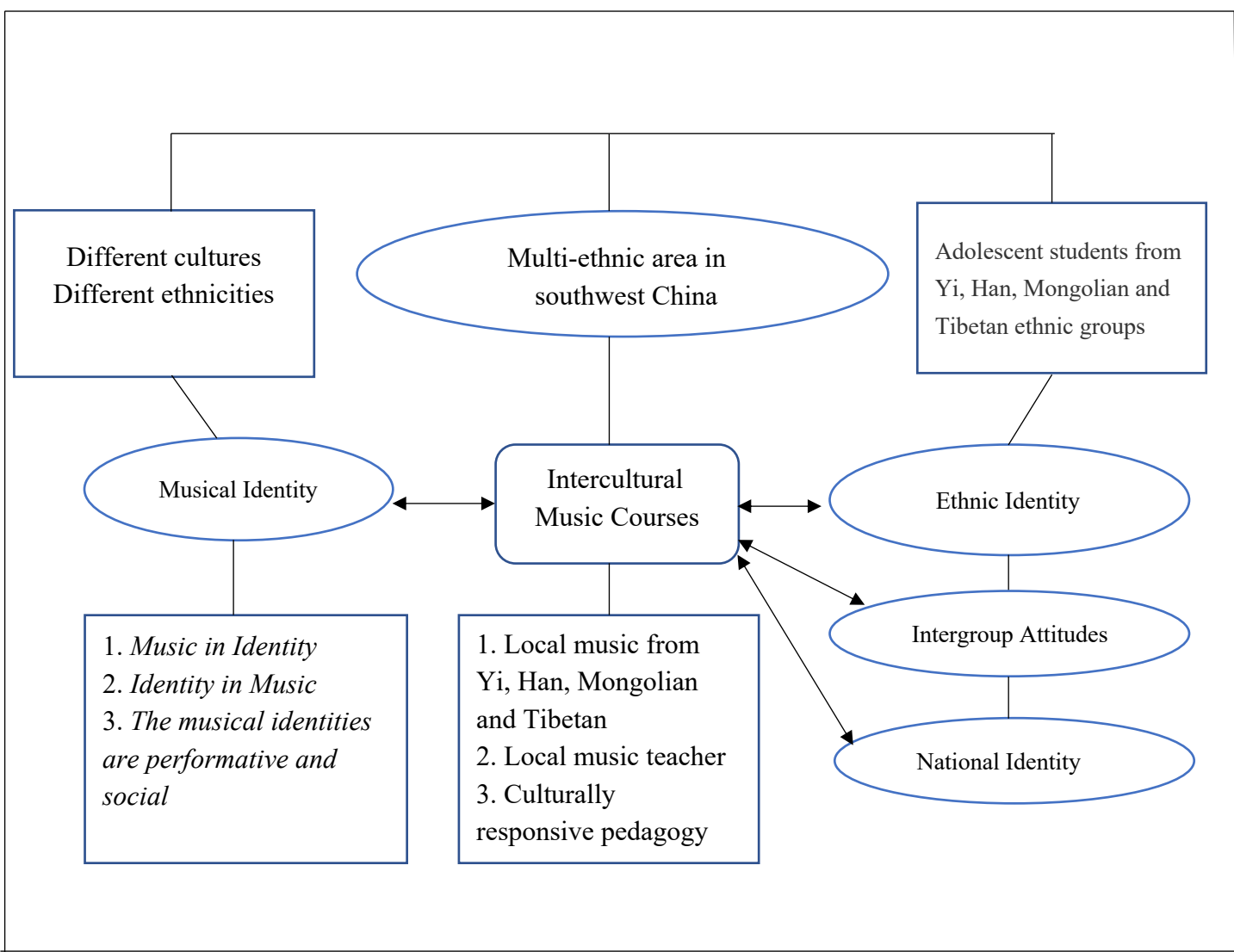
The research *questions one* and *two* provided the baseline for ethnic students' ethnic identities, intergroup attitudes and national identity in China's multi-ethnic area. In addition, the statistical data demonstrated correlations among ethnic identity, intergroup attitudes and national identity. It was only through this part of the preliminary data that the pre-test and post-test of *question three* could be compared to verify the effectiveness of the intercultural music

courses. Further, only in the implementation of the intercultural music curriculum could the relationship among music, ethnic identity, intergroup attitudes and national identity be explored, thus presenting the qualitative data to address *question four*.

2.3.3 Conceptual framework

This conceptual framework (see Figure 2.1) was grounded on the literature. Since it was difficult to organize an orchestra, an ensemble or a music festival in China's multi-ethnic area, an intercultural music course was chosen for this study as a bridge to connect ethnic identity intergroup attitudes and national identity. On the one hand, the intercultural music courses were able to connect the music of the local Yi, Mongolian, Tibetan and Han ethnicities with the specific ethnic identities of the students in a multi-ethnic area in southwest China. On the other hand, the intercultural music courses were able to reflect and highlight the different musical identities of students from different ethnicities and cultures. Together, the intercultural music course was able to integrate the ethnic students' musical identities and ethnic identities, enabling them to deepen the understanding of their own ethnic group and other ethnicities in music learning. This could, accordingly, enable students to discern and appreciate differences and similarities of ethnic identity, thus improving intergroup attitudes, national identity and mutual understanding (Tang & Leung, 2012).

Figure 2.1. Conceptual Framework of This Study



2.3.4 The current study

China is a multi-ethnic country in which the Han group represents the majority and over 50 other minority ethnic groups are present (e.g., Yi, Mongols, Manchus, Tibetans, Uyghurs, Koreans, Miao, Yao, etc.) (Ma, 2010). Although these minorities constitute only 6% of the total population, they represent the majority groups in various ethnic autonomous regions,

which account for 64% of China's total land territory (Dillon, 2016). This results in distinct sociocultural contexts in both ethnic autonomous regions and Han majority areas. Thus, the ethnic identities and national identities of adolescents in these contexts develop through intensive intergroup contact and may therefore lead to different features from those who grow up in a Han mainstream society. Further, the local ethnic music resources are rich, and most of the music teachers are from ethnic minorities, which brings more potential for the development of intercultural music courses.

The current study focused on ethnic identity, intergroup attitudes, national identity and ethnic music with adolescents of Yi, Han, Mongolian and Tibetan groups in Yanyuan County, which is located in a multi-ethnic area of southwest China. The reason for choosing this area was that Yanyuan is an ethnic autonomous county with more than fifteen ethnic groups. Further, Yi ethnicity and other minorities constitute 70–90% of the population, turning the Han from a main group into a minority group (Hein & Zhao, 2016). The Yi, Han, Mongolians and Tibetans were identified as representative ethnic groups for this area due to their differences in cultures, languages and religions (Shi, 2018). Thus, adolescent students from these four groups participated in this study.

Chapter 3: Methodology

The research design of the present study was a mixed-methods intervention study with a pragmatist orientation (Creswell & Plano Clark, 2018). It involved collecting qualitative data before, during and after the intervention (the intercultural music courses). In the initial phase of the study, qualitative data were collected to explore potential barriers before the intervention began. Then during and after the intervention, further qualitative data were collected to understand the participant students' experiences with the intervention. At the baseline, at the mid-point of the intervention, and at the end of it, quantitative data were collected using three questionnaire surveys.

Following this methodology, this study focused on the intercultural music courses led by a local Yi music teacher who attempted to build a space for students with different ethnicities to understand the means of different cultural production (Hess, 2014, 2017a). In this process, I tried to figure out the impact of music on ethnic students' ethnic identities, intergroup attitudes, and national identity.

3.1 Method

This study was approved by the Human Research Ethics Committee of the Education University of Hong Kong.

3.1.1 Setting and Participants

The provincial key ethnic school, located among the mountains and lakes, was a boarding school with six thousand ethnic students and three hundred teachers. 80% of the students in the school identified as minority students, with Yi, Mongolian, Tibetan, Naxi, Tujia, Miao, Lisu or multi-ethnic heritages. All students had to stay in school from Monday to Saturday, and they could not come in or out of the school at will. Most of them came from nearby towns and villages so, unless there was a long holiday, they would basically stay in school until the summer or winter vacation.

For *research questions one and two*, the participants in the present study were 1856 (50% female) high school students from this school. Junior high school (grades 7-9) students accounted for 49% ($n = 907$) of the sample, and senior (grades 10-12) students 51% ($n = 949$). The mean ages of the junior and senior high school samples were 13.51 ($SD = 1.03$) and 17.71 ($SD = 1.32$), respectively. In terms of ethnicity, 70% of the junior high school participants were from the Yi group ($n = 627$), 20% from the Han group ($n = 188$), and 10% from the Mongolian group ($n = 92$), while 73% of the senior high school participants were from the Yi group ($n = 693$), 16% from the Han group ($n = 153$), and 11% from the Mongolian group ($n = 103$). Self-reported data were collected to identify the educational levels of the students' parents. Their educational levels were made up of 49% not having completed primary school education, 27% having completed primary education, 19% with lower secondary education, 4% with upper secondary education, and 1% with tertiary education.

For *research question three and four*, due to the fact that senior high school students no longer had music lessons, the participants in this study were junior high school students from five classes ($N = 326$; 53% female). After excluding classes with higher and lower scores of ethnic identity, intergroup attitude, and national identity, these five ordinary classes were selected by random sampling. The five classes were comprised of four ethnic groups, Yi, Han, Mongolian and Tibetan. They all belonged to the same level class according to their scores of ethnic identity, intergroup attitudes and national identity. Further, these five classes were active and willing to accept intercultural music courses in light of the pilot study. The mean age for this sample was 14.31 ($SD = 1.01$). According to the random sampling, Class 1 and Class 2 served as the baseline group (control group), with no music lessons for 12 weeks. Class 3, as intervention group 1, received regular school music lessons for 12 weeks. Classes 4 and 5 received the intercultural music course over a period of 12 weeks as intervention group 2 and 3. The demographic information was as follows:

Table 3.1. The Demographic Information of the Five Classes ($N = 326$)

	Class 1	Class 2	Class 3	Class 4	Class 5
	$n = 63$ (100%)	$n = 58$ (100%)	$n = 56$ (100%)	$n = 79$ (100%)	$n = 69$ (100%)
Yi	29 (46%)	39 (67.2%)	37 (67%)	54 (67.5%)	50 (72.5%)
Han	25 (40%)	13 (22.4%)	12 (22%)	20 (25.0%)	12 (17.4%)
Mongolian	7 (11%)	1 (1.7%)	6 (10%)	5 (6.3%)	5 (7.2%)
Tibetan	2 (3%)	4 (6.9%)	1 (2%)	1 (1.2%)	2 (2.9%)
Miao		1 (1.7%)			
Gender	Female = 34 (54%)	Female = 26 (44.8%)	Female = 28 (51%)	Female = 50 (62.5%)	Female = 34 (49.3%)
Age (SD)	14.00 (.76)	14.38 (1.15)	14.22 (.96)	14.28 (1.01)	14.67 (.98)

Due to being in a multi-ethnic region, most participant students in this study were basically proficient in two languages, namely, their respective mother tongues and Mandarin. Inter-ethnic marriages were common locally, for example, intermarriages between Yi and Han, Yi and Mongolian, Tibetan and Han, and Mongolian and Tibetan. Furthermore, some Han, Mongolian and Tibetan students could also use the Yi language to communicate, as it is a common language in the area. Hence, when music was taught in the mother tongue in the intercultural music classes, it was welcomed by most participant students.

3.1.2 Procedures

3.1.2.1 First phase

Two minority schools in Yanyuan county were approached and invited to participate in this study, but only one accepted the invitation. Thus, all data were collected in this school. It should be noted that the data were collected from hard copies as mobile phone were not allowed in the school. During the fall of 2019, the researcher spent three weeks contacting the school principal, the grade director and parents to obtain permission to conduct the study and collect data from the students. The students' informed consent was obtained and it was explained to them that their participation was anonymous and voluntary, and that they could withdraw at any time without giving any reason. The questionnaires were then distributed by the author, with the help of two research assistants. The entire questionnaire collection took one month, and the researcher chose to issue questionnaire during class meetings. The same

brief introduction was given to each class. The completion time ranged from 30 to 45 minutes and the classes averaged around 70 students each. The researcher identified and classified the questionnaires with the help of two assistants after collecting the completed questionnaires every day.

This procedure yielded around a 90% response rate, resulting in 1856 valid questionnaires from Yi, Han and Mongolian students. Data from 201 students were deleted from the data set before analyses because they did not entirely meet the sample criteria (80 students were from other groups such as Manchu, Miao, Naxi, and Lisu, and 105 students did not complete the questionnaire fully. A further 16 students refused to fill in the questionnaire). Since the current study was part of a large mixed-method study of ethnic identity and music education, the participating classes were offered an intercultural music course designed by the author and the local music teacher in the next semester as compensation.

3.1.2.2 Second phase

The second phase drew on the data analysis from the first phase. It was found that there were no music course arrangement for the senior high school students due to the fact that they had to prepare for the university entrance examination. Hence, only the junior high school students participated in the intercultural music course.

Based on random allocation , three classes of junior high school students participated in the intervention as the treatment groups, one class (intervention group 1) received regular school music courses and two classes (intervention group 2 and 3) received intercultural music courses. Another two classes, as the baseline group (control group), received no intervention over the 12 weeks (Cohen, Manion & Morrison, 2011). The intercultural music course (intervention) lasted for 12 weeks, one lesson per week, 60 minutes each lesson, a total of 12 lessons). A Local Yi music teacher was the implementer of this course. My role was to train this music teacher, and to participate in the design, adjustment and discussion of the intercultural music courses. The main contents of the course focused on the local ethnic music, namely Yi, Mongolian, Tibetan and Han, and the local music teacher used a combination of ethnic languages and Mandarin to teach the lessons. The same Yi music teacher was also the implementer of regular music courses in the school. The main contents of these regular courses were Mandarin music and patriotic songs, and the teacher mainly taught these in Mandarin. The detail of the music courses are as follows (see Table 3.2).

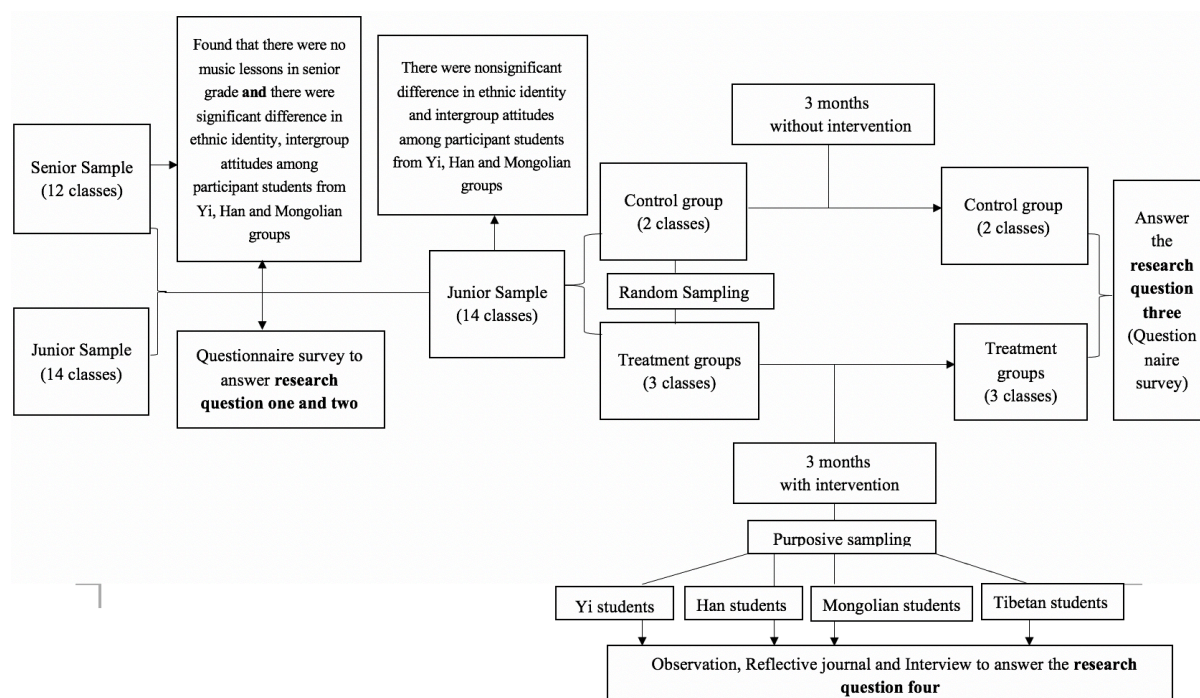
Table 3.2. The Music Courses of the Five Classes

Groups	Control Group	Control Group	Intervention Group 1	Intervention Group 2	Intervention Group 3
1 lesson	No Music	No Music	Regular Music	Yi Music	Tibetan Music
2 lesson	No Music	No Music	Regular Music	Yi Music	Tibetan Music
3 lesson	No Music	No Music	Regular Music	Yi Music	Tibetan Music
4 lesson	No Music	No Music	Regular Music	Mongolian Music	Mongolian Music
5 lesson	No Music	No Music	Regular Music	Mongolian Music	Mongolian Music
6 lesson	No Music	No Music	Regular Music	Mongolian Music	Mongolian Music
7 lesson	No Music	No Music	Regular Music	Tibetan Music	Han Music
8 lesson	No Music	No Music	Regular Music	Tibetan Music	Han Music
9 lesson	No Music	No Music	Regular Music	Tibetan Music	Han Music

10 lesson	No Music	No Music	Regular Music	Han Music	Yi Music
11 lesson	No Music	No Music	Regular Music	Han Music	Yi Music
12 lesson	No Music	No Music	Regular Music	Han Music	Yi Music

In the fall of 2019, the five classes filled out the first questionnaire to measure their ethnic identities, intergroup attitudes and national identity as a baseline. A year later, the five classes completed the same questionnaire a second time. They were then divided into three intervention groups (group 1, 2 and 3) and control groups (baseline groups) for the 12-week musical intervention. At the end of the semester, the five classes filled out the questionnaire for the third time to measure whether there were significant changes in ethnic identity, intergroup attitude or national identity. As well, participant observation, reflective journals and semi-structured interviews were used with the students from the intervention groups to explore their attitudes toward the relationship among music, ethnic identity, intergroup attitudes and national identity, based on purposeful sampling (Cohen, Manion & Morrison, 2011). See the flow chart of this study below (Figure 3.1).

Figure 3.1. Flow Chart of The Study



3.1.3 Intervention (Intercultural music course)

The design of the intercultural music course was based on culturally responsive pedagogy (CRP) (Gay, 2000) in music education (Bond, 2017; Howard, 2018; Kelly-McHale, 2013; Shaw, 2016, 2020). Gay (2002) identified five essential elements of culturally responsive pedagogy (CRP), which served as a theoretical foundation for this study:

- “1. developing a cultural diversity knowledge base
2. designing culturally relevant curricula
3. demonstrating cultural caring and building a learning community
4. cross-cultural communications
5. and cultural congruity in classroom instruction” (pp. 106–112).

Effective culturally responsive teaching bases instruction on detailed information about learners' profiles and ethnic identities, ensuring the cultural validity of content and learning experiences (Abril, 2006). It takes into consideration students' family education (Allsup, Barnett, & Katz, 2006; Moll & González, 2004), their communication and learning styles (Gay, 2002), sociopolitical issues and tensions addressed through open dialogue (Abril, 2011; Ladson-Billings, 2002), and respect for learners' professional knowledge in the classroom (Delpit, 1995). Specifically, the five major themes (Brown-Jeff & Cooper, 2011) of CRP adopted by Bond (2017) also served as a design and analysis tool for the present study. See Figure 3.2.

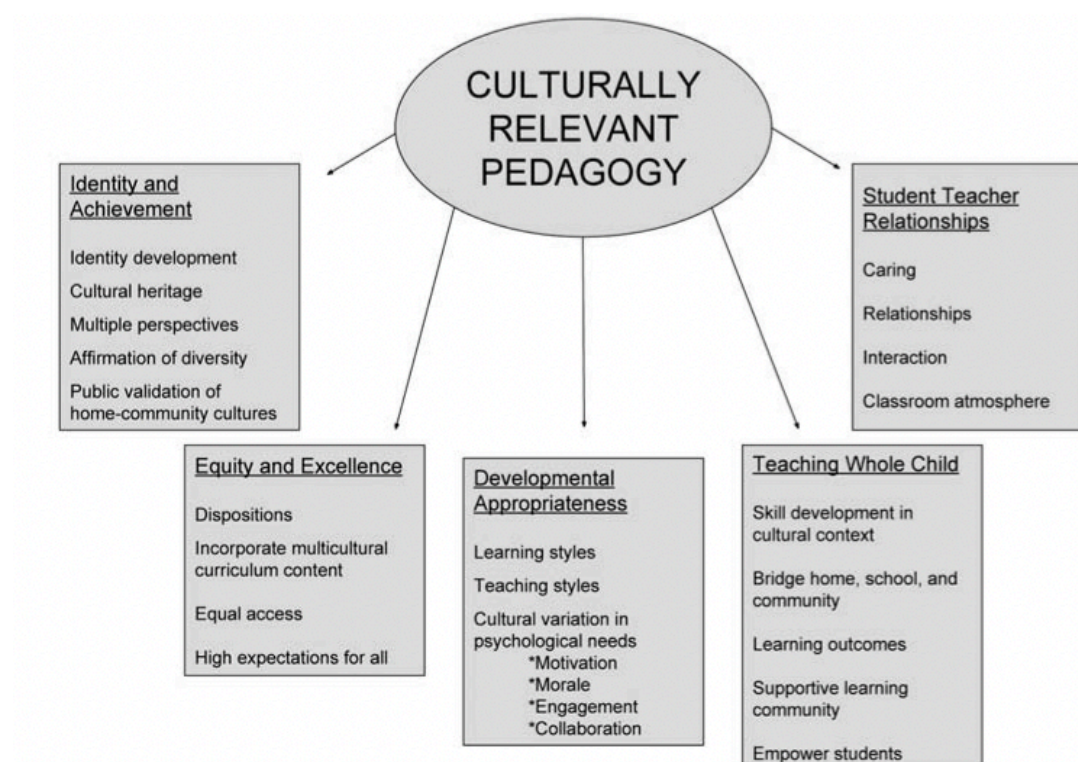


Figure 3.2. From “Culturally Responsive Education in Music Education: A Literature Review,” by Vanessa L. Bond, 2017, *Contributions to Music Education*, 42, p. 157. Copyright 2017 by Ohio Music Education Association.

1. Identity and achievement “encompasses addressing the development of student and teacher identity, embracing multiple perspectives, viewing diversity as an asset, recognizing and validating all cultural heritages, and connecting home and school experiences” (Bond, 2017, p. 157).

In this study, most of students in the intercultural music classes were from the Yi, Mongolian, Han and Tibetan groups, and the music teacher, Mr. Shen was of Yi ethnicity. As a Yi person, he was born and raised in the local area and proficient in the Yi language and Mandarin. After graduating from the Conservatory of Music at Leshan Normal University, he chose to return to his hometown to work as a music teacher. In addition to his own ethnic music, he was also very familiar with Mongolian and Tibetan music as his university music teachers belonged to these two groups. Before the intercultural music course started, questionnaires and interviews were used to get a broad understanding of the students’ family music experiences, school music experiences and musical preferences (Guan, 2020). Meanwhile, I discussed with two local music teachers to choose the appropriate repertoires. Cultural bearers and folk singers were also invited to design courses together and to give suggestions according to their local cultures (Locke & Prentice, 2016; Lindl, 2018). The intercultural music course design and implementation (12 weeks, one lesson a week, 60 minutes each lesson, a total of 12 lessons) took into account the teacher’s age, gender, ethnic identity and cultural values, as well as the participants’ ages, genders, ethnic identities and music preferences (Bond, 2017; Ilari, 2017). For instance, one of the aims of this course was to explore the impact of music on students’ ethnic identities, hence, the selection of repertoires was about the music that could represent

the specific ethnicity as well as the specific region (Leung & Leung, 2010; Leung, 2014; Hess, 2014, 2015, 2017b; Matsunobu, 2011; Roberts, 2017). Finally, the music of four ethnic groups (Yi, Mongolian, Han, and Tibetan) was selected as the main content of the intercultural music course. There were four curricular units in the courses, namely Yi, Mongolian, Tibetan and Han, with each unit containing between two and four different musical examples from specific ethnic groups. The music teaching and listening repertoires were as follows:

Table 3.3 Sample Experiences of Four Units

Lesson and topic	Music examples and student activities
1. Yi music fire festival food and costume special color (black, yellow and red) Yi dance	<p>《留客歌》(A song to persuade guests to stay)</p> <p><i>This is a pure Yi-language song, and the lyrics are also written by famous Yi musician, Keradanf. The singer is Waqiyihe from the Yi group.</i></p> <p>Listen to identify sound sources; discuss</p> <p>Learn cultural context and the story about this song</p> <p>Discuss meaning of Yi text</p> <p>Teaching by the music teacher; lyrics, rhythm and beat</p> <p>Sing with teacher; Tap beat with recording</p> <p>Sing with recording/without recording</p> <p>Intercultural comparison and discussion of the music and cultures of Yi, Mongolian and Han</p>
2. Yi music movie culture history religious faith (Bimo) ethnic character	<p>《噶哟啦》(A song to greet friends from afar)</p> <p><i>This is a classic Yi song, written by Jizhi Luoge and sung by Ji Mu Xier. Both of them are from the Yi ethnicity.</i></p> <p>Watch Yi movie <i>Looking for the Holy Land</i>; discuss (extracurricular activities)</p> <p>Listen, review the song from the previous lesson</p> <p>Alternate between listening to recording and singing, attending to pronunciation</p> <p>Learn context and the story about the new song; discuss</p> <p>Listen to identify sound sources; discuss</p> <p>Discuss the ancient folk songs of the Yi ethnicity and the famous singers from Yi group.</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p>

	Sing with recording/without recording
3. Yi music origin hometown ancestors future	<p>《彝人之歌》(Song of Yi people)</p> <p><i>This is a song about the origin, hometown and ancestors of the Yi ethnicity. The lyricist, composer and singer of this song are also famous musicians and poets of the Yi ethnicity, namely Jidi Majia, Jike Qubu and Shan Yin.</i></p> <p>View images of the cultural bearer of Yi via video recording.</p> <p>Learn cultural context and the story about this song</p> <p>In groups of six, pose questions for discussion</p> <p>Listen to identify sound sources</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p> <p>Discuss the decline of Yi music and the importance of inheriting Yi culture.</p>
4. Mongolian music festival (the Nadam Fair) food and costume habitation custom	<p>《银杯》(Silver cup)</p> <p><i>This is a wine song from the Ordos prairie in Inner Mongolia. It belongs to the Mongolian short tune, with a melodious tone and typical Mongolian rhyme.</i></p> <p>Discuss the similarities and differences between Sichuan Mongolian and grassland Mongolian</p> <p>The story of Matouqin; Listen to matouqin solo; discuss</p> <p>Listen to identify sound sources of <i>Silver Cup</i></p> <p>Learn cultural context and the story about this song</p> <p>Teaching by the music teacher; lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p> <p>Discuss meaning of Mongolian lyrics, and the long tune and short tune in Mongolian music</p>
5. Mongolian music mother tongue grassland legend, history religious faith (Buddhism and Shamanism)	<p>《父亲的草原母亲的河》(Father's grassland and mother's river)</p> <p><i>This is a song in which a wanderer misses his home town on the Mongolian prairie. The lyricist, composers and singers are all from the Mongolian ethnicity, namely Ximurong, Wulan Tuoga, Qifeng.</i></p> <p>Watch Mongolian movie <i>Gada Meilin</i>; discuss (extracurricular activities)</p> <p>Listen, review the song from the previous lesson</p> <p>Alternate between listening to recording and singing, attending to pronunciation</p> <p>Watch and learn the context and the story about the new song via multi-media; discuss</p> <p>Listen to identify sound sources; discuss the meaning of lyrics</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p>

	<p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p>
<p>6. Mongolian music</p> <p>Gem sacred mountain</p> <p>walking marriage Bridge</p> <p>adult ceremony of Mongolian</p> <p>Mosuo people</p> <p>grass sea</p>	<p>《千里送花香》(<i>The scent of wild flowers</i>)</p> <p><i>This is a folk song from the Mongolian people in Lugu Lake, Sichuan Province. Compared with the singing of the prairie, this Mongolian music is dexterous and touching, and the lyrics are full of longing for the lover.</i></p> <p>View images of the Mongolian cultural bearer of via video recording</p> <p>Watch and learn cultural context and the story about the Mongolian people in Lugu Lake via multimedia</p> <p>Cross-cultural comparison and discussion of the music and cultures of Yi, Mongolian and Han</p> <p>In groups of six, pose questions for discussion</p> <p>Listen to identify sound sources of the new song</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p> <p>Discuss singing techniques, such as breath, beat, emotion, timbre, and voice protection, especially the differences of timbre among Yi, Mongolian and Tibetan</p>
<p>7. Tibetan music</p> <p>Tibetan language</p> <p>The pilgrimage</p> <p>Tibetan Buddhism</p> <p>The Potala Palace</p>	<p>《在那东山顶上》(<i>On the top of Dong Mountain</i>)</p> <p><i>This Tibetan song is sung by Han singer, Tanjing, and its lyrics are adapted from the love poem of the sixth Dalai Lama Tsangyang Gyatso. The content of this song is to praise an unmarried girl or a kind mother.</i></p> <p>Listen to the personal experiences of cultural bearers, including Tibetan language test in Tibet, pilgrimage to Potala Palace and singing Tibetan songs; discuss</p> <p>Listen to identify sound sources of <i>On the top of Dong Mountain</i></p> <p>Learn cultural context and the story about this song</p> <p>Discuss meaning of Tibetan text with the culture bearers</p> <p>Teaching by the culture bearer; lyrics, rhythm and beat</p> <p>Sing with culture bearer; Tap beat with recording</p> <p>Sing with recording/without recording</p>
<p>8. Tibetan music</p> <p>The History of Tibet</p> <p>Sho Dun Festival</p> <p>Tibetan opera</p>	<p>《在那草地上》(<i>On the grassland</i>)</p> <p><i>This pure language Tibetan song is from the Tibetan movie Red River Valley. The content of the song tells the love story of a Han and Tibetan couple, and the history of them fighting to death together.</i></p> <p>Watch Tibetan movie <i>Red River Valley</i>; discuss (extracurricular activities)</p> <p>Listen, review the song from the previous lesson</p> <p>Alternate between listening to recording and singing, attending to pronunciation</p>

	<p>Learn context and the story about the new song; review the history of Tibet via multi-media</p> <p>In groups of six, pose questions for discussion</p> <p>Listen to identify sound sources</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p>
<p>9. Tibetan music</p> <p>Guozhuang Dacne</p>	<p>《一个妈妈的女儿》(Daughters of the same mother)</p> <p><i>This is a Tibetan song sung by Tibetan singer Candan Zhuoma. The main content of this song is to praise the friendship between the Tibetan and Han people and praise the diversity of the Chinese nation.</i></p> <p>Listen, review the song from the previous lesson</p> <p>Alternate between listening to recording and singing, attending to pronunciation</p> <p>Discuss meaning of Tibetan text and the story of worship</p> <p>Learn context and the context about the new song; discuss</p> <p>Listen to identify sound sources; discuss</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p> <p>A cross - cultural comparison of Tibetan, Han and Mongolian</p>
<p>10. Han music</p> <p>Different versions of Jasmine</p>	<p>《茉莉花》(Jasmine)</p> <p><i>This is a classic Han folk song. With five tones and progressive melody, it expresses the euphemistic, smooth, soft and graceful Jiangnan style, vividly portraying a gentle and virtuous young girl attracted by the fragrant and beautiful jasmine flowers.</i></p> <p>View images of the cultural bearer of Han via video recording</p> <p>Listen to identify sound sources; discuss the different versions of Jasmine</p> <p>Learn cultural context and the story about this song</p> <p>Discuss meaning of Han text</p> <p>Teaching by the music teacher; lyrics, rhythm and beat</p> <p>Sing with teacher; Tap beat with recording</p> <p>Sing with recording/without recording</p>
<p>11. Han music</p>	<p>《槐花几时开》(When will the sophorae bloom?)</p> <p><i>This is a classical folk song in Sichuan. It is actually a traditional folk song in Yibin area, which was formed in the Qin dynasty. Although the lyrics are only four short sentences, they vividly express the image of a shy and smart rural girl who has fallen in love.</i></p> <p>Watch movie <i>Yellow Earth</i>; discuss (extracurricular activities)</p> <p>Listen, review the song from the previous lesson</p>

	<p>Alternate between listening to recording and singing, attending to pronunciation</p> <p>Learn context and the story about the new song; discuss Sichuan folklore</p> <p>In groups of six, pose questions for discussion</p> <p>Listen to identify sound sources</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p>
12. Han music	<p>《太阳出来喜洋洋》 (<i>Pleasant sunrise</i>)</p> <p><i>The song is a Sichuan folk song written and composed by Jingu and sung by Cai Shaoxu. A large number of words with local characteristics are used in the song, showing the singer's happy and contented mood, and expressing the mountain people's love of work and love of life in the mountains.</i></p> <p>Listen, review the song from the previous lesson</p> <p>Learn context and the story about the new song; discuss</p> <p>Learn rhythm instruments such as rattles, sand hammers and tambourines</p> <p>Listen to identify sound sources; Use instruments to accompany the song</p> <p>Teaching by the music teacher: lyrics, rhythm and beat</p> <p>Sing with teacher, Tap beat with recording</p> <p>Sing with recording/without recording</p>

2. Equity and excellence “are equal access, a disposition to affirm students’ cultural capital, the incorporation of multicultural content, and the desire to give students what they need while still maintaining high expectations” (Bond, 2017, p. 158).

In the present study, there were four curricular units in the intercultural music courses. Each unit took up portions of three lessons and was rooted in culture-bearers from specific ethnic groups (Chen-Hafteck, 2007; Edwards, 1998; Lindl, 2018), with ethnic students participating in a range of activities that included repeated listening, classroom discussion, singing, watching ethnic movies, learning cultural context about the music, history, and people,

and a final performance (Roberts, 2017). The order of units was Yi music unit, Mongolian, Tibetan and Han for Intervention Group 2; and Tibetan, Mongolian, Han and Yi for Intervention Group 3. The order of units for Intervention Group 2 was based on the music teacher's familiarity with each ethnic group's music. For Intervention Group 3, the order was based on the numbers of students in the class from each ethnicity. The number of Tibetan students in the class was the lowest, followed by Mongolian, Han and Yi. In addition, the course made use of musical resources with which the students were familiar, such as home music, community music, and daily-life musical experiences, and embraced the diversity of the classroom and language (Kelly-McHale, 2013). For example, each lesson was taught in a combination of ethnic languages and Mandarin to make it easier for the students to understand the content of the music. Additionally, Tibetan, Mongolian and Han culture bearers were invited to introduce ethnic music and culture to the students either by video or in person. The music content, such as the songs the students were taught to sing, included pure Yi, Mongolian, and Tibetan songs, as well as songs in mixed languages (for example, the first verse in an ethnic language, and the second in Mandarin). In addition, the local ethnic popular music was included in the music course, as this type of music resonates easily with local students (Locke & Prentice, 2016).

The music teacher would “arrange this music non-hierarchically (i.e., rhizomatically) and provide a detailed context for all of them, allowing for and encouraging cross-cultural comparisons in ways that facilitate meaningful interconnections for the students” (Hess, 2015, p. 342). Student-centered teaching and informal learning are also important in music courses,

as they can develop students' abilities to explore other ethnic music actively (Hess, 2015). Apart from that, music games (Marsh, 2011), engaging listening (Campbell, 2004), story-telling and interactive workshops (Locke & Prentice, 2016) were incorporated into the intercultural music course.

3. Developmental appropriateness “as a theme includes knowledge of where children are in their cognitive, emotional, and psychosocial development, and recognition of the ways in which culture affects this development through learning style, learning preference, and cultural variation in psychological needs” (Bond, 2017, p. 158).

Film music was also integrated into the intercultural music curriculum. This part of the content did not occupy the daily music lesson; I used the time after school every afternoon to played movie clips with ethnic music for the participating students. Based on the literature, the music that could represent the specific ethnicities may affect people's ethnic identities, and the combination of visual and auditory was more likely to arouse the students' interest in indigenous musical culture and experience (e.g., Dairianathan & Lum, 2012; Locke & Prentice, 2016; Fienberg, 2011; Webb & Fienberg, 2011). Also, as Lum (2009) suggested, feature movies can “take students to place, sights, and sounds that they have yet to experience” (p. 71). When a film was used effectively as a pedagogical tool, it enabled the students to gain a contextual understanding of music types, which was much better than what most music educators can demonstrate, particularly in the classroom environment (Lum, 2009). The movie contents were designed as follows:

Table 3.4. Films from Yi, Mongolian, Tibetan and Han

Type	Unit 1	Unit 2	Unit 3	Unit 4
Name of movie/video	Looking for the Holy Land	Gada Meilin	Red River Valley	Yellow Earth
Ethnicity	Yi	Mongolian	Tibetan	Han
Music genre Dance Festival	1. Yi folk song 2. Jew's harp 3. Cucurbit Flute 4. Dati dance (a popular rural folk dance) 5. The torch festival	1. Mongolian short tune 2. Horse head string instrument 3. Mongolian bowl dance 4. Nadam fair	1. Tibetan cavity 2. Tibetan guozhuang (a popular rural folk dance) 3. Zhamunie (Tibetan six stringed Harp) 4. Sho Dun Festival	1. Xin tianyou (a kind of Shanxi local melody) 2. Yangko (a popular rural folk dance) 3. Waist drum of Shanbei

4. Teaching whole child: Music teachers are encouraged to apply the cultural capital (Bourdieu as cited in Lareau, 2001) or funds of knowledge (Moll, 1992) that their students possess in the teaching and learning process. “By acknowledging culturally based patterns of behavior alongside appreciation of the uniqueness of each individual, teachers can strive to meet the needs of the total child. Doing so necessitates heightened cultural sensitivity inclusive of the ways in which culture shapes academic identity” (Bond, 2017, p. 158).

In the present study, I used weekends to interview students from the different ethnicities. Even when there was only a very small number of students in the class, such as the Mongolian and Tibetan students, I listened fully to their opinions and met their needs in selecting music. Also, the customs and folk stories of their hometowns were presented, to

arouse extensive discussion among the students in the class. Moreover, the participating students were invited to introduce the history, customs, and culture of their respective ethnicities to the class during the relevant units (Bond, 2017).

Based on the feedback from students and suggestions from experts, the music of the four ethnic groups was classified, and the most representative 200 folk songs were selected as the music corpus. During the intercultural music courses, a Han guessing game and “Name That Tune”, the music listening game show of an American TV station, were used. Students were divided into several groups by ethnicity, grade, gender, age, and other characteristics. Each group was encouraged to confirm the music’s name, ethnic background, instrument, and other musical information in the shortest time (Campbell, 2004). Then the students were encouraged to freely imagine the pictures presented by the music. This stage focused on attentive listening, engaged listening, enactive listening and group collaboration, which can help to avoid bias and improve the mutual understanding of participant students as much as possible (Campbell, 2004). The rationale for this stage was that listening to and acting on music helps to express, shape and confirm specific cultural or ethnic identities (Boura, 2006; Chapman, 2005; Erol, 2012; Roberson, 2010; Van Aken, 2006).

5. The student-teacher relationship addresses “the need for caring, a safe and supportive school environment, and awareness, appreciation, and acceptance [of varied communication styles]” (Brown-Jeffy & Copper, 2011, p.78). “CRP teachers view the relationship between student and teacher as fluid, equitable, and extending beyond the classroom walls” (Bond, 2017,

p. 158). In building a supportive classroom community, CRE teachers are “demanding, but facilitative, supportive and accessible, both personally and professionally” (Gay, 2000, p. 48).

Drawing on the framework of CRP, I held a local workshop to train one Yi music teacher and implement an intercultural music course. This Yi music teacher had graduated from a university in China majoring in music education. He has been teaching music at the school for five years, and he is a strict, humorous but approachable teacher. In addition to Han music, he was also proficient in Yi, Mongolian and Tibetan music due to the fact that his vocal music teacher at university was from both the Mongolian and Tibetan ethnic groups. The students liked him very much because he could easily sing songs of various ethnicities, especially the Mongolian and Tibetan music. However, due to the limitations of music teaching materials and requirements from the school, this teacher had taught only Han music in most music lessons in the past. Hence, he was very willing to carry out intercultural music courses with me. We discussed pedagogy, teaching content, teacher-student relationships and classroom atmosphere together. After each teaching each unit of the curriculum, we adjusted the music content according to the needs and feedback of the ethnic students to achieve better intercultural communication effects.

We taught music when the students were most interested and focused. This part was aimed to let the students have wide contact with the representative music of each ethnic group. By emphasizing the differences in ethnic music, they could improve their sense of pride and self-confidence (Lindl, 2018). Many studies have emphasized that musical performance in public space serves not merely to make a specific group visible in society, but

also displays that a specific culture should be part of the wider society (Bennett 1997; Bohlman 2011; Maya Knauer 2008; Van Aken 2006). Therefore, the purpose of the last intercultural music course was to participate in and observe music performances by various ethnic groups.

Overall, students in the intercultural music course participated in a series of musical activities such as listening, singing, appreciating, playing, discussing, rehearsing and performing, to develop and explore their musical identities (O'Neill, 2002), their positionalities (MacDonald et al., 2002) and their ethnic, cultural or national identities and intergroup attitudes (Stokes, 1994).

3.2 Research Tools

3.2.1 Measures

Demographic information. All participants provided information regarding their ages, genders, ethnicities, socio-economic status, grade levels, parent's ethnicities, and parental educational levels.

Ethnic Identity Scale. The Ethnic Identity Scale (EIS, Qin, 2005), an adaptation and revision of the MEIM (Phinney, 1992), has been validated extensively for measuring diverse ethnic groups in China (e.g., Dong et al., 2014; Yao, 2017; Yin & Liu, 2017). The four-dimensional model proposed by Phinney (1992) was confirmed by Qin (2005) for the

Chinese population. The original MEIM was a 14-item scale measuring ethnic behavior, affirmation, and achievements with an open-ended response that indicated the participants' ethnic self-identification and supplied as background information (Phinney, 1992). The adapted EIS is a 23-item scale which converted the open-ended question of self-identification into a subscale with 6 items; and, based on the context in China, it extended three items for measuring ethnic behavior (Qin, 2005). This four-factor model (i.e., self-identification, behavior, affirmation, and achievement) was tested and confirmed across ethnic groups in China (e.g., Qin, 2005; Qin & Zuo, 2007). In prior research, the Cronbach's alphas were .86, .78, .88, and .85 for the ethnic self-identification, behavior, affirmation, and achievements subscales (Qin, 2005). The items were rated on a 6-point Likert scale ranging from 1 = "strongly disagree" to 6 = "strongly agree," with higher scores indicating stronger ethnic identity. Example items were "I am proud of my ethnic group membership" and "I am not very clear about the history of my ethnic group (reverse coded)." In this study, the Cronbach's alphas of the EIS were .81 and .80 for the senior and junior high school samples, respectively.

Chinese National Identity Scale. Earlier studies have suggested that national identity is based on cultural dimensions and that individuals in multi-ethnic countries are bicultural (Berry et al., 2006; Schwartz et al., 2012). Underpinned by this view, the 21-item Chinese National Identity Scale (CNIS, Qin, 2005), adapted from the MEIM (Phinney, 1992), measured national identity in diverse ethnic groups in China (e.g., Qin & Zuo, 2007; Cheng

et al., 2016). Similarly, the CNIS drew from the MEIM (Phinney, 1992) and has been validated in the Chinese population, resulting in 21 items assessing self-identification, behavior, affirmation, and achievements (Qin, 2005; Qin & Zuo, 2007). In previous research of ethnic groups in China, the Cronbach's alphas of the CNIS were .86, .78, .87, and .78 for the ethnic self-identification, behavior, affirmation, and achievements subscales respectively (Qin, 2005). In the current study, the respondents were scored on a six-point Likert scale from 1 = "strongly disagree" to 6 = "strongly agree." Higher scores indicated a stronger sense of Chinese national identity. Sample items included "I consider myself as a typical Chinese" and "My Chinese national identity will hinder my future development" (reverse coded). In the present study, the Cronbach's alphas for the junior and senior high school samples were .82 and .83, respectively.

Intergroup Attitudes Scale. Intergroup attitudes were assessed by the Intergroup Attitudes Scale (IAS; Qin & Zuo, 2007), a Chinese adapted version of the Other-group Orientation scale (OGO, Phinney, 1992; Phinney et al., 2007), which indicates attitudes towards the other national in-groups. The IAS is a 5-item scale that examines individuals' attitudes toward other ethnic groups and their willingness to interact with those from other groups (e.g., "I like to get to know the language and culture of other ethnic groups" and "I am glad to help other ethnic groups"). These items were rated on a 6-point Likert scale ranging from 1 = "strongly disagree" to 6 = "strongly agree." Higher scores indicated more positive

attitudes toward other ethnic groups. Cronbach's alphas for the current study were .75 for the senior high school sample and .72 for the junior high school sample.

3.2.2 Reflective Journal

At the end of each unit of the intercultural music course, I invited all students in the class to write reflective journals (Barrett, 2011; Westerlund et al., 2015), which provided them with an open space to share their perspectives toward the intercultural music course, ethnic identity, intergroup attitudes and Chinese national identity (e.g., “What is your perception of the intercultural-cultural music course conducted by the teacher? Do you have any thoughts you would like to share?”) (See Appendix C). As Bogdan and Biklen (2006) reminded us, reflective journals “under the immediate influence of an experience, [can] be particularly effective in capturing peoples’ moods and most intimate thoughts” (p. 134).

From September to December 2020, 427 reflective journals with a total of around one hundred thousand words were collected in two intercultural music classes, leading to 112 pages of single-spaced text. In analyzing the reflective journals, I conducted a preliminary coding of the data, and purposefully sampled the students who seemed to have a lot to say for follow-up group interviews and in-depth one-to-one interviews.

3.2.3 Semi-Structured Interview

To investigate the relationship between music and ethnic identity as well as the ways in which and the extent to which the intercultural music courses affected ethnic identity among participants, I developed semi-structured interview questions to collect data at the beginning, middle and end of the inter-culture music course (Kvale & Brinkmann, 2009; Roulston, 2014); for example, “What music do you normally listen to?” “What are your favorite music, singers, instruments?”, then, “Do you listen to the music of your own culture?”, “Do you know of any musicians in your ethnic group? What do you think?” (See Appendix A). The inter-culture music course lasted for 12 weeks, with one class per week. I interviewed the music teacher and the students from different ethnicities every three weeks. Specifically, focus group interviews were conducted with the students (around 40-50 minutes) to explore their perceptions of the intercultural music course as well as aspects of their ethnic identities and intergroup attitudes. Also, individual interviews were conducted with the music teacher (around 60 minutes), and the students (around 60 minutes). These interviews took place in a private location during the weekend. Although the individual interviews provided a platform for individual voices to be heard, the format of focus group interviews was designed to promote interaction and communication between interviewees, thereby “bring[ing] forth different viewpoints” (Kvale & Brinkmann, 2009 , P. 150). With the consent of the students and teachers, interviews were audio recorded and transcribed for subsequent analysis.

From September to December 2020, I conducted 28 semi-structured interviews with groups of two to four students — for a total of 17 hours and 32 minutes — and 16 one-to-one in-depth interviews with participating students — for a total of 14 hours and 20 minutes.

I also conducted three in-depth interviews (4.5 hours) with the music teacher. The full interview transcripts covered a total of 81.5 pages of single space text.

3.2.4 Participant Observation and Non-participant Observation

At the stage of the workshop and pilot courses, I was an active participant in the intercultural course in order to “seek to do what other people are doing, not merely to gain acceptance, but to more fully learn the cultural rules for behavior” (Spradley, 1980, p. 60). When the intercultural music course was implemented officially, I sat in the corner of a classroom and took observation notes and conducted the semi-structured interview after the courses (Kawulich, 2005). Normally, what people say is not equal to what they do. Hence, observation could not only help me to understand the students’ behaviors better, it also helped me to design some corresponding interview questions, to further understand the changes in the students. The questionnaires, interviews, and observations also formed triangulation to further ensure the reliability of research findings.

The observation focused on exploring the relationship between music, ethnic identity and intergroup attitudes as well as the connection among different ethnic groups. Non-participant observations (Kawulich, 2005) were conducted twice a week and these observations continued from the beginning to the end of the intercultural music courses. I took field notes from the corner of the classroom and focused on the interactions among students from different ethnic groups, students’ reactions when listening to or participating in other groups’ ethnic music, and the interactions between teacher and students in the lessons.

With the consent of the students and teachers, these classroom observations were audio recorded and transcribed for subsequent analysis. The observation protocol was as follow:

Table 3.5. Observation Protocol

Date: _____ Period: _____ Location: _____

Class: _____ Researcher: _____ Length of Activity: _____

Descriptive Notes	Reflective Notes
General: What happened in the music education classroom?	e.g., the overall classroom atmosphere and the degree of completion of the course content.
What should happen that has not happen?	e.g., Some students were not interested in the music of their own ethnicity. Why?
Observation about timing	e.g., Which part of the course is most likely to arouse resonance and interaction among ethnic students? When did it happen? How often and for how long?
Class participants	e.g., Which ethnic group is the most active in music learning? Why is that?

Class activities	e.g., What are the meanings of nonverbal communication and body language in classroom activities?
Pedagogy	e.g., Cross cultural comparison? Student centered? Culturally responsive?
Classroom management	e.g., Does the music teacher always control the pace of the class? Will he empower students? For example, let students choose their own repertoire and how to interact?
Power dynamics	e.g., How do students of different ethnic groups react in the process of learning specific music? How do they communicate and interact during the music courses? What role does the music teacher play in these interactions?
Classroom layout	e.g., The physical environment such as the placement of the desk? How are students grouped?

From September to December 2020, I made 24 classroom observations of two intercultural music classes for a total of 18 hours. Moreover, I went to the classes after school every afternoon to have informal conversations and conduct participant observation with the participant students. These visits lasted a total of 11.5 hours. I transcribed the observation field notes verbatim, leading to 56 pages of single-spaced text.

3.3 Data Analysis

Quantitative statistics were carried out by using SPSS 25 (IBM, 2017). First of all, confirmatory factor analysis (CFA) was utilized to validate the Ethnic Identity Scale for Adolescents Aged 11-20 after the procedure of content and face validity. *For research question one*, two sets of multivariate analysis of variance (MANOVA) were conducted to examine whether there were group differences (i.e., Yi, Mongolian, and Han) in the scores of intergroup attitudes, subscale scores of ethnic identity and national identity in the junior high school and the senior high school samples. Follow-up univariate ANOVAs were conducted to examine the specific differences on the scales and subscales based on ethnicity. Post-hoc testing was corrected using Bonferroni (corrected p -value is $.05/4 = .0125$ for each subscale of ethnic identity and national identity). *For research question two*, Person correlation coefficients were used to investigate the correlations among ethnic identity, intergroup attitudes and national identity. *For research question three*, MANOVA was used. Follow-up univariate ANOVAs

and Post-hoc testing were used to check significant differences between pre-test and post-test within the baseline groups group and the intervention groups.

To investigate *research question four*, the observation field notes were made at the beginning, middle and end of the intercultural music course, regularly and repeatedly. I described and portrayed the phenomena and behaviors that happened in the course in as much detail as possible, then summarized and interpreted the specific phenomena and behaviors to code and categorize the keywords. Patterns and general themes were identified that focused on the research questions. This approach helped me to understand individuals and idiographic features and to comprehend the ethnic groups and nomothetic features, for instance, the frequencies, norms and patterns (Berg, 1997; Cohen, Manion & Morrison, 2011; Jackson-Gough, 2003).

To collect the interview and the observation data, I used audio and video recordings. These data were transcribed and systematically analyzed to generate knowledge about the ethnic students' experiences of engaging with music learning and teaching in the intercultural course, as well as the meanings — beliefs, opinions, and musical perspectives — that they attributed to their life experiences or ethnic identities (Roulston, 2014). The memo-writing also helped me to develop concepts and perspectives represented by the codes, which were a result of reading and re-reading the data (Lempert, 2007). This form of data analysis was a manifestation of grounded theory, namely “comparing and contrasting data to examine commonalities and differences” (Roulston, 2014, p. 263). Also, NVivo 12 was used to support coding, searching, retrieving, and theorizing of the data. To confirm the credibility and trustworthiness of this

stage, I chose “prolonged engagement and observation in the study site, triangulation of multiple data sources, peer review, member checks as well as ‘rich, thick descriptions’ ” (Creswell, 2007, p. 207-209) during and after the study. Specifically, I spent three months with the ethnic students and music teacher, learning their languages, observing what they said and did, and having informal conversations during recess and meal breaks. To triangulate the data, I compared memoranda, reflective journals, observation field notes and interviews to confirm emerging themes. Moreover, a committee of professors provided external reflection and input. To ensure the validity of the findings, I shared drafts of the study with the music teacher and participating students to verify that I had represented their perspectives accurately, and invited them to make suggestions for revisions (Pole & Morrisson, 2003). They did not question anything I sent them.

Throughout the field work, I used constant comparison analysis methods while continuing to generate data (Bogdan & Biklen, 1992). The preliminary analysis provided information for subsequent interview questions and observation points, forming a cycle of explanation, interview and observation (Creswell, 2007). Building on my previous action-research study (Guan, 2016; 2021), I used four dimensions of ethnic identity (Phinney, 1997; Qin, 2005) as well as the musical identity theory developed by MacDonald, Hargreaves, and Miell (2017) to guide my analysis of the data. While these elements served as a priori categories, I made every effort to remain open to new and unexpected information. At the end of the fieldwork, I used Creswell’s (2007) data analysis spiral to analyze the complete data set recursively. This featured “analytic circles rather than using a fixed linear approach” (p. 150). Creswell’s five

steps guided my analysis process, namely “(a) data collection; (b) data managing; (c) reading and memoing; (d) describing, classifying, and interpreting; and (e) representing and visualizing” (2007, p. 151). Using NVivo 12, a qualitative analysis software package, I recoded the data and refined the coding scheme. From these inductive processes, I developed some emergent themes and considered their relationship with the research questions. Within-case analyses crystallized individual participants’ perceptions of ethnic identity, musical identity and the intercultural music courses. Cross-case analyses within sites juxtaposed the teacher’s and students’ perspectives, while cross-case analyses across sites permitted broader theorization about the collection of cases.

The analyses of the qualitative findings began with the four dimensions of ethnic identity (Phinney, 1992; Qin, 2005) and the three dimensions of musical identity (MacDonald, et al., 2017). Through exploring the relationship between ethnic identity and musical identity, it was found the two are interdependent and support each other in the context of multi-ethnicity, especially for the ethnicities with long histories, such as Yi, Han, Mongolian and Tibetan. Specifically, the emotion and cognition of ethnic identity correspond with *music in identity*, namely “how we use music as means or resources for developing other aspects of our individual identities” (Hargreaves et al., 2002, pp. 14-15). The evaluation dimension of ethnic identity correspond with *identity in music*; that is, “people view themselves in relation to the social and cultural roles existing within music” (Hargreaves & Marshall, 2003, p. 264). The ethnic behavior and practices correspond with the idea that “the musical identities are performative and social - they represent something that we *do*, rather than something that we *have*, namely,

the ways we jointly engage with music in everyday life” (Hargreaves et al., 2017, p. 4).” Hence, the coding for the data in this study focused on the association between musical identity and ethnic identity.

3.3.1 Research ethics and data security

The two main ethical issues of this study were the concern for confidentiality and anonymity, and the need for informed consent. In September 2019, I arrived at a minority school in a county in Liangshan minority autonomous prefecture, Sichuan province, and was able to access the school through communication with the grade directors and class teachers. The informed consent forms were sent to school leaders, local music teachers and parents of students (see the Appendix: Informed Consent Form of The Education University of Hong Kong). After getting their permission, I used the evening self-study time (45 minutes) to enter the classroom of each class, explain the research intentions to the students in the junior and senior high school, and invite them to participate in the research. The entire research process lasted for a year and three months, including the collection of questionnaire surveys, reflective diaries, interviews and observations.

All data collected through questionnaire surveys, interviews, observations and reflective diaries were kept confidential and anonymous and will not be used for other purposes. Consistent with Bryman and Bell (2011) and Furlong et al. (2000), participation was voluntary, and participants were free to withdraw at any time without reason. In addition, data such as the

telephone numbers and IP addresses of the survey subjects were deleted from the database, and only my supervision panel and I can access these records.

3.3.2 Clarifying researcher bias

As a yellow-skinned, middle-class researcher from the Han ethnicity, my prior experiences of teaching students in an ethnically diverse township environment fueled my personal interest in intercultural music practice. Although my insider perspective was beneficial to my research process in many ways, I recognized that personal bias may affect my interpretation. To reduce this possibility, I wrote autobiographical notes to put myself in the research process (Glesne, 2006). Using the technique developed by Tsugawa (2009), I used the code “TA (Teacher Reviewer)” to identify individual teaching-related biases in my analysis (p. 57). Ultimately, my principal supervisor served as an external auditor (Creswell, 2007) and “devil’s advocate” (Lincoln & Guba, 1985), “engaging me in debriefing conversations that prompted critical self-reflection on my analysis” (Shaw, 2016, p. 52).

I realized that, as a teacher, my “readily accessible identity” may bring authoritative meanings, thereby restricting student information disclosure (Graue & Walsh, 1998, p. 101). Therefore, I strategically combined Campbell’s (2010) nonreactive observer role with Mandell’s (1988) least adult role to position my role as a researcher. I dressed casually during the fieldwork, adopted a casual conversation style, and allowed the students to call me by my name directly. In addition, I tried to use the local dialect to communicate with students from

various groups, and had dinner with them after class to get to know them and become familiar with their schedules. I did not participate in teaching-related activities, such as tutoring groups, providing professional advice or assisting in classroom management. Instead, I adopted Campbell's "fly on the wall" view (page 15). As a conspicuous adult in a student-centered setting, I may not have been able to completely prevent students from perceiving me as an authority. Nevertheless, I tried to redress power differentials associated with teacher-student connections by locating my role in this way (Shaw, 2016).



Chapter 4: Results

4.1 Pilot study

The pilot study was conducted to validate if the questionnaires were reliable and easy to comprehend. Also, to establish the processes for the observation, the interviews, and the implementation of the music course, a pilot study “in the similar setting, may provide opportunities to identify potential benefits and challenges, as well as to practice and refine observation techniques” (Schmidt, 2014, p. 228). Specifically, I invited local music teachers and the ethnic students to get involved in the intercultural music course and to familiarize themselves with their behaviors, eye contact, and the dialect during the teaching and learning process. The observation was central in the interactions among the students and teacher, and their reactions when they were listening to and acting on their ethnic music and other ethnic groups’ music. The interview data were collected through an in-depth interview and focus group interviews after the music course to solicit feedback from the music teacher and ethnic students, in order to guarantee that the course had worked well. Moreover, cultural bearers were invited to give some suggestions about the inter-culture music course in the local context.

Drawing on the literature and the conceptual framework of this study, I conducted a workshop in the local area and trained the Yi music teacher to implement the courses. At the stage of the workshop and pilot course, I was an active participant in the course, for the

purpose of “seek[ing] to do what other people are doing, not merely to gain acceptance, but to more fully learn the cultural rules for behavior” (Spradley, 1980, p. 60). When the intercultural music courses were officially implemented, I sat in the corner of a classroom to take observation notes and conducted the semi-structured interviews after the music course. In other words, I did not directly participate in the implementation of intercultural music courses during the main study.

4.2 Preliminary analysis

SPSS Version 25 (IBM, 2017) was used to explore the differences and relationships of ethnic identity, national identity, and intergroup attitudes between junior and senior high school adolescents from the Yi, Mongolian, and Han groups. The present study tested the skewness and kurtosis of the data using a single-sample K-S test, and found that the sample had approximately normal distribution. Thus, this study used a parametric statistical approach to compare the means and calculated the correlations between the different ethnic groups.

The samples of the ethnic groups in this ethnic autonomous region were unbalanced, as the number of Mongolian students was far lower than of Yi and Han students. To address this, I conducted a sensitivity analysis by randomly selecting 50 participants from each ethnicity (i.e., Yi, Han, and Mongolian) from the junior and senior high school students, i.e., a total of 300, and conducted the same tests for differences and correlations as in the full sample. The results obtained from the sub-samples were similar to those from the original samples, that is,

all directions and the significant patterns in the mean comparisons and the correlations between the variables were the same as for the formal analysis. Hence, I was confident in using the original sample for our data analysis, as the ethnic composition reflected the region's actual sociocultural context.

4.3 Quantitative results

4.3.1 Differences in ethnic identity, national identity, and intergroup attitudes for junior and senior samples

For *research question one*, Two sets of multivariate analysis of variance (MANOVA) were conducted to examine whether there were group differences (i.e., Yi, Mongolian, and Han) in the scores of intergroup attitudes, subscale scores of ethnic identity and national identity in the junior high school and the senior high school samples. Follow-up univariate ANOVAs were conducted to examine the specific differences on the scales and subscales based on ethnicity. Post-hoc testing was corrected using Bonferroni (corrected p -value is $.05/4 = .0125$ for each subscale of ethnic identity and national identity). The descriptive statistics for the junior high school and senior high school samples are shown in Tables 4.1 and 4.2.

For the junior high school sample, MANOVA revealed a significant difference in the scores of the scales based on students' ethnicity, $F(18, 1798) = 2.53, p < .001$; wilk's $\Lambda = .95, \eta^2 = .03$. Then, univariate ANOVAs were conducted for each scale and subscale. The

results showed a significant effect of ethnicity in the self-identification (SI) subscale of ethnic identity, $F(2, 907) = 6.92, p < .01, \eta^2 = .02$. Post hoc testing revealed that the Mongolian group had a higher score for this subscale than the Yi ($p < .01$) and Han ($p < .01$) groups, and no significant difference was found between the Yi and Han groups ($p = .48$). For other scales and subscales, the effects of ethnicity were nonsignificant ($ps > .07$).

For the senior high school sample, MANOVA revealed a significant difference in the scores of the scales based on students' ethnicity, $F(18, 1818) = 6.41, p < .001$; Wilk's $\Lambda = .88, \eta^2 = .06$. Then, univariate ANOVAs were conducted for each of the scales and subscales. The results found significant effects of ethnicity in the three scales of ethnic identity: the ethnic identity achievement (EA), $F(2, 917) = 8.51, p < .001, \eta^2 = .02$; the self-identification (SI), $F(2, 917) = 7.94, p < .001, \eta^2 = .02$; and the ethnic behaviors (EB), $F(2, 917) = 5.87, p = .003, \eta^2 = .01$.

Post hoc testing revealed that, for the ethnic achievement subscale (EA), the Mongolian group had a lower score than the Yi ($p < .01$) and Han ($p < .001$) groups, while no significant difference was found between the Yi and Han groups ($p = .35$); for the self-identification subscale (SI), the Yi group had a higher score than the Han group ($p < .001$), and no significant differences were found between the Yi and Mongolian groups ($p = .83$) or between the Han and Mongolian groups ($p = .10$). For the ethnic behaviors subscale (EB), the Mongolian group had a lower score than the Yi group ($p < .01$), and no significant differences were found between the Mongolian and Han groups ($p = .09$) and between the Han and Yi groups ($p = .99$).

Moreover, the significant effect of ethnicity was found for the intergroup attitude scale, $F(2, 917) = 12.78, p < .001, \eta^2 = .03$. Post hoc testing revealed that the Han group had a lower score than the Yi and Mongolian groups ($ps < .001$), and no significant difference was found between the Yi and Mongolian groups ($p = .48$). The effects of ethnicity were nonsignificant in the other scales and subscales ($ps > .06$).



Table 4.1. Means, Standard Deviations, Mean Comparisons, and Cronbach's alphas for the Junior High School Sample ($N = 907$)

	Yi (630)		Han (188)		Mongolian (92)		ANOVAs		
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>F</i>	Pairwise comparison	Cronbach's α
EI	105.06	13.90	105.89	13.01	106.92	15.20	1.57	Yi = Han = Mongolian	.81
EIA	22.45	3.98	23.14	3.84	22.76	5.30	2.10	Yi = Han = Mongolian	.80
SI	23.70	3.91	23.31	4.04	25.16	4.44	6.92**	Yi = Han < Mongolian	.77
AFF	29.65	4.80	29.86	4.31	29.82	4.25	0.18	Yi = Han = Mongolian	.80
EB	29.26	5.23	29.57	5.12	29.18	5.59	0.29	Yi = Han = Mongolian	.79
IA	23.72	4.32	23.42	4.65	24.70	3.88	2.74	Yi = Han = Mongolian	.75
NI	101.91	14.01	103.79	13.19	103.28	12.15	1.57	Yi = Han = Mongolian	.82
EIA	22.40	4.43	23.24	4.45	22.98	4.21	2.96	Yi = Han = Mongolian	.80
SI	26.48	4.34	26.58	3.85	26.65	3.40	0.08	Yi = Han = Mongolian	.76
AFF	24.44	4.52	24.81	4.13	24.13	4.13	0.84	Yi = Han = Mongolian	.81
EB	28.60	4.73	29.19	4.61	29.52	3.88	2.40	Yi = Han = Mongolian	.75

Note. EI = ethnic identity; EIA = ethnic identity achievement; SI = self-identification; AFF = affirmation; EB = ethnic behaviors; IA = intergroup attitudes; NI = national identity

** $p < 0.01$



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

Table 4.2. Means, Standard Deviations, Mean Comparisons, and Cronbach's alphas for the Senior High School Sample ($N = 949$)

	Yi (690)		Han (152)		Mongolian (104)		ANOVAs		Cronbach's α
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>F</i>	Pairwise comparison	
EI	111.77	11.55	110.51	11.82	108.73	11.82	2.81	Yi = Han = Mongolian	.80
EIA	24.95	3.37	25.38	3.20	23.44	4.59	8.51***	Yi = Han > Mongolian	.78
SI	26.65	3.43	25.40	3.87	26.41	3.39	7.94***	Yi > Han, Yi = Mongolian, Han = Mongolian	.75
AFF	30.56	3.99	30.18	3.87	31.00	3.26	1.20	Yi = Han = Mongolian	.79
EB	29.61	4.19	29.55	4.26	27.88	4.50	5.87**	Yi = Han > Mongolian	.78
IA	25.82	3.55	24.32	4.08	26.32	2.47	12.78***	Yi = Mongolian > Han	.72
NI	108.44	12.16	110.15	9.45	110.92	9.98	2.63	Yi = Han = Mongolian	.83
EIA	24.75	3.73	25.21	3.56	25.27	3.82	1.46	Yi = Han = Mongolian	.82
SI	27.78	3.52	27.98	2.60	28.37	3.13	1.18	Yi = Han = Mongolian	.75
AFF	25.98	3.58	26.39	2.70	26.69	2.96	2.18	Yi = Han = Mongolian	.80
EB	29.92	4.17	30.57	3.69	30.59	4.03	2.25	Yi = Han = Mongolian	.77

Note. EI = ethnic identity; EIA = ethnic identity achievement; SI = self-identification; AFF = affirmation; EB = ethnic behaviors; IA = intergroup attitudes; NI = national identity

** $p < 0.01$; *** $p < 0.001$



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

4.3.2 The correlations between ethnic identity, national identity, and intergroup attitudes for junior and senior samples

For *research question two*, Pearson correlation coefficients revealed a moderately positive correlation between ethnic identity and national identity in the junior high school sample (Yi: $r = .63, p < .01$; Han: $r = .57, p < .01$; Mongolian: $r = .52, p < .01$) and in the senior high school sample (Yi: $r = .65, p < .01$; Han: $r = .66, p < .01$; Mongolian: $r = .37, p < .01$).

The moderate positive correlations between ethnic identity and intergroup attitudes were significant for the Yi group at both educational levels ($r = .44, p < .01$ for the junior high school sample and $r = .43, p < .01$ for the senior high school sample). For the Han group, there were weak positive correlations between ethnic identity and intergroup attitudes in both the junior ($r = .16, p < .05$) and senior high ($r = .20, p < .05$) school samples. In the Mongolian group, there was a weak positive correlation ($r = .22, p < .05$) for the junior high school sample, and a nonsignificant correlation for the senior high school sample .

Finally, moderate positive correlations were found for the relationship between national identity and intergroup attitudes in the junior high school students (Yi: $r = .52, p < .01$; Han: $r = .33, p < .01$; Mongolian: $r = .50, p < .01$). For the senior high school students, there was a moderate positive correlation for the Yi group ($r = .52, p < .01$), and a weak positive correlation for the Han ($r = .28, p < .01$) and Mongolian group ($r = .24, p < .05$), separately (see Table 4.3)

Table 4.3 Correlations of the Ethnic Identity, National Identity, and Intergroup Attitudes for the Yi, Han, and Mongolian Groups

<i>N</i> = 1856		<i>r</i> - value		
Junior High School Sample (<i>n</i> = 907)		Yi (<i>n</i> = 627)	Han (<i>n</i> = 188)	Mongolian (<i>n</i> = 92)
EI	NI	.63**	.57**	.52**
EI	IA	.44**	.16*	.22*
NI	IA	.52**	.33**	.50**
Senior High School Sample (<i>n</i> = 949)		Yi (<i>n</i> = 693)	Han (<i>n</i> = 153)	Mongolian (<i>n</i> = 103)
EI	NI	.65**	.66**	.37**
EI	IA	.43**	.20*	.19
NI	IA	.52**	.28**	.24*

Note. EI = ethnic identity; IA = intergroup attitudes; NI = national identity

* $p < 0.05$, ** $p < 0.01$; *** $p < 0.001$

4.3.3 The impact of intercultural music courses on ethnic identity, intergroup attitudes and national identity among junior high school students

For *research question three*, aimed at the junior high school sample, two sets of multivariate analysis of variance (MANOVA) were conducted to examine whether there were group differences (i.e., Baseline group, Intervention group 1, Intervention group 2 and Intervention group 3) in the scores of intergroup attitudes, subscale scores of ethnic identity and national identity. Follow-up univariate ANOVAs were conducted to examine the specific differences on the scales and subscales based on the baseline group and intervention groups. Post-hoc testing was corrected using Bonferroni (corrected p -value is $.05/4 = .0125$ for each

subscale of ethnic identity and Chinese national identity). The descriptive statistics for the baseline group and intervention groups are shown in Table 4.4, 4.5 and 4.6.

MANOVA revealed a significant difference in the scores of the scales based on baseline group and intervention groups, $F(27, 923) = 11.69, p < .001$; wilk's $\Lambda = .424, \eta^2 = .25$. Next, univariate ANOVAs were conducted for each of the scales and subscales. The results found the significant effects of different groups in the four subscales of ethnic identity: the ethnic achievement, $F(3, 324) = 12.77, p < .001, \eta^2 = .12$; the self-identification, $F(3, 324) = 29.03, p < .001, \eta^2 = .21$; the affirmation, $F(3, 324) = 16.70, p < .001, \eta^2 = .13$; and the ethnic behaviors, $F(3, 324) = 3.07, p = .03, \eta^2 = .03$. In addition, a significant effect of different groups in the scale of ethnic identity was also found, $F(3, 324) = 32.62, p < .001, \eta^2 = .23$.

Post hoc testing (Tukey test) revealed that, for the ethnic achievement subscale, the baseline group and intervention group 1 had lower scores than intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant differences were found between the baseline group and intervention group 1 ($p = .74$), or between intervention group 2 and intervention group 3 ($p = .98$). For the self-identification subscale, the baseline group and intervention group 1 had lower scores than the intervention group 2 ($p < .001$) and intervention 3 ($p < .001$), and no significant difference were found between the baseline group and intervention group 1 ($p = .92$) or between intervention group 2 and intervention group 3 ($p = .90$). For the affirmation subscales, the baseline group and intervention group 1 had lower scores than the intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant differences were found between the baseline group 1 and intervention

group 1 ($p = .98$) or between intervention group 2 and intervention group 3 ($p = .99$). For the ethnic behavior subscales, intervention group 2 had a higher score than the baseline group ($p < .05$), and no significant differences were found between intervention group 1 and intervention group 2 ($p = .78$), between intervention group 1 and intervention group 3 ($p = .87$), or between intervention group 2 and intervention group 3 ($p = .99$). Finally, for the scale of ethnic identity (total score), the baseline group and intervention group 1 had lower scores than the intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant differences were found between the baseline group and intervention group 1 ($p = .91$), or between intervention group 2 and intervention group 3 ($p = .98$).

Table 4.4 Subscales and Scales of Ethnic Identity ($N = 328$)

Group	Pre-test	Post-test	Post-test minus pre-test	ANOVAs	
	Mean (SD)	Mean (SD)	Mean (SD)	F	Pairwise comparison
ethnic achievement					
Baseline	23.81 (4.24)	22.96 (5.03)	-.85 (6.64)	12.77***	Baseline group = Intervention group 1 <
Intervention 1	23.75 (3.79)	23.79 (3.04)	.04 (4.43)		Intervention group 2 = Intervention group 3
Intervention 2	23.93 (3.46)	26.86 (3.32)	2.93 (4.69)		
Intervention 3	22.99 (3.87)	26.24 (2.86)	3.25 (4.46)		
self-identification					
Baseline	28.28 (3.39)	28.86 (5.32)	.59 (5.73)	29.03***	Baseline group = Intervention group 1 <
Intervention 1	28.41 (2.95)	28.50 (4.70)	.09 (5.20)		Intervention group 2 = Intervention group 3
Intervention 2	28.41 (3.54)	33.53 (3.56)	5.11 (3.66)		
Intervention 3	27.23 (3.06)	32.87 (2.08)	5.65 (3.77)		
affirmation					
Baseline	21.88 (2.31)	22.56 (4.75)	.68 (4.96)	16.70***	Baseline group = Intervention group 1 <
Intervention 1	21.68 (3.23)	22.00 (3.82)	.32 (4.29)		Intervention group 2 = Intervention group 3
Intervention 2	21.30 (2.59)	26.08 (5.72)	4.78 (6.46)		
Intervention 3	21.20 (3.70)	26.15 (5.12)	4.96 (5.98)		
ethnic behavior					
Baseline	28.84 (5.02)	28.13 (6.23)	-.71 (8.02)	3.07**	Baseline group < Intervention group 2;
Intervention 1	28.09 (5.23)	28.82 (4.09)	.73 (5.70)		Intervention group 1 = Intervention group 2 =
Intervention 2	29.42 (5.03)	31.24 (3.81)	1.81 (5.01)		

Intervention 3	29.45 (5.39)	31.08 (3.45)	1.63 (6.12)	Intervention group 3
<i>Ethnic Identity</i>				
Baseline	102.82 (9.98)	102.51 (14.29)	-.31 (17.11)	
Intervention 1	101.93 (10.39)	103.11 (9.48)	1.18 (10.94)	32.62***
Intervention 2	103.06 (9.21)	117.70 (9.54)	14.64 (10.39)	
Intervention 3	100.86 (9.94)	116.35 (7.34)	15.49 (11.85)	

Note. * $p < 0.05$, ** $p < 0.01$; *** $p < 0.001$

In relation to national identity, the results found significant effects of different groups in the four subscales of national identity: the achievement, $F(3, 324) = 7.28, p < .001, \eta^2 = .06$; the self-identification, $F(3, 324) = 18.85, p < .001, \eta^2 = .15$; the affirmation, $F(3, 324) = 10.00, p < .001, \eta^2 = .09$; and the behaviors, $F(3, 324) = 13.48, p < .001, \eta^2 = .11$. In addition, significant effects of different groups in the scale of national identity were also found, $F(3, 324) = 29.90, p < .001, \eta^2 = .22$.

Post hoc testing (Tukey test) revealed that, for the achievement subscale, the baseline group and intervention group 1 had lower scores than intervention group 2 ($p < .001$) and intervention 3 ($p < .001$), and no significant differences were found between the baseline group 1 and intervention group 1 ($p = .74$), or between intervention group 2 and intervention group 3 ($p = .98$). For the self-identification subscale, the baseline group and intervention group 1 had a lower score than the intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant differences were found between the baseline group 1 and intervention group 1 ($p = .89$), or between intervention group 2 and intervention group 3 ($p = .96$). For the affirmation subscale, the baseline group and intervention group 1 had a lower score than the intervention group 2 ($p < .001$) and intervention 3 ($p < .001$), and no significant differences were found between the baseline group and intervention group 1 (p

= .99), or between intervention group 2 and intervention group 3 ($p = .99$). For the behavior subscale, the baseline group and intervention group 1 had a lower score than the intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant differences were found between the baseline group and intervention group 1 ($p = .99$), or between intervention group 2 and intervention group 3 ($p = .85$). Finally, for the scale of national identity (total score), the baseline group and intervention group 1 had lower scores than the intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant differences were found between the baseline group and intervention group 1 ($p = .99$), or between intervention group 2 and intervention group 3 ($p = .91$).

Table 4.5. Subscales and Scales of National Identity ($N = 328$)

Group	Pre-test	Post-test	Post-test minus pre-test	ANOVAs	
	Mean (SD)	Mean (SD)	Mean (SD)	F	Pairwise comparison
achievement					
Baseline	24.16 (4.76)	24.79 (3.95)	.63 (5.61)	7.28***	Baseline group = Intervention group 1<
Intervention 1	24.96 (3.53)	25.05 (3.87)	.09 (4.63)		Intervention group 2 = Intervention group 3
Intervention 2	24.09 (3.51)	27.14 (2.41)	3.05 (3.97)		
Intervention 3	24.69 (3.06)	27.24 (2.49)	2.55 (3.42)		
self-identification					
Baseline	25.64 (4.54)	25.84 (3.96)	.20 (4.05)	18.85***	Baseline group = Intervention group 1<
Intervention 1	25.02 (2.38)	25.70 (3.45)	.68 (4.42)		Intervention group 2 = Intervention group 3
Intervention 2	25.41 (4.09)	29.30 (1.24)	3.89 (4.39)		
Intervention 3	25.61 (3.31)	29.15 (1.86)	3.55 (3.47)		
affirmation					
Baseline	25.45 (5.36)	25.69 (3.52)	.24 (5.60)	10.00***	Baseline group = Intervention group 1<
Intervention 1	25.18 (2.73)	25.30 (3.20)	.13 (4.71)		Intervention group 2 = Intervention group 3
Intervention 2	25.19 (4.07)	28.15 (2.03)	2.96 (4.57)		
Intervention 3	25.17 (2.55)	28.41 (1.91)	3.24 (3.27)		
behavior					
Baseline	28.28 (4.66)	28.83 (4.73)	.55 (5.34)	13.48***	Baseline group = Intervention group 1<
Intervention 1	27.71 (4.22)	28.02 (4.32)	.30 (4.36)		Intervention group 2 = Intervention group 3
Intervention 2	28.16 (5.52)	32.70 (2.90)	4.53 (6.26)		

Intervention 3	28.34 (3.88)	32.17 (2.20)	3.83 (4.97)		
<i>National Identity</i>					
Baseline	103.54 (15.45)	105.51 (10.84)	1.61 (14.23)		
Intervention 1	102.88 (9.59)	104.07 (7.37)	1.20 (10.80)	29.90***	Baseline group = Intervention group 1 <
Intervention 2	102.85 (9.02)	117.29 (5.29)	14.44 (10.13)		Intervention group 2 = Intervention group 3
Intervention 3	103.08 (6.91)	116.97 (4.68)	13.17 (9.56)		

Note. * $p < 0.05$, ** $p < 0.01$; *** $p < 0.001$

Similarly, the significant effect of different groups was found for the intergroup attitude scale, $F(3, 324) = 33.30$, $p < .001$, $\eta^2 = .24$. Post hoc testing (Tukey test) revealed that the baseline group and intervention group 1 had lower scores than intervention group 2 ($p < .001$) and intervention group 3 ($p < .001$), and no significant difference was found between the baseline group and intervention group 1 ($p = .99$), or between intervention group 2 and intervention group 3 ($p = .74$).

Table 4.6. Scales of Intergroup Attitudes ($N = 328$)

Group	Pre-test	Post-test	Post-test minus pre-test	ANOVAs	
	Mean (SD)	Mean (SD)	Mean (SD)	F	Pairwise comparison
Intergroup Attitudes					
Baseline	22.37 (2.72)	22.75 (3.34)	.38 (4.15)		
Intervention 1	22.54 (1.78)	22.95 (3.61)	.41 (3.80)	33.30***	Baseline group = Intervention group 1 <
Intervention 2	22.11 (2.81)	26.85 (2.88)	4.74 (3.17)		Intervention group 2 = Intervention group 3
Intervention 3	22.46 (1.25)	26.59 (2.79)	4.13 (3.27)		

Note. * $p < 0.05$, ** $p < 0.01$; *** $p < 0.001$

4.4 Qualitative findings

4.4.1 Before the intercultural music course

To investigate *research question four*, I conducted the group interviews and participant observation with the students before the intercultural music course, to understand music

learning and teaching in the school. It was found that students have less time to learn and listen to music because they are under tremendous pressure from life and study. These students had just passed the placement test, which is a test that divides them into classes according to test scores and conducts targeted teaching. This means that most of students in the class were not familiar with each other. They told me in the focus group interviews:

I used to be in Class 2 and I have been in this new class for three months. Now I am familiar with the people around me, but I did not know most of students in the class, I just know their names (Mongolian girl, Group Interview, 27 September 2020).

I just came to this class this semester, about three weeks ago (Yi girl, Group Interview, 27 September 2020).

I was in this class before. But my classmates have changed a lot due to the placement test (Han boy, Group Interview, 27 September 2020).

I am still not familiar with the students in the class, because the grade director has just divided classes, and each class has changed, with a lot of new faces (Yi boy, Group Interview, 27 September 2020).

Further, most students did not know the specific number of people or the ethnic compositions of their classes. In the group interviews, they often engaged in arguments about class size and ethnic composition:

Researcher: Do you know how many Yi students there are in the class?

Xiaofang (Yi girl): 52 or 53?

Zhima (Mongolian girl): around 50?

Researcher: So how many Mongolian students are there in the class?

Xiaofang (Yi girl): one?

Guangmei (Yi girl): More than one, for sure!

Zhima (Mongolian girl): I guessed it should be three.

Researcher: How about Tibetan students and Han students?

All: We don't know, because we have only been in this class for a few weeks, and many of our classmates have been speaking Mandarin or Yi.

Researcher: According to the questionnaire survey, there are 55 Yi students, 20 Han students, 5 Mongolian students and 1 Tibetan student in this class.

All: Wow. We did not know the exact number before.

Researcher: I thought Zhima (the Mongolian girl) would know how many Mongolian students are in the class.

Zhima (Mongolian girl): Actually, I don't know. Usually, we just say hello in class.

Guangmei (Yi girl): Also, the boys in our class are too introverted to talk to us. Then boys usually sat in the back row, and we sat in the front row.

Zhima (Mongolian girl): In addition to a few students around, most have very little communication, and we are also under great pressure for the entrance exam.

In terms of ethnic music learning in or out of school, most participant students also showed a sense of unfamiliarity. Although it was in a multi-ethnic settlement, the main repertory of students of all ethnic groups was dominated by Han (Mandarin) music, both inside and outside the school. Students had little knowledge of the music of their own and other ethnicities. However, they all expressed a strong desire to learn the ethnic music:

In the past, most of the music I learned at school was Han music. Outside school, I also listened to Han popular music more often. I am not familiar with the music of my ethnicity, but I hope to learn it, because it represents my identity (Mongolian girl, Group Interview, 11 October 2020).

Due to the different times, our generation has gradually become a little stranger to our own ethnicity. So, I want to learn more about some of the music and customs of my ethnicity (Yi girl, Group Interview, 11 October 2020).

A Yi classmate told me that Yi music was handed down by their ancestors, but they cannot sing it now. Their grandparents sang very well, but now many Yi students like Han songs, and some have forgotten about the music of their ethnic group (Han boy, Group Interview, 11 October 2020).

As a Han person, I think learning Han music is important, but the music of ethnic minorities is more important, because some of it is particularly classic with distinctive ethnic characteristics in terms of rhythm, melody, beat and pronunciation. Yet, a large part of the most representative ethnic music has been “lost”. Indeed, nowadays Han music is popular in society and school (Han boy, Group Interview, 11 October 2020).

Together, the findings I obtained before the intercultural music courses gave me the basic information about the participating students. They were all new to the class and were not familiar with each other’s ethnic cultures. Some students even knew little about their own music and ethnic backgrounds, which was similar to the finding of an earlier study (Guan, 2016). Additionally, opportunities for them to listen to and learn from their own ethnic music only arose in ethnic festivals, ethnic weddings and family gatherings. They had never learned the music and culture of various ethnicities in their school music classes.

4.4.2 During and after the intercultural music course

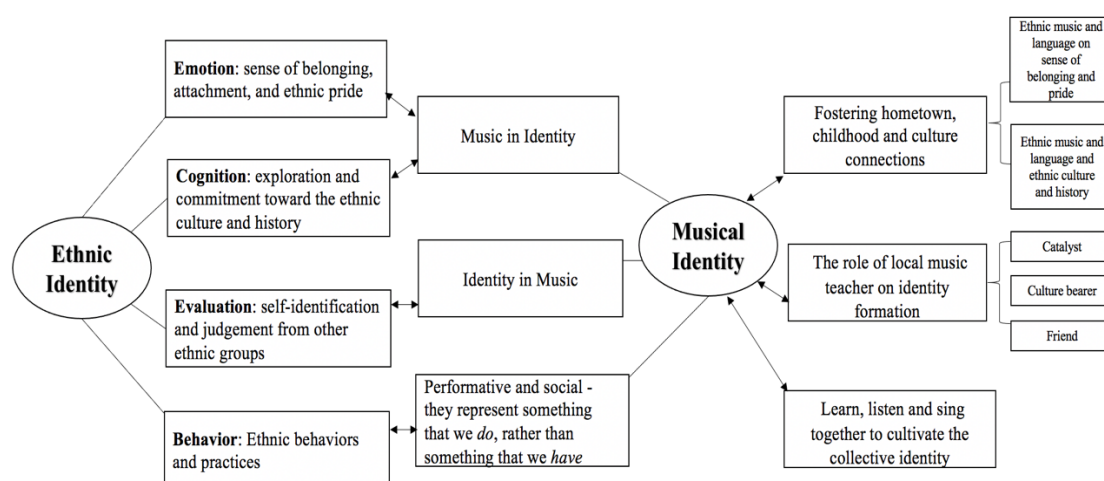
Based on the preliminary findings, the intercultural music course conducted in the two classes (that is intervention groups 2 and 3) helped to build, maintain, and develop ethnic identity, intergroup attitudes and national identity among the students from Yi, Han, Mongolian and Tibetan groups, although the ways in which this development occurred varied from person to person as the students’ musical experiences and engagement neither started nor ended from the same experiential place (Savicki & Selby, 2008). The data analysis

revealed three themes contributing to ethnic identity, intergroup attitudes and national identity, namely fostering hometown, childhood and culture connections, the role of the local music teacher in identity formation, and learning, listening and singing together to cultivate the collective ethnic identity. The impact of intercultural music courses on ethnic identity, intergroup attitudes and national identity will be reported in three parts.

The analysis of data began with the four dimensions of ethnic identity (Phinney, 1992; Qin, 2005) and the three dimensions of musical identity (MacDonald, Hargreaves, & Miell, 2017). Through exploring the relationship between ethnic identity and musical identity, the two were found to be interdependent and to support each other in the multi-ethnic context, especially for the ethnicities with long histories, such as the Yi, Han, Mongolians and Tibetans (See Figure 4.1). Specially, the emotion and cognition of ethnic identity correspond with *music in identity*, that is “how we use music as a means or resource for developing other aspects of our individual identities” (Hargreaves, Miell & MacDonald, 2002, pp. 14-15). The evaluation dimension of ethnic identity corresponds with *identity in music*; “people view themselves in relation to the social and cultural roles existing within music” (Hargreaves & Marshall, 2003, p. 264). The ethnic behavior and practices correspond with the idea that “the musical identities are performative and social — they represent something that we *do*, rather than something that we *have*, namely, the ways we jointly engage with music in everyday life” (Hargreaves, MacDonald & Miell, 2017, p. 4).” Hence, the coding for the data in this study focused on the association between musical identity and ethnic identity. Finally, three themes and five sub-themes emerged from the data analysis:

1. Fostering home town, childhood and cultural connections
 - a. ethnic music and native language on sense of belonging and pride
 - b. ethnic music, native language and the culture and history from specific group
2. The role of local music teacher on identity formation
 - a. local music teacher as catalyst
 - b. local music teacher as culture bearer
 - c. local music teacher as friend of students
3. Learn, listen and sing together to cultivate the collective ethnic identity.

Figure 4.1. Qualitative Findings Analysis



4.4.3 For ethnic identity

4.4.3.1 Fostering hometown, childhood and culture connections

Participation in the intercultural music courses led to a close relationship with the home town and the memories of childhood, thereby affecting ethnic identity. The use of native

languages, enhancing ethnic identity, and singing the music from specific ethnic groups to create connections with birthplace, childhood and previous generations shaped ethnic identity development in the intercultural music course.

4.4.3.1.1 Native language and ethnic music on sense of belonging and attachment

The use of native language and ethnic music impacted the perception of students' ethnic identities by creating a sense of pride and belonging while evoking their memories of family members in their childhood. In the first intercultural music course:

Vignette [The researcher's field notes, class 4, 14 October 2020, 16:45 pm, Yi music courses]

The music teacher, Mr. Shen, introduced the course schedule for the next 12 weeks.

The students cheered and some even stood up and applauded. Then the teacher and students had a class discussion, which involved the music, festivals, food and customs of the Yi ethnicity. When introducing Yi culture, Mr. Shen alternately used Mandarin and the Yi language. Most of the Yi students participated in the discussion, and other ethnic students were also very attentive. When talking about the enthusiastic characters of the Yi people, Mr. Shen naturally sang a toast song. All students stared at the teacher, and some even consciously sang along.....When this Yi song was

taught, some Yi students began to explain the meanings of the lyrics to students of other ethnic groups. They had proud smiles on their faces.

Due to the diverse ethnic composition, the students primarily spoke in Mandarin with each other and their teachers also used Mandarin in class. The music teacher, Mr. Shen, was the first teacher to use the Yi language frequently during the intercultural music course. During the third observation, when one of the students was late and asked for permission to enter the classroom, Mr. Shen exclaimed, “Come in please” in Mandarin and then followed in Yi language “You will be punished by doing push-ups next time you are late”. The student blushed and quickly returned to his seat. The whole class laughed. I asked Mr. Shen how he knew which students could speak and/or understand Yi language.

Mr. Shen: Two-thirds of the students in my class are Yi, and most students from other ethnic groups can also understand the Yi language. Saying this sentence in Yi language created a sense of humor, which is easier for students to accept. By the way, some students who could not understand the Yi language would ask the Yi students nearby for help. This also helped their communication (Individual Interview, 11 October 2020).

Not only did the students become more familiar with their native languages through the intercultural music courses, but also their perceptions of speaking these languages were

positive. During an interview, Aga, a Yi girl described how proud she felt when she sang the Yi song skillfully: “I was born in a Yi family, my Yi language is not bad, so I can quickly master the content taught in class and help students of other ethnicities learn. It feels good.” (Individual Interview, 15 October 2020). Likewise, a Mongolian boy, Luzuo expressed pride in singing folk songs in Mongolian: “Because I love my ethnic group, love my ethnic language, so I love my ethnic music even more. It carries the joys and sorrows of our ethnicity, as well as the past, present and future.” (Individual Interview, 16 October 2020). Most of the students I interviewed were fluent in both Mandarin and their mother tongues, and knowing and learning the native languages as well as the ethnic music seemed to help to give them a feeling of belonging. The students stated that:

My home is in Lugu Lake, far away from here. When I heard my ethnic song in class, I felt proud and warm. You know, the music reminds me of my family. Because after we came to school, we rarely heard our own ethnic music, even the Yi music. But it is different in my hometown, you can listen anytime, anywhere, without any restrictions (Individual Interview, Yi girl, 22 November 2020).

I like the music of my own ethnic group, because I am a Mongolian. But most of the students in the school are Yi, so I can’t use the Mongolian language. After listening and learning the music of my ethnicity, I felt a cordial feeling, as if I had returned to my hometown (Reflective Journal, Mongolian girl, 22 November 2020)

I love the music of my ethnicity so much because I am a member of my ethnic group.

Yi music brings the closeness of Daliang Mountain. ^①It makes me feel kind and warm (Reflective Journal, Yi girl, 30 October 2020) .

In the interviews and reflective journals, the hometown, family and security were mentioned frequently by the students. Most of them came from remote villages and small towns, and were unable to return home until the long holidays. In addition, they often used Mandarin in their normal classrooms and daily communication, which alienated them from their ethnic groups to some extent. ^②By contrast, the native languages and ethnic music used in the intercultural music coursed helped them to recall their hometowns and childhoods full of their own ethnic flavors. During an interview, a Yi girl, Xiaofang, told me:

When I was singing *the song of Yi people* (彝人之歌) in the class, I felt like I had found myself again. The music gives me a sense of belonging. You know, in my hometown of Xingfu Village, every household would sing Yi songs, especially during the Yi New Year. My brothers and sisters would take me to climb the mountain and sing on the top of the mountain. So, our Yi music has the smell of mountains (Individual Interview, Yi boy, 22 November 2020).

^① Daliang Mountain is the main habitat of the Yi people.

^② In the junior high school stage, Yi students sometimes communicate in Yi language. But most of the time, the inter-ethnic communication is in Mandarin.

Another Yi boy Shijian spoke that *the Song of Keeping Guests* (留客歌), which he learned in the intercultural music course, reminded him of his childhood.

When I was young, I herded sheep with my grandfather, and his radio would always play old songs of the Yi ethnic group. My grandfather also taught me to sing Yi songs. At that time, I became attached to the Yi ethnicity in my heart... I remember that my brother got married and I sang a song welcoming guests on behalf of our family at the wedding, which was very similar to the music we learned in the intercultural music course. It feels like an old friend you haven't seen for a long time comes back to you (Individual Interview, Yi boy, 22 November 2020).

As the data suggest, the ethnic music and native languages used in the intercultural music courses helped the participating students to maintain and strengthen their ethnic identities (Lindl, 2018; Locke & Prentice, 2016). Due to ethnic diversity and the popularity of Mandarin in school, they have not often used or learned their ethnic music and language in class. This created a sense of distance between students and their own ethnic groups, as could be seen in their reflective journals and interviews. However, they grew up in strong ethnic atmospheres, and all the conversations with elders at home were in their native languages. Emotionally, they had tied their ethnic identities to their childhoods, hometowns, parents and elders (Phinney et al., 2007). In fact, as some previous studies have shown, students are attracted to musical genres that reflect their personal heritages and cultural backgrounds

(Brittin, 2013; Fung, Lee, & Chung, 2000; Morrision, 1998). Therefore, the use of native language and ethnic music in intercultural music courses resonated easily with the students, thus awakening and strengthening their ethnic identities.

4.4.3.1.2 Native language, ethnic music and ethnic culture

The use of ethnic music and native language in the intercultural music course not only strengthened the students' emotional identities (e.g., sense of belonging and attachment) with their own ethnic groups, but also deepened their understanding of their own ethnic cultures.

During the second observation:

Vignette [class 5, 21 October 2020, 16:45 pm, Yi music courses]

The course started with a question-and-answer session on Yi culture, and this time the students answered more fully, especially about Yi musicians and Yi pop music.

However, when the teacher asked about the ancient folk songs of the Yi ethnicity, such as *Asaniu* (阿惹妞) and *Ayimo* (阿依莫), there were very few answers. While singing, the teacher explained the meaning of missing the home town, the mother and the lover contained in folk songs of the Yi ethnicity. Then there was a short dialogue between the teacher and the students:

Teacher (with a mocking smile) : Your generation is very fond of pop music, but nowadays ethnic music is dwindling. Indeed, ethnic music carries the culture and

history of the ethnicity and is worth inheriting and carrying forward. As for pop music, have any of you heard of “inherited pop music ?”

All: (laugh).

Most of the participating students claimed that their ethnic music is as unique as their ethnic cultures and ethnic identities. In an informal conversation, a Han boy, Guobao, told me : “Through ethnic music, we can understand the character of this ethnicity and its history and culture” (Individual Interview, 22 October 2020). But, in fact, some students were not familiar with their own music and cultures. In their reflective journals, they stated that:

In the process of music learning, I learned more about the Yi culture. I am also of Yi ethnicity, but I found that I knew very little after being introduced by Mr. Shen. So, I will learn more about Yi culture in private (Reflective Journal, Yi girl, 30 October 2020) .

Because many people of the same ethnic group have forgotten some of the characteristics of their ethnicity, including me. Thus, I hope that I can learn more about the history and culture of our ethnic group by learning its music (Reflective Journal, Tibetan boy, 30 October 2020).



Fortunately, in the process of learning ethnic music, the students gradually understood the culture and history of their own ethnicity, which enhanced their ethnic identity to some extent. They stated in the reflective journal:

The Yi music is the culture of our ethnic group, and it is different from the music of other ethnicities. It is bold and unrestrained, the lyrics are very real, there is nostalgia for friends, missing family, and praise for the torch festival, etc. Through the music of the Yi ethnicity, such as *the Song of Yi People*, I learned more about the past of our ethnicity (Reflective Journal, Yi boy, 22 November 2020).

Han people's music is bold and unconstrained, simple and easy to understand, with a strong cultural heritage. You can learn more about the Chinese nation from music (Reflective Journal, Han girl, 22 December 2020).

As a Yi boy, I like the Yi music that I learned in class because the long history and culture of this ethnicity are reflected in music. Yi music is also closely related to our lives, so I am willing to introduce our ethnicity to others by singing Yi songs (Reflective Journal, Yi boy, 22 November 2020).

Most of the reflective journals suggested that the ethnic music and ethnic identity are inseparable, especially for the ethnicities with long histories, such as Han, Yi, Mongolian and

Tibetan. Moreover, ethnic music is an important part of ethnic identity and belongs to the specific ethnic group. On the other hand, ethnic music also gives a certain group of people a musical identity, the “*music in identity*” developed by Hargreaves and Marshall (2002). Through this musical identity, it is easy to trace students’ cultural backgrounds and their identification with their own ethnicity. For example, many students in the interviews expressed the belief that the ethnic music represents the ethnic character as well as the culture and stories of the ethnic group. Some students introduced their ethnic music to me spontaneously after class. In the eyes of students, musical identity is a unique label for ethnic identity. They stated that:

The music of my ethnicity means who I am. I can express my thoughts and feelings in Yi music (Reflective Journal, Yi boy, 22 November 2020) .

To me, the music of our ethnic group means a kind of traditional culture, which can represent our own ethnicity and is the symbol of our Mongolian people. Our ethnic music is not available in other ethnicities, it is unique to us, so I am proud of our ethnic achievements (Reflective Journal, Mongolian boy, 22 November 2020) .

Learning the music of our ethnicity makes me understand our ethnic group better. If you don’t know anything about your own ethnic music, then you are abandoning your ethnicity and culture. (Reflective Journal, Yi girl, 22 November 2020) .

I am proud of Han music. For me, it is a tradition of the Chinese nation. Han people know how to blend emotion into music, so that those who enjoy the music can experience the artistic conception to be expressed. For example, the *Jasmine Flower* that we have learned in class shows the tenderness and affection of Jiangnan Water Village (Reflective Journal, Han boy, 22 December 2020) .

Overall, the ethnic music and native language belong to the specific ethnic group, and carry the history, culture and various customs of this ethnicity (Merriam, 1964). To maintain and develop the ethnic identity, people from specific ethnic groups would spontaneously learn and inherit their own music and mother tongues (Gregory, 1997). In a sense, ethnic identity and musical identity seem to exist at the same time and complement each other. Ethnic music is the root of ethnic identity. As participant students wrote in their reflective journals:

The ethnic music means dignity. It means what you belong to, what you should do, what is worth doing, and what must be done (Reflective Journal, Yi boy, 22 November 2020).

The ethnic music can pass on the culture, can tell the story of the ethnicity, and give strength to the helpless in life (Reflective Journal, Mongolian girl, 22 November 2020).

4.4.3.2 Role of the local music teacher on identity formation

The local music teacher, Mr. Shen shaped the sound of the intercultural music course and therefore made close connections between ethnic music and ethnic identity. As a Yi person, he was born and raised in the local area and was proficient in both the Yi language and Mandarin. After graduating from the Conservatory of Music at Leshan Normal University, he chose to return to his hometown to work as a music teacher. In addition to his own ethnic music, he is also very interested in Mongolian music and Tibetan music, which makes him easy to choose music content for the intercultural music courses. During an interview, he told me:

Mr. Shen: A music teacher in my university is Mongolian, so I learned a lot of Mongolian music and culture. In the final graduation concert, my Mongolian teacher also played the matouqin (马头琴) to accompany me.....In my opinion, Mongolian music and Tibetan music have distinctive characteristics, and they can easily resonate with people. However, the current Yi music is becoming more and more popular,

losing its ethnic characteristics.^① Thus, this is a great opportunity for me to present the original ethnic music to the students in the intercultural music courses (Individual Interview, 15 September, 2020).

4.4.3.2.1 Music teacher as catalysts in the classroom

Unlike ordinary music teachers, Mr. Shen was good at introducing ethnic culture and customs to students by singing instead of explaining, which could further impact the perception of students' ethnic identities through music. When talking about the emotion and culture contained in ethnic music, he could always sing some corresponding music, so that the students could experience the ethnic personality in music. In the third observation, at the end of Yi music lesson:

Vignette [class 4, 28 October 2020, 16:45 pm, Yi music courses]

Today is the last music lesson of the Yi ethnicity. After teaching us the song, Mr.

Shen explained why he chose *the Song of Yi People* (彝人之歌): “Because this song

has the characteristics of Yi ethnicity. Compared with Mongolian Khoomei and the

Tibetan timbre, now much Yi music has lost its characteristics.” While speaking, Mr.

Shen became more excited and began singing Tibetan and Mongolian folk songs with

a high pitch. The students were attracted by the scene and stared at Mr. Shen. One

^① To survive and market, Yi musicians need to cater to the public's taste in music, so they have to add a lot of popular elements to their original folk songs. In contrast, Tibetan and Mongolian music can be accepted and recognized by the public without too much change because of its extremely distinctive vocal range and style (individual interview, Mr. Shen, 22 October 2020, 20:30 pm, in music studio).

asked: “What are the characteristics of our Yi music?” Someone replied: “enthusiasm, such as *the Song of Keeping Guests* (留客歌).” At this time, Mr. Shen sang a folk song of the Yi ethnicity, and his voice turned soft. Most of the students said they had heard it when they were children, but they didn’t know the name of the song. “In fact, our Yi songs are also sentimental” Mr. Shen added.

In this context, the ethnic music can naturally show the ethnic character and thus deepen students’ impressions of ethnic identity. As Hargreaves, Miell and MacDonald (2002) suggested, *music in identity* refers to “how we use music as a means or resource for developing other aspects of our individual identities” (pp. 14-15) . Mr. Shen used the ethnic singing to shape the ethnic identity in the participating students. Furthermore, the students stated in the reflective journals and interviews:

It seems that Mr. Shen knows all kinds of ethnic music. He always sings in the middle of the speech, explaining the meaning of ethnic culture to us with his songs. This can show the characteristics and culture of the ethnicity more vividly, which is too interesting (Reflective Journal, Han boy, 22 December 2020).

I still remember that Teacher Shen said in the class that the Yi people are hospitable and sentimental. Then he naturally sang the *Song of the Staying Guest* (留客歌) and

Ayimo (阿依莫). I immediately understood what he meant (Reflective Journal, Yi girl, 22 December 2020).

As a Mongolian of Lugu Lake, I always thought the Mongolian word “Madami” (玛达米) meant “welcome”. It was not until the Mongolian music lesson that I discovered that “Madami” has different meanings depending on the mood. It could mean “welcome”, or it could mean “come back to me”. Mr. Shen clearly expressed the meaning of “Madami” by singing *A Zhuwei* (阿竹喂) and *Welcome Song* (迎宾歌). This made me know more about our ethnicity (Individual Interview, Mongolian boy, 28 December 2020).

To some extent, this finding was consistent with a prior study that suggested the body language such as eye contact, smile, and humming are more effective than verbal explanations or instructions in the intercultural educational environments (Westerlund, et al., 2015).

Also, Mr. Shen is good at organizing class discussions and inviting students from different ethnic groups to introduce their own music and culture. This can not only enhance the students’ ethnic identities, but also promote positive intergroup attitudes among students of different ethnic groups. In the fourth observation, the Mongolian music lesson:

Vignette [class 5, 4 November 2020, 16:45 pm, Mongolian music courses]

“Today is a Mongolian music lesson. Are there any Mongolian students in the class?”

Mr. Shen asked. Five hands were raised. All students looked at each other as if they were recognizing their classmates for the first time. “Then shall we invite them to introduce the Mongolian customs?” Mr. Shen added. The whole class began to applaud with expectant eyes. A Mongolian boy stood and said: “We hold a coming-of-age ceremony when we are nine or thirteen. You need to wear Mongolian costumes and complete the ceremony with the blessing of relatives and lamas.”

Another Mongolian girl continued: “We eat a special food, flower candy, and have a bonfire party during the New Year.” Another Mongolian boy said with a smile: “At the bonfire party, we will dance Mongolian *Jiacuo* (甲措舞), which can help you find a lover. If you like a girl, you can hold her hand while dancing. If she likes you too, she’ll respond to you.” The whole class laughed and shouted: “Amazing!” When the students were in high spirits, Mr. Shen began to introduce Mongolian music, including long-tune, short-tune and *matouqin*. After telling the story of *matouqin*,^① he played a piece of *matouqin* music to the students. One student stood and said: “I think this music is so sad.” Everyone agreed. “In addition to sadness, Mongolian music also has a happy and free side. Today we will learn a Mongolian short tune, *Silver Cup* (银杯), which is a wine song from Ordos.” Mr. Shen said. In the learning process, the students were very focused, and the song was finished quickly. One student said:

^① This story is about a pony adopted by a slave. After the pony grew up, the landlord come to snatch the horse. But the horse was unwilling to give in, and was eventually killed by the landlord. In order to commemorate the pony, the slave made the horse's skeleton and tail into a harp, called the *matouqin* (马头琴).

“When singing this song, I have the feeling of drinking and eating meat on the prairie.

But what does the last Mongolian lyric of this song mean?” A Mongolian boy explained: “This is a kind of blessing when toasting, which refers to wishing the guests all the best.”

Under Mr. Shen’s organization, the students’ introductions and evaluations of their own ethnic music and culture enhanced their ethnic self-esteem and self-confidence. Students from other ethnic groups were also curious and interested in the unfamiliar ethnic culture and music, which made the introducers feel a sense of achievement, thus enhancing their ethnic identities. During the interviews and reflective journals, the students stated:

I really enjoy introducing my ethnic music and culture in the intercultural music courses, because they are unique, with the emotional color of Tibet. In such an introduction, other students and Mr. Shen applauded me. This gave me a great sense of satisfaction and made me feel that my ethnic identity was respected (Reflective Journal, Tibetan boy, 28 December 2020).

I am very proud of discussing Yi music and culture with my classmates and Mr. Shen. As a member of the Yi ethnicity, I have the responsibility to pass on the music of my own ethnicity and introduce it to more people. I also hope that more and more Yi

singers will go to the world, so that Yi culture can be inherited and carried forward (Individual Interview, Yi boy, 28 December 2020).

When introducing the music of my home town, the teacher's affirmation and the classmates' approval made me love the music and culture of my ethnicity more, and I am proud of my ethnicity (Reflective Journal, Mongolian girl, 28 December 2020).

Indeed, when a student introduces and evaluates the music and culture of his own ethnicity to others in the class, he is actually re-examining his ethnic identity. Most of them spoke highly of their ethnic backgrounds and were willing to share it with others. Moreover, the positive discussion and feedback between music teacher and students would further enhance the introductions of ethnic identities because their cultures and music were recognized and appreciated. During an interview, a Yi girl, Xiaolan, even told me: "As a member of this ethnicity, it would be a shame if the teacher asked you to introduce the culture and music of your ethnicity to your classmates, but you don't know anything about it." (Individual Interview, 15 December 2020).

4.4.3.2.2 Music teachers as culture bearers in the classroom

Because Mr. Shen was a local music teacher and familiar with the music from Yi, Han, Mongolian and Tibetan cultures, he was comfortable selecting ethnic music and catering to

the students' needs. In terms of selecting repertoires from different ethnic groups, Mr. Shen could easily translate for the students and help them with pronunciation. It is natural that teachers who are raised in multi-ethnic areas can navigate local ethnic music easily. Many researchers in music education have recommended enlisting a culture bearer (e.g., Chen-Hafteck, 2007; Edwards, 1998; Locke & Prentice, 2016), "defined as someone who verifies that non-Western music is performed in a manner representative of the culture where the music originated" (Lindl, 2018, p. 44). In the Yi music lessons of the intercultural music course, Mr. Shen played this role of culture bearer well. Additionally, culture bearers from Tibetan, Mongolian and Han groups were invited to introduce their ethnic music and cultures to students, either by video or in person. In the third observation of the Yi music lesson:

Vignette [class 5, 28 October 2020, 16:45 pm, Yi music courses]

Mr. Shen first introduced two outstanding universities for ethnicities in China, Southwest Minzu University and Minzu University of China, and encouraged students to take these two universities as their targets. He talked especially about the Yi New Year held by the Minzu University of China: "In 2006, The Minzu University of China invited the Yi group Mountain Eagles to sing a Yi song on the occasion of the Yi New Year. This *Song of the Yi People* (彝人之歌) was written by the world-famous Yi poet Jidimaga, and composed by the Yi musician Jikequbu. " Mr. Shen then started playing a video of the song. The students watched the video, and some began to sing along. After the song ended, some students began to applaud

spontaneously. One student said: “I heard the feeling of vastness and a wanderer’s yearning for his hometown.” Another student asked why there was “‘Waiting for the eagle’ in the lyrics ” Mr. Shen responded: “The eagle is the totem and symbol of Yi ethnicity. This song expresses the feelings and a love for the Yi ethnicity.” The students nodded thoughtfully. “ ‘From Liangshan to Jinsha River, from Wumeng Mountain to both sides of the Red River’, this lyric summarizes the living area of Yi people. The singer used the simplest and purest language to express his attachment to his hometown and his love for his ethnicity,” Mr. Shen said.

As a culture bearer, Mr. Shen’s proficiency in the Yi language and Mandarin, as well as the ancient Yi, Mongolian, Tibetan and Han folk songs enabled him to motivate students of all ethnicities in his class, quickly. Furthermore, he often used intercultural comparisons in class to deepen the students’ impressions of ethnic music, cultures and customs. In the Mongolian music lesson:

Vignette [class 4, 4 November 2020, 16:45 pm, Mongolian music courses]

Mr. Shen first introduced the Mongolian history and culture by combining photos and videos. Then he had a discussion with the students:

Teacher: We learned that the Mongols believe in Buddhism and Shamanism. What are the religious beliefs of Yi people?

All: Bimo (毕摩)!

Teacher: Indeed, I once saw a shamanistic ritual involving music, dance, tambourine and spinning circles on my Mongolian teacher's phone. This is actually similar to the blessing ceremony of our Yi ethnicity. By the way, the most important Mongolian festival is the Nadam Fair. What about other ethnicities?

Yi students: the Torch Festival.

Han students: Spring Festival.

Tibetan student: Sho Du Festival.

Teacher: Great. Why don't you talk to each other after class?

All: Okay!

Encouraged by Mr. Shen, discussions about the music and cultures of various ethnicities not only appeared in the intercultural music course, but were also seen everywhere after class. During an interview, a Han boy Qiyang told me: "After the music class, I became interested in the music and culture of the Yi people. I often ask the Yi classmates around me about their folk music, and they sometimes sing it to me" (Individual Interview, 18 November 2020).

Also, a guest teacher from the Tibetan ethnicity, Ms. Xiong, left a deep impression on the students in the Tibetan music lesson. As a Tibetan from Muli county, she introduced the Tibetan songs of her home town to the students, as well as describing the pony and yak raised in her home. The students were obviously very interested in this Tibetan music teacher.

Vignette [class 4, 2 December 2020, 16:45 pm, Tibetan music courses]

One student asked: “Can you write Tibetan language ?” While writing Tibetan (Good luck and happiness to you) on the blackboard, Ms. Xiong replied: “Of course, when I was 9 and again when I was 13 years old, I went to Lhasa, Tibet, with my parents and master lamas to be tested in the Tibetan language. My current level of Tibetan is level 8.” The students could not help but to utter: “Bravo!” “Unbelievable!” ... After introducing herself to make a pilgrimage to the Potala Palace in Tibet, Mr. Xiong began to teach a Tibetan song *On the Top of that Eastern Mountain* (在那东山顶上). During the learning process, the music teacher asked the students if they knew the song’s meaning. The students said, “No!” Ms. Xiong started to explain word by word: “This song is adapted from a love poem by the sixth Tibetan Dalai Lama Cangyang Gyatso, expressing the Tibetan people’s pursuit and yearning for pure love.” The students nodded, and called out the meaning if they knew it...While the students sang, Ms. Xiong danced the Tibetan Guozhuang dance (锅庄舞).

In the interviews and reflective journals, most of the students stated that they liked the instruction by the culture bearers from different ethnicities, because it allowed them to experience different ethnic music and cultures through immersion in them (Bartleet, 2011). This echoed prior research indicating that learning from a culture bearer contributes to greater possibilities for learning, because you can ask questions of a real person instead of just looking at a picture or video (Roberts, 2017). The only Tibetan boy, Luzuo, told me: “I have

never learned the music of my own ethnicity so seriously. Mrs. Xiong's teaching gave me a deeper understanding and recognition of my own ethnicity" (Individual Interview, 12 December 2020). Moreover, a Han girl, Sitong, said:

I like the song *On the Top of Dongshan Mountain* (在哪东山顶上) the most, because Ms. Xiong vividly introduced the background of this song in Tibetan, and her timbre was so special. In my opinion, this song reflects the bold and forthright character of Tibetans, which is 'Don't hide your feelings, express them directly'. I like it so much! (Group Interview, 14 December 2020).

Similarly, a unit of Mongolian music included an on-line visit from Professor Haobisi, a Mongolian ethnomusicologist who shared a ballad and story from Hohhot prairie. Indeed, Professor Haobisi taught a folk song from the Horqin Grassland, Inner Mongolia. The song describes the sad and euphemistic story of the beautiful and kind-hearted Mongolian girl Nuoengiya marrying away from hometown, showing the long history and unique customs of the ancient grassland. In the song demonstration, Professor Haobisi's voice was deep and virile, with some unique Mongolian vibrato, which to a large extent reflected the characteristics of Mongolian music. A Mongolian girl burst into tears during this class, and told me in a later interview, "As a Mongolian from Lugu Lake, I have never been to the Inner Mongolian prairie, but his singing made me 'touch' the prairie I have been yearning for because he came from there" (Individual Interview, 16 November 2020)

Literature on intercultural music courses has found that students favor experiences that include culture bearers (Chen-Hafteck, 2007; Edwards, 1998; Lindl, 2018; Locke & Prentice, 2016; Roberts, 2017). The current study supported these findings and further indicated that the culture bearers from specific backgrounds may have facilitated ethnic identities for students from specific groups.

4.4.3.2.3 Music teacher as a friend in the classroom

As the local Yi music teacher, Mr. Shen maintained a deep friendship with his students from different ethnicities, which could have influenced their ethnic identities to some extent. He created a relaxed and active learning environment in the music class, allowing the students to speak freely on different ethnic music topics; this is very rare in other classes. He respected every ethnic student and even declared that he loved Mongolian and Tibetan music more than Yi music. During the intercultural music course, he was able to use different languages, such as Yi or Mandarin, according to the situation to meet the needs of the ethnic students. Instead of leaving soon after class, he would talk with students to get feedback about the course. Sometimes, Mr. Shen would put on the school uniform and wrestle with the students, and yell like a friend. Therefore, the students liked this humorous and approachable music teacher very much. They stated in the reflective journals and interviews:

I like Mr. Shen's music class. He is always willing to listen to our opinions and gives us space to discuss. Sometimes we didn't understand some of the lyrics, but when he explained them in Yi language, we soon understood. Because of him, I love Yi music even more (Reflective Journal, Yi boy, 28 December 2020).

The intercultural music course is about to end. I am very reluctant! Mr. Shen taught us a lot of knowledge and culture of ethnic music, and we spent these times without any cares. In the process, I have felt relaxed and happy (Reflective Journal, Han girl, 28 December 2020).

I think he really loves music. I was really touched when he sang Mongolian songs freely in class. After class, he would come to discuss Mongolian music with me and let me teach him the Mongolian language. Sometimes I even think that he is more interested in Mongolian music and culture than I am (Reflective Journal, Mongolian boy, 28 December 2020).

Overall, the local music teacher influenced the development of ethnic identity through singing, communication, interaction and in-depth introduction of ethnic music and culture. In the context of multi-ethnicity, the local music teacher's roles can be flexible, including singer, organizer, listener, culture bearer and friend of the students. This role is different from Goetze's (2000) limited definition of culture bearer, which focuses on music performance,

and excludes the more complex benefits of the power status of people from a culture as educators and role models. In addition, it should be noted that if the music teachers are from the local areas and familiar with the basic situations of the ethnic students, their introductions to music and cultural content can easily arouse students' interest. Thus, if the context of teaching changes, its effectiveness may also be different.

4.4.3.3 Collective ethnic identity: learn, listen and sing together

As prior studies have suggested, most junior high school students will express pride, a sense of belonging and high evaluation of their ethnic identities due to the influence of family members and ethnic settings (Phinney, 1996; 1997), but “there is no evidence of having explored or questioned the meaning of their group membership for themselves” (Phinney et al., 2007, p. 479). In contrast, during the process of intercultural music courses, students have “engaged (or are engaging) in an effort to learn about and understand their ethnicity” through learning, singing and listening (Phinney et al., 2007, p. 479). In other words, the intercultural music course provided the students with an opportunity to learn, listen and sing their ethnic music together, which can further enhance their ethnic identities through their behavior. In addition to listening and singing together, the students also conducted ethnic cultural discussions and interactions under the guidance of their music teacher, which helped to form a collective sense of ethnic identity. This phenomenon was particularly evident in the Yi students. They stated in the interviews and reflective journals:

Compared to the music of other ethnicities, I still prefer my own ethnic music, especially *the Song of Yi People* (彝人之歌) I learned in the intercultural music course. This is a song we have heard since childhood, so all Yi people should be able to sing it. It was really nice to sing this song together in class, which made me feel the unity of the Yi people (Reflective Journal, Yi girl, 22 November 2020).

Song of Staying Guest (留客歌) left me the deepest impression. When relatives come to visit my family during the Yi new year or torch festivals, my parents and grandparents sing this song when the relatives are leaving. Thus, when singing this song with my classmates in the intercultural music courses, I felt very proud because I showed my ethnic customs to others through music (Individual Interview, Yi boy, 22 November 2020).

When I was young, I often listened to Yi music with my family. When I grew up, I listened less because of the academic pressure. But in the intercultural music course, I had the opportunity to listen to and sing the Yi music with my Yi classmates every week...When singing Yi music, I can feel that people of my ethnic group are by my side (Individual Interview, Yi boy, 22 November 2020).

In my hometown, there are not many opportunities for family and relatives to get together to sing and dance except for the short festivals. After all, everyone has to run for life and work. Hence, I cherish the opportunity to sing in class with my Yi friends (Reflective Journal, Yi girl, 22 November 2020).

As the data suggested, the Yi students further deepened their understanding of ethnic identity through ethnic behaviors, namely the collective learning, listening and singing. To some extent, this corresponds to the concept of musical identity suggested by MacDonald, Hargreaves and Miell (2017): “The musical identities are performative and social - they represent something that we *do*, rather than something that we *have*, namely, the ways we jointly engage with music in everyday life” (p. 4). As the ethnic group with the largest number of students in the class and the school, Yi students can effortlessly find peers with the same ethnic background through collective music learning. Moreover, they can easily find each other and resonate with their ethnic identities in collective singing. During an interview, a Yi girl, Haizhen, told me:

My primary school is in Lugu Lake, where the students are mainly Mongolian and Pumi, and they also learn the Mongolian and Pumi music and dance. So, at that time, I felt very awkward singing Yi music alone, because people around me did not understand it. But in the intercultural music course, most of the classmates are of the

Yi ethnicity, and I feel very comfortable and relaxed when we sing Yi songs together (Group Interview, 22 December 2020).

Furthermore, when learning *the song of Yi people*, I also observed that four Yi male students sitting in the last row rolled up their music books into microphones and began to duet with each other. They were very engaged. Sometimes they closed their eyes and swayed with the melody of the song. Sometimes they look at each other with tacit understanding and appreciation (Observational Field Notes, 23 October 2020).

Also, the Han, Mongolian and Tibetan students stated it was important to learn their own ethnic music in class because they had the responsibility to transmit their cultural customs. In the reflective journals they wrote:

I think it is important to learn the music of our ethnicity. Because in this way we can learn some of the past traditional culture of our ethnicity. Through music, we should learn the correct etiquette, and we should correct it if it is incorrect, rather than follow it blindly (Reflective Journal, Tibetan boy, 22 November 2020).

Because, in our ethnic music, there is our culture, as a member of the ethnicity, I should inherit this. In the process of learning, we can also deepen our understanding of the ethnicity. (Reflective Journal, Han girl, 22 November 2020).

Every time I sing our ethnic songs in class, I feel extremely proud. This can deepen the relationship between students and make our ethnic culture pass down very well (Reflective Journal, Mongolian girl, 22 November 2020).

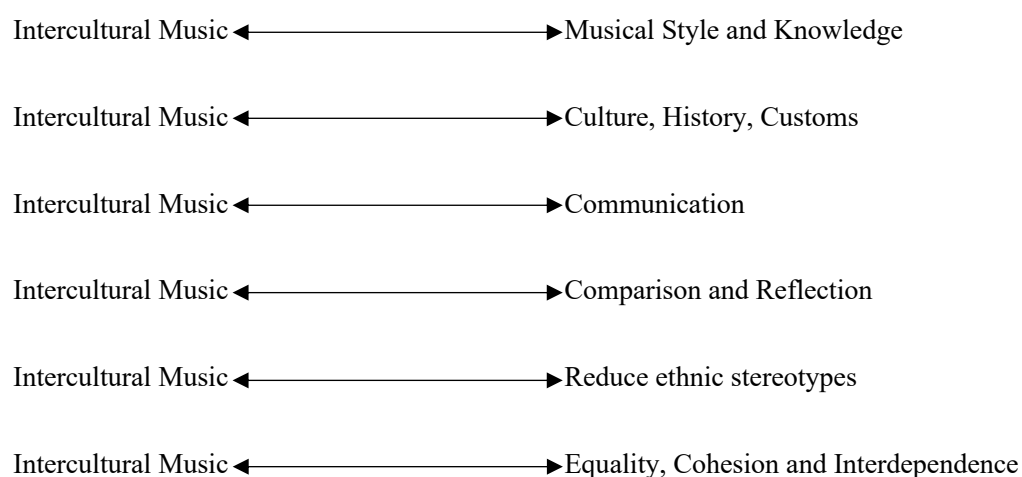
In summary, the intercultural music course influenced the development of ethnic identity in the participant students from Yi, Han, Mongolian and Tibetan groups through native language, ethnic music, class discussion and interaction, the local music teacher, and the culture bearers. Language and the music from specific ethnic groups were the major drivers in creating ethnic pride, sense of belonging and attachment, yet each student individually navigated how to be ethnic members in their own ways, and that cannot be generalized. Collective learning, listening and singing ethnic music that helped to create close associations among the students from same ethnicity allowed them to navigate their ethnic identities with other ethnic students. The local music teacher also influenced identity formations as an organizer, culture bearer and friend of the students.

4.4.4 For intergroup attitudes

The music from the different ethnic groups, the guidance of the local music teacher, the interactions among ethnic students and the collective musical engagement facilitated the positive intergroup attitudes among the students from the Yi, Han, Mongolian and Tibetan groups. Most of the students indicated that, through the intercultural music course, they had gradually become acquainted with each other, had become interested in the cultures and

customs of other ethnicities, and were willing to communicate and learn together in an equal environment. Finally, they had been able to do much to reduce ethnic stereotypes and recognize the importance of interdependence and unity. The following presents the analytical framework of this part of the study.

Figure 4.2. The influence of intercultural music courses on intergroup attitudes



In light of the interviews and reflective journals, the first thing that aroused the participating students' interest was the style and knowledge of ethnic music from other ethnicities. The timbre, rhythm and the melody of the ethnic music stimulated their curiosity about other ethnic groups, thus fostering a positive intergroup attitude. They stated that:

I think each ethnic group has its own musical style, and we can go into their songs and talk to them. Therefore, I am very grateful for the intercultural music course,

which gives me the opportunity to get in touch with the music of different ethnicities (Reflective Journal, Yi boy, 22 November 2020).

I like the intercultural music course conducted by the music teacher because I can learn songs and music knowledge of many different ethnicities, and understand the personalities of people of various ethnicities from songs. For example, the timbre of Tibetan music is very special, with an ethereal feeling (Reflective Journal, Yi girl, 22 November 2020).

I am very happy to learn and understand the music of other ethnicities in the intercultural music course because I think music is peculiar, and learning the music of various ethnicities can help me appreciate the beauty of music and perceive the emotions expressed by different timbres (Reflective Journal, Mongolian boy, 22 November 2020).

Listening to the music of various ethnicities has different feelings. Music from different ethnic groups has its own ethnic flavor. Thus, I hope to learn not only the music of my own ethnic group, but the music of different ethnicities, so that it will not be too monotonous (Reflective Journal, Yi girl, 22 November 2020).

I think it is a lot of fun to learn the songs of other ethnic groups. I can get some features of other ethnic music from them. For example, the Yi music is enthusiastic, the Mongolian music is vast and boundless, and the Tibetan music is long and continuous (Reflective Journal, Han girl, 22 December 2020).

Obviously, the students became interested in unfamiliar music styles in the intercultural music course. Through this ethnic music, they developed a better understanding of the personalities of classmates of various ethnic groups. As a Han girl, Shijia, told me in an interview, “I originally thought that the students of minorities were not easy to get along with, but through learning their music, I found that they were enthusiastic and open. It changed my stereotype of them” (Individual Interview, 16 November 2020) In brief, the findings suggested that the different styles of ethnic music may have facilitated positive intergroup attitudes among these students from different ethnic groups in a multi-ethnic area in China:

Intercultural Music ←—————→ Musical Style and Knowledge

In addition to being interested in the music styles of different ethnicities, the students often explored the culture, history and customs contained in ethnic music. They stated in the interviews and reflective journals:

I want to learn about the customs and festivals of other ethnic groups by learning the music of other ethnicities...During the intercultural music courses, the music of different ethnicities and different languages made me appreciate the vastness of ethnic culture and the long ethnic history (Group Interview, Han girl, 22 December 2020).

Through the music in the intercultural music course, we can learn about the customs and cultures of different ethnic groups, such as the Torch Festival of the Yi ethnicity, the Shetton Festival of the Tibetan ethnicity... Thus, I really want to learn and understand the music of other ethnic groups (Group Interview, Yi girl, 22 December 2020).

Intercultural music courses can enable us to cross the languages and cultures of various ethnicities, which is conducive to contacting more ethnic groups and understanding more ethnic customs (Reflective Journal, Mongolian girl, 22 December 2020).

I think it is very important to learn the music of other ethnicities, because it allows me to understand some of the traditional cultures and customs of other ethnic groups. This not only expanded my horizons, but also added fun to my after-school life (Reflective Journal, Tibetan boy, 11 November 2020).

In the context of multi-ethnic areas, the ethnic music often carries the history, culture and customs of various ethnic groups. Therefore, while listening and singing together, students can internalize these ethnic histories and cultures into their own knowledge, and then appear to be comfortable in inter-ethnic communication. A Yi girl, Gumo, told me in an interview,

When you are familiar with the culture and customs of ethnic music, you won't feel embarrassed to communicate with classmates from other ethnic groups, which can help you make friends, because you have something in common, such as music, costumes, food and festivals (Group Interview, 20 October 2020).

Intercultural Music \longleftrightarrow Culture, History, Customs

Indeed, after learning about the cultures, histories and customs of different ethnic groups through music, the students became more familiar with each other's ethnic backgrounds and became more confident in inter-ethnic communication. Also, they were willing to take the initiative to communicate with students of different ethnic groups, which can be seen in their interviews and reflective journals:

Intercultural Music \longleftrightarrow Communication

I like the intercultural music course conducted by the music teacher. This allows us to understand more ethnic culture and knowledge. The mutual learning and communication with classmates of other ethnicities has also promoted the relationship between us. After class, we also have more topics to discuss, such as music, costumes, customs and festivals. I think it is quite interesting (Reflective Journal, Mongolian girl, 22 December 2020).

Because there are students of different ethnicities in a class and the school, understanding the music and cultures of other groups can better promote the relationship between ethnic students. Active communication would also reduce disagreements between ethnicities. In the intercultural music courses, I have learned that some words, such as “Madami” (玛达米), have different meanings in Mongolian and Han. In Mandarin, the word means “poor man”, but in Mongolian it means “welcome guests”. Thus, I would respect their usage in inter-ethnic communication. Moreover, through the introduction of Mongolian classmates, I found that their adult ceremony is between the ages of 9 and 13, when relatives, lama and friends will come to their homes to witness the moment. But we Han people’s coming-of-age ceremony is at the age of 12, when the family will hold a banquet to celebrate (Individual Interview, Han girl, 22 November 2020).

I like the intercultural music course conducted by Mr. Shen. From this, you can discuss the beauty of music with teachers and classmates, and learn the essence of music together. You can also learn more about ethnic music in these courses, and more about the origin of music of various ethnic groups. The music class also deepened the feelings of students from different ethnic groups, so I hope this ethnic music can develop well (Reflective Journal, Yi girl, 22 November 2020).

I hope that I can learn and understand the music of other ethnicities, because every ethnic group has a different culture. Knowing more about it is good for our lives. Learning the music of various ethnicities will make us get along more harmoniously with people of other ethnic groups (Reflective Journal, Yi boy, 22 November 2020).

Apparently, the local music teacher was good at organizing discussions about music and culture in intercultural music courses, and was able to show various customs and habits through music of different ethnic groups. This kind of interaction not only occurred in class, but also continued into the discussion after class, which further promoted positive intergroup attitudes among students from different ethnic groups. During an interview, a Yi boy, Wancai, told me,

In the music class, I learned the music and living habits of different ethnic groups, and I also introduced my ethnic music to other students. Intercultural music courses

promote communication among students. After class, when students talk about their own music, I will take the initiative to participate in it, and I will sing my own ethnic music with pride (Group Interview, 22 December 2020).

Through the familiarity with and understanding of the music and culture of each other's ethnic groups, students can go beyond the scope of their own ethnic groups and actively carry out inter-ethnic exchanges and communication. This can not only further promote the friendship between ethnic students, but also encourage ethnic students to compare and reflect on their own cultures and customs:

Intercultural Music \longleftrightarrow Comparison and Reflection

As the students explore and contrast lyrics and musical systems from different cultural and ethnic backgrounds, a window of learning opportunities opens up (Iiari, et al., 2013).

Some of the participating students stated in the interviews and reflective journals:

I like the intercultural music course because I want to know whether the traditional culture of other ethnicities is the same as our own, whether like us, to use emotion to sing our own inner world. For example, the toast song *Silver Cup* (银杯) I learned in the Mongolian music lesson, I feel that the Mongolian toast ceremony is bold and

open. But this is different from our Yi ethnicity's *Toast Song* (祝酒歌), we are that kind of warm feeling (Individual Interview, Yi boy, 28 December 2020).

Because learning the music of other ethnicities can form a contrast with the music of our own ethnicity, and then find the shortcomings of our ethnic music...I think the music of different ethnicities can be integrated. In my opinion, the music of Tibetan and Yi ethnic groups has similarities in tone... We should learn from their strong points, make up for our own shortcomings, and make common progress (Individual Interview, Tibetan boy, 22 December 2020).

I think ethnic music is a portrayal of the character of this ethnicity. Music allows more people to break prejudices and better understand the cultures of other ethnic groups... In the communication with ethnic minorities, it is found that most of them do not know the customs of their own ethnicities, and seldom know the knowledge of their own ethnic groups. I am willing to study with them and work hard together (Reflective Journal, Han boy, 26 December 2020).

Clearly, the intercultural music courses provide students with enough space for learning and discussion, so that they can identify the similarities and differences between the music of various ethnic groups (Campbell et al., 2005). This could, accordingly, enable students to discern and appreciate differences and similarities between different ethnic cultures and

customs, thus improving positive intergroup attitudes and mutual understanding (Roberts, 2017; Tang & Leung, 2012). The quantitative results also confirmed that there were significant positive correlations between ethnic identity and intergroup attitudes for the Yi, Han, and Mongolian students. Furthermore, some participant students admitted to being prejudiced against students of other ethnic groups before attending the intercultural music course, but gradually reduced their (ethnic) stereotypes through learning about different ethnic music, as well as positive interactions and dialogue. They stated in the reflective journals and interviews:

Intercultural Music \longleftrightarrow Reduce ethnic stereotypes

I used to think that the culture and customs of my ethnicity are the best. Now I know that other ethnic groups also have rich and colorful customs and splendid cultures, such as the Tibetan Sho Dun festival, the Mongolian Nadam festival and the coming-of-age ceremony. Through music, I also learned about the personalities of other ethnicities, which made me feel sublimated, and at the same time I recognized other ethnicities from the bottom of my heart (Reflective Journal, Han boy, 22 December 2020).

This intercultural music course has had a great influence on me. Through in-depth understanding of other ethnic groups, my previous ethnic discrimination suddenly

turned to ashes. I used to think that my ethnicity is the best, but now I have a new insight, that is, no matter which ethnicity has its own unique music and culture, it should be respected and recognized by others (Reflective Journal, Yi girl, 26 December 2020).

When I was in primary school, I didn't know anything about the Yi people. Some people told me that the Yi people had bad tempers and bad habits, so I was afraid to approach them and played with people of my own ethnicity all the time. It wasn't until I participated in the intercultural music course that I realized that I was wrong. Not all of them are like that. Now my deskmates are Yi people. They love to help others, are active, passionate, and have good academic performances. The relationship between the three of us is also very good. It is only now that I realize that hearing is fictitious and seeing is believing. In fact, we should not have prejudice against other ethnic groups, and treat each ethnic group equally (Individual Interview, Han girl, 22 December 2020).

Further, during a class discussion, the topic turned to the Bimo (毕摩), the traditional religion of the Yi people. Most students thought it was a form of feudalistic superstition that had no value in modern society, and even many of the Yi students thought it should be banned. Mr. Shen did not immediately join the dialogue but invited the students to continue to speak freely. A Yi girl timidly said: "I think Bimo has the value of existence because it

covers the music, culture, history, and customs of the Yi people. In ancient times, Bimo's rituals can cure diseases and pray for blessings; in addition, the script and language of the Yi people also rely on Bimo for inheritance." After this sound was made, the class suddenly became quiet, and everyone was thinking silently. At this time, Mr. Shen said: "Perhaps we should look at religious beliefs from a variety of perspectives? Because in a specific period, they also play an important role, such as the inheritance of ethnic language, writing, and religious music." A Tibetan girl agreed: "We Tibetans attach great importance to religious identity. In my hometown, Muli, there are three famous temples where all Tibetans worship regularly. In addition, a lot of our music is related to religious beliefs, so Tibetan religious music is one of our identity markers." (Vignette, class 5, 28 October 2020, 5:25 pm, Yi music courses).

This was a discussion of ethnic stereotypes. Through dialogue, students from different ethnic groups exchanged ideas about religious beliefs. In the subsequent group interviews and after-school exchanges, I further asked the girl who agreed with the Bimo culture and found that her father was the famous local Bimo and taught her Yi language, music and dance since she was a child. Therefore, she firmly believes that Bimo has its value of existence. Also, some students wrote about this conversation about religious beliefs in their reflective diaries:

Human prejudice is a big mountain... I have only now learned that the religion of our ethnicity has such a special status and function, which can inherit the culture, history, music and writing of the ethnicity (Reflective Journal, Yi boy, 8 November 2020).

It turns out that religious culture can mean so much to Yi and Tibetan students. It seems to be part of their identity. Therefore, I should respect their religious beliefs (Reflective Journal, Han girl, 10 November 2020).

Through common learning, comparison and reflection, as well as interaction in class and discussion after class, the participating students further realized the importance of equality, unity and interdependence. In the interviews and reflective journals, they stated that:

Intercultural Music ◀────────────────────────────────────────▶ Equality, Unity and Interdependence

Even if we are not the same ethnicity, the same blood flows in our bodies. 56 ethnic groups are one big family. Therefore, we should advocate learning the music and culture of other ethnicities in the intercultural music course. Only in this way can we become more and more united. In addition, I think equality is very important, that is, students of each ethnic group have the opportunity to learn their own ethnic songs (Reflective Journal, Yi boy, 22 November 2020).

There are four ethnic groups in our class, so the teacher taught us four units of ethnic music courses. I think this is very important and reflects equality and fairness. For example, there is only one Tibetan student in the class, but through learning and communicating, we found that Tibetan music is very beautiful, and we also learned about their culture and history through Tibetan films (Reflective Journal, Yi girl, 12 December 2020).

When I sing the music of my ethnicity collectively, I feel extremely proud. When I sing music from other ethnic groups, I also feel extremely cordial, just like a big family reunited. I am very honored to be born into such a big ethnic family (Reflective Journal, Mongolian girl, 12 December 2020).

I also hope to learn more music of other ethnicities, because after all, we are a class made up of different ethnic groups, so we can't teach only one kind of music. If only one kind of ethnic music was taught, it could arouse some students' resentment, because there is more than one ethnic group in the class, so they must be treated fairly (Reflective Journal, Tibetan boy, 22 November 2020).

Interestingly, as the majority of ethnicity in China, the Han students expressed in interviews and reflective journals that they hoped to learn more about the music of other

ethnic groups instead of Han music. To some extent, this shows their attitude of pursuing social equity:

Because all ethnic groups are equal, teachers should treat each ethnicity equally and teach the music of each ethnicity. Students of each ethnicity should be very happy to hear their own ethnic songs in the music class. Additionally, we should learn more about the music of ethnic minorities, because now the music of the Han ethnic group is so popular that everyone is listening. On the contrary, the music of ethnic minorities is facing a crisis of loss (Individual Interview, Han girl, 12 December 2020).

As a family, students of different ethnicities should be in harmony, there should be no superiority or inferiority, and there should be no prejudice. Therefore, in the intercultural music courses, we should have an open attitude to accept the music of various ethnic groups, especially the music of ethnic minorities, because we are forgetting this precious music (Individual Interview, Han boy, 22 November 2020).

In the context of multi-ethnic areas, Han students live together with other ethnic minority students, which causes their customs and habits to influence each other and present some similarities. Further, because of getting along with each other morning and night in the boarding school, Han students can learn to understand the current situation of ethnic minority

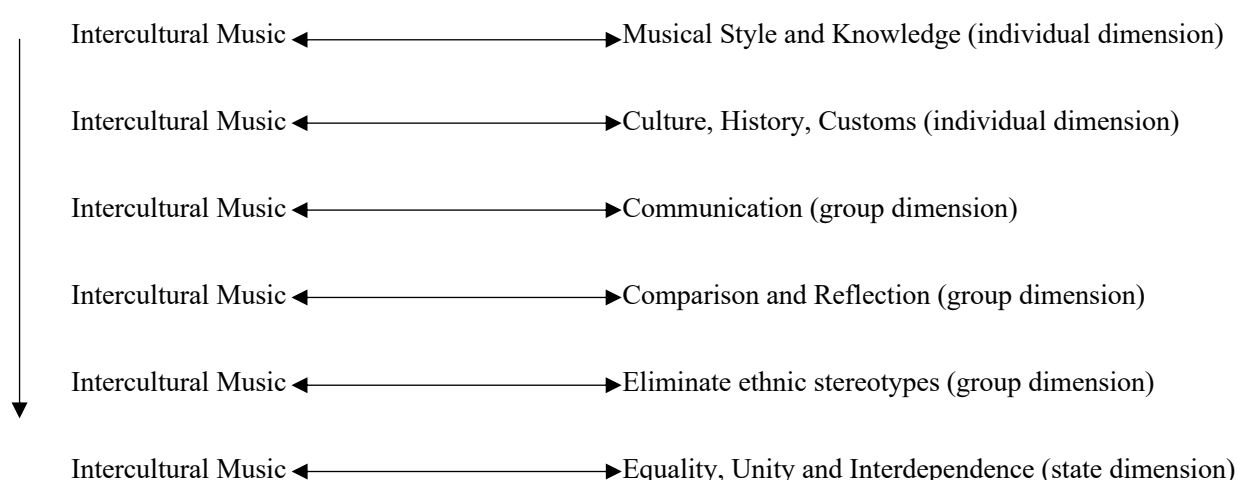
students, such as the loss of ethnic minority music, so they would naturally be more supportive of learning and inheriting ethnic minority music. This may be completely different from Han students in the city, because they have no chance to get in touch with classmates from different ethnic groups, nor do they really understand the importance of learning ethnic minority music.

At the end of intercultural music course, most of the participant students mentioned the words “country” and “family” in the interviews and reflective journals. They generally believe that through intercultural music courses, they further learn the music and culture of different ethnicities. Moreover, the mutual help and active interaction of students in the classroom also helps to deepen their mutual understanding and promote national unity. In other words, “unity” in the perspective of ethnic students is the synonym of “56 ethnic groups”, “country” and “big family”.

In summary, the intercultural music course facilitated the positive intergroup attitudes among the participant students from different ethnic groups through the ethnic music, the guidance of the local music teacher, the classroom interaction and discussion and collective musical engagement. From an individual dimension, the students may first be interested in the style, melody, timbre and rhythm of ethnic music, and then be willing to understand the culture, history and customs contained in ethnic music. After accumulating a certain degree of cultural knowledge from different ethnicities, students may take the initiative to communicate with classmates of other ethnic groups, and appear comfortable and confident in inter-ethnic communication. At the same time, they can also compare and reflect on

different music cultures, and reduce ethnic stereotypes in the process of distinguishing “similarities” and “differences”. Finally, they may be able to generate positive identification with a larger whole, namely China, in an inclusive and relaxed collective environment. In multi-ethnic schools where intercultural music courses are offered, students may form a progression from personal interest (individual dimension) to inter-ethnic communication (group dimension), and finally to national recognition (state dimension). The following is an analytical framework for the influence of intercultural music courses on participant students’ intergroup attitudes.

Figure 4.3. The influence of intercultural music courses on intergroup attitudes



Notably, there was another voice in the class according to the interviews and reflective journals. A small number of Yi students told me that they were not willing to learn the music of other ethnic groups because of the language barriers, and they preferred to make friends

with students of their own ethnic groups. Some Han students also raised the issue of lack of time and some ethnic minority songs being too high pitched:

I don't want to learn music from other ethnicities, because I don't have the patience to learn languages, nor do I understand the music content (Reflective Journal, Yi girl, 22 November 2020).

Although I belong to the Yi ethnicity, I still have difficulty in learning its songs, because I have never learned Yi language before. It would be easier if we had a Yi music teacher like Mr. Shen to guide us (Reflective Journal, Yi boy, 22 November 2020).

In addition to the language barrier, the tones of the minority are higher than that of the Han, whether Mongolian or Yi. In addition, the Tibetan song is also very high, not easy to learn (Group Interview, Han boy, 20 December 2020).

Music should be regardless of ethnicity. Teachers don't need to consider students' ethnic identities when choosing songs, they just need to choose popular Han songs (Group Interview, Yi boy, 22 November 2020).

To solve this, most students suggested that “Mandarin should be combined with their mother tongue in the learning of ethnic music, which would be more conducive to the understanding of students of different ethnic groups.” In addition, it is necessary to provide students enough time to familiarize and practice the languages and music of various ethnic groups as researchers have found that increasing familiarity by listening repeatedly to world music increases preference for that music (Carper, 2001; Shehan, 1985). Also, the pedagogy of imitation and repetition (Matsunobu, 2013) seems to suit Chinese students. As some students told me, “We should imitate the tones of these songs, practice makes perfect.” (Group Interview, 21 November 2020).

Academic pressure was also a term that the students talked about frequently in the interview. According to the quantitative and qualitative data of this study, the intercultural music courses improved the perceptions of students’ ethnic identities and intergroup attitudes. But, in fact, heavy study pressure meant they were unable to fully enjoy and experience the charm of music:

I have learned a lot in the music course of this semester. I felt the infinite charm of Mongolian songs. I saw the eagle of Tibetan songs flying in the sky. I heard the song *Jasmine*, which has been passed down for many years, and I learned that song that made me feel very kind - *Song of Staying Guests*...The music course of this semester made me feel the happiest and touched. Although it is coming to an end, I still have a lot of reluctance in my heart. Even if there will be a music class next semester, it may

not be like this semester. Our studies are getting tighter and the tasks are getting heavier. At the same time, Mr. Guan will not accompany us anymore (Individual Interview, Yi girl, 20 December 2020)

Usually, I feel depressed when taking mathematics and Chinese classes, because there is a lot of academic pressure. But I can feel relaxed and humorous in the intercultural music course. I hope I can take this course again in the future (Reflective Journal, Han girl, 12 December 2020)

Most (though not all) Chinese ethnic minorities live in western China, which is poorer and more remote than the prosperous eastern coastal cities (Postiglione, 2010). Likewise, most of the children in this study came from families with financial difficulties. In contrast to the rich extracurricular lives of urban children, they are required to help their families share farm work, such as plowing the land, herding sheep, and picking Sichuan pepper and apples. In school, they also need to work harder to maintain good grades. For them, music is a luxury because they have little time to learn and enjoy music in school and outside school. In the last reflective diary, the most they asked was – “Mr. Guan, are you leaving? When will you be back?” . Admittedly, the Chinese government has given more care to ethnic minorities in ethnic policies,^① but regional backwardness may not be solved simply by relying on policy

^① “The preferential treatment policies meant to provide advantages to ethnic minorities. In education, it might include financial subsidies for schools, bilingual education, and points added to university entrance-examination scores” (Postiglione, 2010, p. 616).

preference (Postiglione, 2010). During the three months of teaching and research, I also felt a sense of powerlessness, although the intercultural music course gave the students a lot of happiness and memories. As a Mongolian girl stated in her reflective journal:

Dear Mr. Guan,

I lost my reflective diary, so I can only write it on this piece of paper, I hope you can forgive me. Thank you for accompanying us on these lessons, and thank you for the lollipop. I hope you will think of us when you go back. Don't forget (us), goodbye and goodnight (Reflective Journal, 26 December 2020).

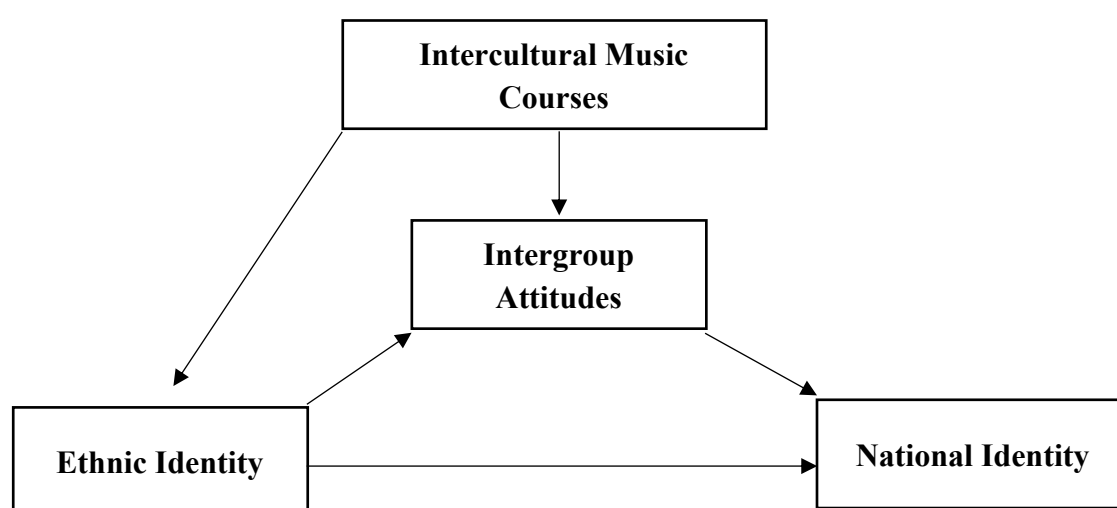
4.4.5 For national identity

Fei (1988) and Ma (2010) suggested that the Chinese nation is made up of all the ethnic groups in China. The music and culture of each ethnic group, therefore, are part of the Chinese nation. Thus, the music from local ethnic groups was incorporated into the intercultural music courses to enhance the positive sense of identity toward China in students from different ethnicities. The qualitative data indicated that the students may first develop positive identification with their own ethnic groups, and then generate positive intergroup attitudes, and finally form a positive national identity. In addition, the quantitative data revealed that there were significant positive correlations between ethnic identity and national identity, between intergroup attitudes and national identity, and between ethnic identity and intergroup attitudes. This indicated that, in China's multi-ethnic areas, the higher the students

sense of ethnic identity and intergroup attitudes, the stronger their identification with China (An et al., 2018).

Together, this study has suggested that the intercultural music courses did not have a direct impact on the national identity of the participating students from Yi, Han, Mongolian and Tibetan ethnic groups. Instead, it first promoted their ethnic identities and intergroup attitudes, and then guided them to identify positively with China in the context of the multi-ethnic area in which they lived (see Table 4.4).

Figure 4.4. The influence of intercultural music courses on national identity



The solid line indicates that intercultural music courses can directly affect ethnic identity and intergroup attitudes, and the strong ethnic identity can facilitate positive intergroup attitudes (Phinney, 2007), thus indirectly affecting the national identity.

According to the findings of the first and second parts, the content of the intercultural music course, including the ethnic music and languages, local music teachers and culture bearers, classroom communication and interactions, and a fair and relaxed learning

environment facilitated the students' positive ethnic identities and intergroup attitudes.

However, the patriotic music, with political ideologies such as red songs and revolutionary songs (Law & Ho, 2011), was not included in the course content and teaching. Further, as the participating students came from different ethnic groups in the multi-ethnic area, they may have had different attitudes and perspectives toward China and the Chinese nation. Hence, during the process of the intercultural music course, they may first have formed a strong ethnic identity, then become more confident and open in inter-ethnic communication (Phinney et al., 2007; Valk, 2000), and finally formed a positive national identity (An et al., 2018). They stated in the reflective journals and interviews:

I like the intercultural music class taught by Mr. Shen, which enables me to better understand my own ethnicity and enhance the relationship with other ethnicities, thus integrating into the big family of 56 ethnic groups (Reflective Journal, Mongolian girl, 12 December 2020).

In addition to the music of my own ethnic group, I also hope to understand and learn the music of other ethnicities. The 56 ethnic groups are originally a big family, and all ethnic groups should not have contradictions and divergence... In the intercultural music course, I felt proud when I sang songs of my own ethnicity, and when I was learning songs from other ethnicities, I also felt very cordial (Group Interview, Yi girl, 12 December 2020).

There are 56 ethnic groups in China, and the music of each ethnic group has its own characteristics. Therefore, I hope to learn more about the music and culture of other ethnic groups in intercultural music courses, so as to better integrate into the big family of Chinese nation (Reflective Journal, Han girl, 11 November 2020).

In light of the interviews and reflective journal, most of the participating students were familiar with the 56 ethnicities in China due to their school education (e.g., historical textbooks, political textbooks and music textbooks). In this ethnic school, slogans and road signs about ethnic unity and national cohesion can be seen everywhere, for example: “The Han cannot do without the minorities, the minorities cannot do without the Han, and the minorities cannot do without each other.” Moreover, Confucianism is promoted in the school, which is no different from schools in other cities in China. But the participating students knew little about the specific meaning of China and the Chinese nation, which could be verified by the questionnaire survey and interview. This is understandable, because the “Chinese nation” did not evolve naturally, but rather was formed under the pressure of external forces (Callahan, 2004; Leung, 1902, 1906; Wang, 2008). In the context of that time, the Chinese nation had more political color than cultural implications. Therefore, the current student’s understanding and cognition of China and the Chinese nation may be abstract and empty, only based on school propaganda and the knowledge in textbooks. For instance, they

know that there are 56 ethnic groups in China, all of which are part of the Chinese nation (Fei, 1988), but they know little about the music and culture of each ethnic group.

By contrast, the intercultural music course provided the students with the opportunity to learn about China and the Chinese nation through immersion, that is, to learn the music of their own ethnicity and other ethnicities, to explore the culture and history of different ethnic groups, and to carry out inter-ethnic communication and interaction to cultivate positive intergroup attitudes. Finally, they may have gained a specific understanding of China and the Chinese nation in terms of behavior and cognition. The students stated in the interviews and reflective journals:

In the intercultural music courses, I first learned about the music of my own ethnic group, and then learned about the music and culture of Mongolian, Tibetan and Han ethnic groups. In the process of learning, I came to feel that the cultural traditions of each ethnicity are worth learning and passing them on to the next generation because they express different emotions and have different ways of composing music... It is the duty of every citizen, because China is made up of 56 ethnic groups (Reflective Journal, Yi girl, 12 December 2020).

In addition to my own ethnic music, I also hope to learn the music of other ethnic groups, because I can further feel the enthusiasm and customs of other ethnic groups.

The 56 ethnicities are a big family. Only by understanding and helping each other can

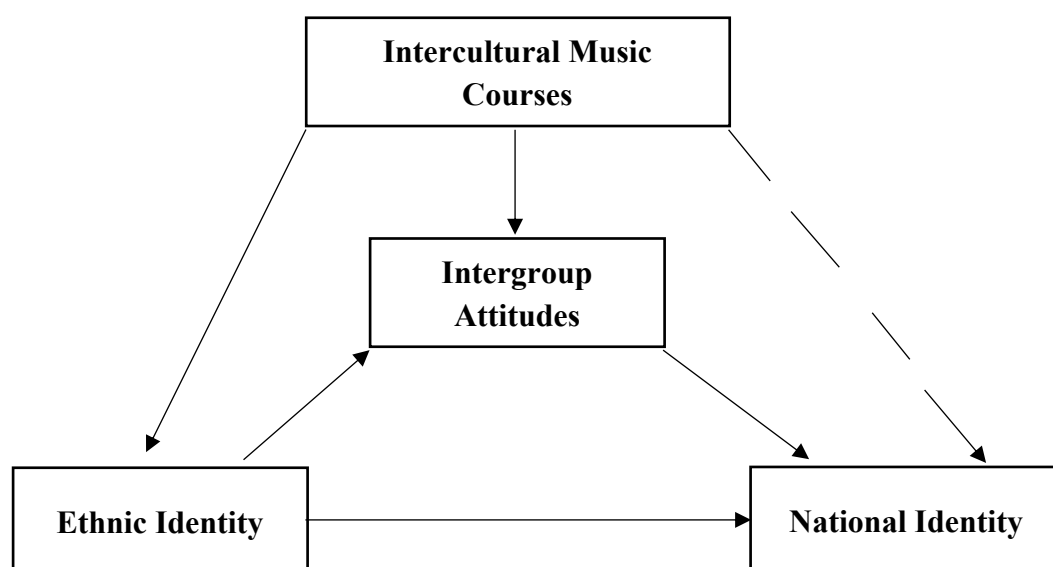
we truly become one. Learning music from other ethnicities has allowed me to better understand our Chinese national culture, and it has also promoted the relationship between my classmates from other ethnicities and finally deepened my understanding of China (Reflective Journal, Mongolian girl, 12 December 2020).

Because China has 56 ethnic groups, each of which has a long culture and history, if we only learn the music of our own ethnic group, our road will only get narrower and narrower. In the intercultural music course, I was very glad to learn the music and languages of the four ethnicities, because the music of other ethnic groups also needs to be learned and inherited. Only in this way can the long-standing ethnic music culture of the Chinese nation be developed and passed on to the next generation. Additionally, I found that each ethnic group has some similarities in music, food, costumes and customs through discussion with classmates. For example, Mongolian and Han people have coming-of-age ceremonies, and Yi and Tibetan music have similar paces (Group Interview, Han boy, 12 December 2020).

It can be seen that the students of different ethnic groups had overlapping understandings of China and the Chinese nation to some extent, and students often used the two interactively in their explanations. This may be due to social propaganda and school education. For example, the words of China's national anthem closely connect the Chinese nation with the safety of the entire country.

Further, ethnic music and culture are the bonds that connect students of different ethnic groups in multi-ethnic areas (Guan, 2016, 2020). As the prior study suggested, strong ethnic identification can lead to positive intergroup attitudes, by providing a secure base from which to explore (Ashmore, Deaux & McLaughlin-Volpe, 2004; Phinney et al., 2007). The findings of this study have supported this view and supported an earlier finding that positive intergroup attitudes can further form a sense of national identity (Gaertner & Dovidio, 2000) in a fair and relaxed environment, under the impact of an intercultural music course. But it should be noted that this finding was based on the context of a multi-ethnic area; the students from different ethnicities may need to form a strong ethnic identity and positive intergroup attitude before they have a positive national identity (see Table 4.5). If the teaching content and context were changed, for example, if the intercultural music course were implemented in the settlements of a single ethnic group (e.g., Han) and some patriotic songs were used, then the impact of music on the national identity may have been different.

Figure 4.5. The influence of intercultural music courses on national identity



The solid line indicates that intercultural music courses can directly affect ethnic identity and intergroup attitudes, as well as the positive correlation between ethnic identity, intergroup attitudes and national identity, whereas the dotted line indicates that intercultural music courses can indirectly affect national identity in the context of multi-ethnic areas.

In summary, the intercultural music course may have indirectly affected the perceptions on national identity of Yi, Han, Mongolian and Tibetan students in the context of a multi-ethnic area in China. Ethnic music and languages, local music teachers and culture bearers, classroom communication and interactions, and a fair and relaxed learning environment are the first things that are important to facilitate ethnic identities and intergroup attitudes among students from different ethnicities. After that, the students may form a positive identity of China and the Chinese nation through the understanding of their own ethnic groups and the positive interactions between groups.

Chapter 5: Discussion

5.1 Research Question 1

Are there significant differences in ethnic identity, intergroup attitudes, and national identity among Yi, Han and Mongolian adolescents in China's multi-ethnic area?

Overall, this study found nonsignificant differences in intergroup attitudes and three subscales of ethnic identity (namely ethnic achievement, affirmation and sense of belonging and ethnic behaviors and practices) for the junior high school students from the Yi, Han, and Mongolian groups. Thus, they had similar levels of ethnic identity and attitudes toward other groups. In contrast, significant differences were found in intergroup attitudes and the three subscales of ethnic identity (namely, ethnic achievement, self-identification and ethnic behaviors and practices) for the senior high school students from the three ethnic groups, suggesting that the older adolescents had a deeper understanding of the meanings of ethnic identity and that their various attitudes toward their ethnicities and other group members were based on the specific social contexts in which their groups were situated. These findings are consistent with those of other studies, which reported that older adolescents were more likely than younger adolescents to be interested in the histories and customs of their ethnic cultures (Kroger & Marcia, 2011; Tao & Xia, 2020; Yao, 2017), and to reflect actively on their ethnic identities according to the social context (Cokley, 2007; Phinney et al., 2007).

On the subscales, the junior high school students from the Mongolian group demonstrated the highest in ethnic self-identification. Self-identification refers to one's identifying oneself as a member of a particular social grouping (Ashmore et al., 2004), and higher ethnic self-identification may suggest a more explicit and positive assessment of one's ethnicity. Given the minority status of the Mongolian group in a Yi autonomous region, the finding may imply that the ethnic identity may be more salient within this group. In contrast, the Mongolian senior high school students rated the lowest on the subscale of behavior and achievement, suggesting that they may have had less opportunities to be involved in Mongolian social and cultural practices and not be able to form a secure sense of ethnic self (Phinney, 1992). In fact, the local Mongolian group had its own primary school, township and temples, so the Mongolian children may have been more exposed to their own culture, customs and history at primary school stage. This may be the reason why they still maintained a positive evaluation of their own ethnicity after enrolling in junior high school. Yet, when they had left their hometowns to enter the multi-ethnic school, and start a long-term boarding life from junior to senior high school, their Mongolian identity may have been diluted by the mainstream Yi culture and activities advocated by the local government and school. This may explain why the senior high school students from Mongolian group rated lowest on the subscale of behavior and achievement. Future research is needed to further clarify the reasons for the differences in ethnic identity between the junior and senior high school students from the Mongolian group.

Also, the findings suggested that the Yi senior high school students demonstrated stronger ethnic identity (except for the affirmation dimension) and more positive attitudes toward other ethnic groups than the Han or Mongolian students. The Yi adolescents may have developed a more secure sense of belonging to their ethnic group, and thus had more open attitudes when they interacted with other group members. This is supported by previous findings that suggest encouraging adolescents to engage in behavior associated with their ethnicity and to learn more about their culture in a social context will lead them to express their ethnic identity more strongly than other ethnic adolescents (Saylor & Aries, 1999), and such a context can provide the basis for more positive intergroup attitudes (Phinney et al., 2007).

The differences found between the three ethnic groups (Yi, Han, and Mongolian) in the junior and senior high school samples in terms of national identity were nonsignificant, which is consistent with previous findings (e.g., An et al., 2018; Chen et al., 2016). This suggests that the adolescents from different ethnic groups had similar understandings of national identity. The educational policy in China ensures that the Chinese cultural and historical curricula are provided to all students, which enables those from diverse ethnic groups to learn about national culture and shared history from a young age (Chen, 2017; Wu, 2014). Due to this grand narrative (Anderson, 1991), students are trying (or are taught) to be good citizens in China, and that shapes their learning attitudes and encourages them to learn certain content and messages over others. In the Yi ethnic autonomous region, for example, students are exposed to traditional Chinese culture from kindergarten onwards, based around

concepts such as *ren* (benevolence and love), *xin* (honesty and consistency), *xiao* (filial piety), and *zhong* (fidelity and helping others), regardless of their ethnic backgrounds (Ministry of Education, 2014). Thus, the Yi, Han, and Mongolian adolescents had been immersed in Chinese culture from an early age and therefore had similar levels of national identification.

5.2 Research Question 2

What are the associations among ethnic identity, intergroup attitudes and the national identity of adolescent students from Yi, Han and Mongolian ethnicities in China's multi-ethnic area?

Positive correlations were found between ethnic identity and national identity for the junior and senior high school students from the three groups considered in this part of the study. This supports the hypothesis and is consistent with other studies set in China (e.g., An et al., 2018; Hou, 2016; Ji, 2012; Qin & Zuo, 2007). The results suggested that the relationship between ethnic identity and national identity is interdependent and relatively stable (Qin et al., 2009), and that ethnic adolescents may perceive their cultures as subcultures (Chen, 2017). Fei (1988) and Ma (2010) suggested that Chinese national identity embodies plurality and unity, and has developed over a long period of multi-ethnic interaction and integration. From this perspective, the Chinese national identity is inclusive and can coexist with specific ethnic identities in a multi-ethnic context.

Moderate positive correlations between ethnic identity and intergroup attitudes emerged for both the junior and senior high school students in the Yi group. This indicates that a social context that promotes ethnocultural participation can contribute to a stronger sense of ethnic identity (Saylor & Aries, 1999), and that a mature ethnic identity can lead to better intergroup understanding (Phinney et al., 2007; Quintana et al., 1999; Zhang et al., 2009). The Yi students were in the mainstream group of the local community, and their sense of ethnic identity had thus developed in a social context that celebrated the Yi culture. For instance, the Yi population accounted for more than 75% of the local population. In addition, Yi culture was promoted throughout the social context and school education, such as Yi festivals, Yi music, Yi language and Yi courses. The local Yi students, therefore, explored and understood the meaning and implications of ethnic group membership, which could have led to more flexible and open attitudes to other ethnic groups. Moreover, this strong sense of ethnic identity would have brought them a sense of security and self-confidence (Ashmore, Deaux & McLaughlin-Volpe, 2004; Phinney, 2007), which could help them to appear open and comfortable in inter-ethnic communication, thereby forming a positive intergroup attitude. Thus, the adolescents from the Yi group were more likely to have developed a stronger sense of belonging to their ethnic group than those from the Han and Mongolian groups.

For the Han and Mongolian students, however, the findings were different. There were only weak positive correlations between ethnic identity and intergroup attitudes for junior and senior high school students from the Han ethnicity, and a nonsignificant correlation for the senior high school Mongolian students. This suggested that the relationship between

ethnic identity and intergroup attitudes differed across ethnic groups in this multi-ethnic context, which is to some extent inconsistent with prior evidence that strong ethnic identification can lead to positive intergroup attitudes, by providing a secure base from which to explore (e.g., Ashmore, Deaux & McLaughlin-Volpe, 2004; Phinney, 2007). Indeed, the Han and Mongolians belonged to the local minorities, and the local culture, education and policies did not publicize their relevant ethnic knowledge actively. At the school level, both Han and Mongolian students are “forced” to adopt the culture, language and customs of the Yi people, such as celebrating the Yi new year and taking Yi language courses. Therefore, they may not naturally have formed a strong ethnic identity and positive intergroup attitude in this “Yi culture” context.

Finally, this study found that national identity was positively correlated with intergroup attitudes for the junior and senior school students from the Yi, Han and Mongolian ethnic groups, which supports the hypothesis. However, for the Han junior and senior high school samples, as well as the senior high school Mongolian students, there were only weak correlations between national identity and intergroup attitudes. This indicated that the relationship between national identity and intergroup attitudes varied across the ethnic groups in the multi-ethnic context. Previous studies have suggested that an inclusive national identity will be associated with positive intergroup attitudes in multi-ethnic countries (Gaertner & Dovidio, 2000; Maloku et al., 2016; Stone & Crisp, 2007). As mentioned before, the Han and Mongolian groups are more marginalized in the Yi ethnic autonomous region (Hein & Zhao, 2016), the culture from Han and Mongolian is therefore likely to feature less in the local

educational policy, and the Han and Mongolian adolescents may have felt excluded compared with those from the Yi ethnic groups. Given this social context, the adolescents from the Yi groups were more likely than those from the Han and Mongolian groups to agree with an inclusive national identity and thus to express positive attitudes toward other groups.

5.3 Research Question 3

To what extent can intercultural music courses (the intervention) affect junior high school students' (i.e., Yi, Han, Mongolian and Tibetan) ethnic identities, intergroup attitudes, and national identity?

The results showed that statistically significant changes had occurred in ethnic identity, intergroup attitudes and national identity in intervention group 2 and intervention group 3 after participation in the intercultural music course (12 lessons, each 60 minutes, lasting three months). In contrast, the baseline group without any music course, and the intervention group 1 with the regular course demonstrated no significant differences in ethnic identity, intergroup attitudes or national identity over the three months. In other words, the scores for ethnic identity, intergroup attitudes and national identity in intervention groups 2 and 3 were significantly higher than those of the baseline group and intervention group 1. There were also statistically significant gains in intergroup attitudes and four dimensions of ethnic identity and national identity for students in the intervention group 2 and 3 when compared with the baseline group and intervention group 1, indicating that intercultural music course

had significantly improved the perception of participants' ethnic identities, intergroup attitudes and national identity. Ethnic identity, intergroup attitudes and national identity scores were significantly higher for the Yi, Han, Mongolian and Tibetan students in intervention groups 2 and 3.

Prior studies have also suggested that the music from specific cultural or ethnic backgrounds in music courses can improve participant's ethnic and cultural identities (e.g., Campbell, 2004; Campbell & Beegle, 2007; Campbell, Demorest & Morrison, 2008; Green, 2011; Howard, 2014, 2018; Pascale, 2013; Roberts, 2017; Schippers, 2010; Wang, 2010; Xie, 2001; Zhang, 2008; Zhang & Xie, 2012). More specifically, Zhang and Xie (2012) found that learning and singing Miao songs in music courses helped to enhance Miao students' ethnic identity and confidence in their culture. Also, Liping county actively promoted 'speaking Dong dialect, singing Dong songs and wearing Dong costumes' in rural primary and secondary schools, which further cultivated students' understanding and respect for their ethnic identities and cultures (Zhang, 2008). Roberts (2017) designed a series of world music courses from different ethnicities to explore the situational interests of elementary students from various ethnic backgrounds. These findings suggested that the music from specific ethnic groups, the native languages, the culture bearers, the musical experiences at home and school, and the active participation and teamwork might exert positive influences on ethnic identity and intergroup attitudes. The present study verified the previous research findings and confirmed that, in China's multi-ethnic areas, ethnic music from the intercultural music courses can enhance ethnic identity in students from Yi, Han, Mongolian and Tibetan groups.

The difference between the results of this study and previous ones is that the enhancement of ethnic identity can be attributed to four dimensions. Furthermore, the interviews, observations and reflective diaries were added to explore the reasons for the increase of ethnic identity. The results show that the students in the intervention groups 2 and 3 scored significantly higher than the baseline group and intervention group 1 on all four dimensions of ethnic identity. Specifically, the *ethnic achievement dimension* refers to students' cognition of their ethnic identity, as well as their understanding of ethnic knowledge, such as culture, history and customs. The *self-identification dimension* relates to students' positive evaluation of their own ethnicity, and their recognition of the importance of ethnic identity. The *affirmation dimension* refers to the students' attachment and sense of belonging to their own ethnic groups. The *ethnic behavior dimension* includes some typical behaviors and behavioral tendencies that help to maintain the ethnic identity and to inherit the ethnic culture (Phinney, 1992; Qin, 2005). Together, these dimensions may indicate that, through intercultural music courses, most students have a better understanding of their own cultures, history and customs, and can evaluate their own ethnic identities positively. Under the impact of intercultural music courses, they have more attachment and sense of belonging to their own ethnicities, and are willing to maintain and inherit the cultures and customs of other groups through various behaviors. The qualitative findings of this study further attributed the improvement in ethnic identity to the use of ethnic music and native language, guidance from local music teachers, and collective learning and singing (details are explained in the qualitative section), which is also consistent with previous qualitative studies (e.g., Ilari

et al., 2013; Howard, 2018; Lindl, 2018; Locke and Prentice, 2016; Shaw, 2016). Thus, different from previous studies, this study is the first to have used mixed methods to confirm the positive impacts of intercultural music on ethnic identity.

In terms of intergroup attitudes, the students in intervention groups 2 and 3 scored significantly higher than the baseline group and intervention group 1 after the three months of the study. This may suggest that intercultural music courses could cultivate open and inclusive attitudes toward other ethnic groups in participant students from Yi, Han, Mongolian and Tibetan groups. This is consistent with previous studies, that short-term intercultural or multicultural music intervention can improve participants' intercultural competence and attitudes toward different ethnicities (Abril, 2005, 2008; Chen-Hafteck, 2007a; Edwards, 1994, 1998; Ilari et al., 2013; Nam, 2007; Sousa, Neto, & Mullet, 2005; Westerlund et al., 2015). Yet, previous studies have focused mostly on elementary school students from North America and Europe (Hebert, 2010), such as fifth- and sixth-grade children in the USA (e.g., Chen-Hafteck, 2007a; Edwards, 1998; Nam, 2007) and seven-to-ten year-old children in Portugal (Sousa et al., 2005). In the present study, the participants were slightly older, being 13-14 years (junior high school students), indicating that the impact of intercultural music on intergroup attitudes also applies to older students in a multi-ethnic area in China.

The participating students in the baseline group and intervention group 1 showed no significant differences in intergroup attitudes, suggesting that regular music lessons and the absence of music courses may not contribute to the growth of intergroup attitudes among

students of different ethnic groups. Similarly, Neto et al. (2016) sought to determine whether a cross-cultural music program could impact positively on racial prejudice among students from different backgrounds. Their results revealed a reduction in prejudice and bias after students had received instruction featuring music from minority cultures, and no reduction in those who received regular music courses. More tellingly, the long-term results of the study showed that the ethnic bias remained low two years later in students from different backgrounds, suggesting that the intercultural music intervention could sustain positive intergroup attitudes. This illustrates the power of instruction designed to increase intercultural sensitivity, awareness and understanding of other cultures.

For national identity, the results of the current study showed that statistically significant changes had occurred in the intervention groups 2 and 3 who received the intercultural music course, while there were no significant differences in the intervention group 1 with the regular music course or the baseline group without music. Moreover, the national identity scores for intervention groups 2 and 3 were significantly higher than those of the baseline group and intervention group 1. This may suggest that the intercultural music course enhanced the national identity of the students from Yi, Han, Mongolian and Tibetan groups in a multi-ethnic area in China. Further, there were no significant differences among intervention groups 2 and 3, indicating that the different instructional sequences did not affect the improvement in students' national identity during the intercultural music course.

Few empirical studies have focused on the positive impact of music on national identity, yet governments all over the world hope to enhance students' national identities through

school education and music textbooks, thus strengthening social and national cohesion (Benedict & Schmidt, 2012; Chen-Hafteck, 2013; Hebert & Kertz-Welzel, 2012; Ilari et al., 2013; Kallio & Partti, 2013; Kallio, 2014; Law & Ho, 2011; Reed-Danahay, 1996; Veblen, 2013). They often use national anthems, pledges of allegiance, patriotic songs, revolutionary songs and traditional music, etc., to instill national ideologies in students through school music education, thereby creating “imagined communities” (Anderson, 1991) and shared values between groups of people (Heber & Kertz-Welzel, 2012). Specifically, one quantitative study suggested that the British national anthem may have played an important role in maintaining and developing national identity in 10-year-old students (Winstone & Witherspoon, 2016). However, the present study found that regular music courses with patriotic music and Mandarin songs may not improve students’ national identity — the intervention group 1 showed no significant difference after participation in a course of this kind. This may be due to changes in context and the diversity of students involved. In contrast, the students who received the intercultural music course experienced a significant improvement in their national identity. Interestingly, the intercultural music course did not involve political patriotic songs, but used folk music familiar to the local ethnic students. This may indicate that, in a multi-ethnic area, the use of ethnic music can resonate more with local students, thereby promoting a positive national identity. Furthermore, there were significantly positive associations found between ethnic identity and national identity, and intergroup attitudes and national identity according to the data analysis for *research question two*. This may also indicate that, through learning the music of their own ethnic groups and

the music of other ethnic groups, the students had improved their own ethnic identities and intergroup attitudes, which in turn enhanced their identification with China.

Together, participant students in the intervention groups 2 and 3 demonstrated significant improvements in their ethnic identity, intergroup attitudes and national identity, whereas those in the intervention groups 1 and control group showed no significant changes. This indicates that the intercultural music courses significantly affected the perception of students' ethnic identity, intergroup attitudes and national identity within three months. In contrast, non-music courses and regular music courses did not affect the perception of students' ethnic identity, intergroup attitudes and national identity. Through classroom observations and informal interviews, I found that in the class without music lessons (control group), teachers and students are more concerned about test scores and enrollment rates, so the course content does not involve specific ethnic knowledge and culture. As for the regular music class (intervention group 1), the repertoires taught by the music teacher mainly were Mandarin and patriotic songs, which could not reflect the specific ethnic identity of the students. In contrast, students in the intercultural music classes (intervention groups 2 and 3) systematically learned ethnic music consistent with their own ethnic background and music from other ethnic groups. Also, the local music teacher has made use of culturally responsive pedagogy (Bond, 2017; Lindl, 2018; Shaw, 2016; 2020), such as affirming diversity, using native languages, building harmonious teacher-student relationships, encouraging interaction and communication, empowering students, and connecting the musical experience of the school, the community, and the hometown (see detail in the discussion of research question 4). This

greatly enhances the students' motivation to learn music, which deepens the cognition and understanding of their own and other ethnic music and culture. Finally, as a whole, the intercultural music courses have significantly developed and strengthened the perception of students' ethnic identity, intergroup attitudes and national identity.

5.4 Research Question 4

In what ways can intercultural music courses (the intervention) affect junior high school students' (i.e., Yi, Han, Mongolian and Tibetan) ethnic identities, intergroup attitudes and national identity?

The present study explored the relationship between ethnic identity and musical identity in a series of intercultural music lessons, and found three themes that impacted upon ethnic identity, intergroup attitudes and national identity in the Yi, Han, Mongolian and Tibetan students. These themes were fostering hometown, childhood and cultural connections; the role of the local music teacher in identity formation; and learning, listening and singing together to cultivate the collective ethnic identity.

In intercultural music courses, the improvement of students' ethnic identities, intergroup attitudes and national identity were affected by more than one factor, which indicates that the three themes are also interconnected and mutually influenced. For example, as a culture bearer, the local music teacher Mr. Shen specifically selected the repertoires based on the students' ethnic backgrounds and used their native languages to create a close connection

among hometown, childhood, ethnic culture and ethnic students. The following section is divided into three parts to introduce, respectively, the ways in which the intercultural music course influenced the students' ethnic identities, intergroup attitudes and national identity.

5.4.1 The impact of intercultural music courses on ethnic identity

5.4.1.1 Fostering hometown, childhood and culture connections

The present study suggested that the intercultural music course created an environment that developed and maintained ethnic identity for the participants through the use of ethnic music and native language. The use of mother tongue and ethnic music formed a bridge for the students to their hometowns, childhood memories and ethnic cultures and, in turn, created a sense of belonging, attachment and pride in their specific ethnic groups. This sense of belonging to the ethnic group through the use of its native language and indigenous music is consistent with previous research (e.g., Harrison, 2005; Kang, 2003; Kelly-McHale, 2013; Lindl, 2018; Locke and Prentice, 2016; Shankar, 2011; Zhang, 2008; Zhang & Xie, 2012). Emotionally, most of the participant students tied their ethnic identities to their childhoods, hometowns and family members (consistent with Phinney et al., 2007; Qin, 2005) due to the fact that they were born and raised in families who had established ethnic atmospheres. Thus, the use of ethnic music with native languages in the intercultural music course, serving in the role of “*music in identity*” (MacDonald, Hargreaves, & Miell, 2017), could resonate easily with the students, thus awakening and strengthening their sense of belonging and attachment to their own ethnic groups. By deepening the musical identities of their own ethnicities, they

could further maintain and develop their ethnic identities (Hargreaves, Miell & MacDonald, 2002).

Yet, the repertoire, selected mainly by the local music teacher, may not have satisfied all of the ethnic students. Some Han students, for example, said that, “It is a pity that I could only learn two or three folk songs of the Han ethnicity in the music course, which cannot give me an in-depth understanding of my own ethnic culture and customs” (Group Interview, 12 December 2021). As the mainstream ethnic group in China, the Han ethnicity accounts for 92% of the country’s total population (Law & Ho, 2011). Nonetheless, Han students in multi-ethnic areas have become a local minority, and their culture and customs have not been promoted fully. Although Mandarin is the common language of the school and the Mandarin music is the main content of the regular music curriculum, it may not deepen the pride and self-esteem of Han students because all teachers and students can already use Mandarin proficiently. As well, the Han pop music outside the school does not necessarily reflect the culture, history and customs of the Han ethnicity that can establish a sense of belonging among Han students. Moreover, due to the long-term multi-ethnic mixed living, ethnic groups with a small number of people, such as the Han, would “unconsciously” integrate into the local mainstream ethnic group (Yi), and be “forced” to move closer to the Yi ethnic group in terms of customs and culture. This corresponds to *assimilation*, which refers to “a process by which a person or group is absorbed into the social structures and cultural life of another person, group, or society” (Grant & Ladson-Billings, 1997, p. 24). As the main ethnic group in the area is Yi ethnicity, national policies and school education tend to favor Yi students

(Guan et al., 2021). More specifically, the annual holidays are set according to the time of the Yi new year, and there are special Yi language courses in the school. The school's exercises and art festivals are also based mainly on Yi music and dance. As a result, some Han students may not be able to develop their ethnic identity by learning a few folk songs of their own ethnic group.

A question of interest is why, despite being a minority group, some Mongolian students showed a high ethnic identity and intergroup attitude under the impact of the intercultural music course. According to the data analysis in research question one, the junior high school students from the Mongolian group scored significantly higher than the Yi and Han students for the *evaluation dimension* of ethnic identity. This may suggest that the Mongolian students evaluated their ethnic identity positively and understood the importance of identity formation to themselves. Moreover, through Mongolian music and language learning, the Mongolian students could truly experience their ethnic identity, and then appear more confident and open in inter-ethnic communication, which could be seen in the reflective journals and interviews. While living in a multi-ethnic area, the local Mongolians were still accustomed to living in villages with members of their own ethnic group. They have their own primary schools, townships and temples which, to a certain extent, ensure that Mongolian children can be exposed to the language, history and culture of their own people from birth. Therefore, in the interviews and reflective journals, most Mongolian students spoke proficiently about their unique coming-of-age ceremony and new year customs. To some extent, they were able to maintain their Mongolian identity in school where the Yi students were in the majority,

and found it easy to learn the content of the Mongolian music in the intercultural music course, which in turn further strengthened their sense of belonging and attachment to their own group.

Despite the smallest number, Tibetan students showed two different reactions in the Tibetan unit of intercultural music courses. A Tibetan girl familiar with her native language showed great interest in Tibetan music lessons and revealed a positive sense of ethnic identity in her reflective diary and individual interview. In contrast, a Tibetan boy admitted that he was not familiar with the culture and customs of his ethnicity, let alone speaking the Tibetan language, so he was not interested in Tibetan music. Through observation and interviews, it is found that the Tibetan girl was born and grew up in the Tibetan Muli autonomous county. She has been able to contact and learn the religion and culture of her ethnic group, such as the Tibetan language, Tibetan music and Tibetan Buddhism since she was young. Therefore, she was able to learn songs quickly in Tibetan music lessons and help other students from different ethnic groups, which gave her a strong sense of satisfaction, pride and achievement. As for the Tibetan boy, he has been far away from his hometown with his parents since he was young, and his contact is mostly with people from other ethnic groups. As a result, he was largely ignorant of his language and culture, which was also reflected in the Tibetan music lesson — At the invitation of the teacher, he blushed and scratched his head to explain to his classmates that he was not familiar with the music and culture of his ethnicity. The examples of the two Tibetan students suggest that the environment in which students grow up, as well as the music and culture they are exposed to, may affect the perception of

their ethnic identity, which is consistent with previous studies (e.g., Kelly-Mchale, 2013; Shaw, 2016, 2020).

Interestingly, a recent study of Miao villages in China's Guizhou province found that ethnic identity in local people is weakening due to the rapid growth of tourism and widespread acceptance of the Han lifestyle (Du, 2019; Du & Leung, 2021). In contrast, the present study found that, different ethnic groups have different perspectives on maintaining and developing their ethnic identities in China's multi-ethnic areas. Specifically, some Han students gradually integrate into the local mainstream ethnic group and present the phenomenon of "assimilation by the Yi ethnicity" (see also, Zhou, 2012). In contrast, most of the Yi students and some Mongolian students better maintain and develop their own ethnic identities. Furthermore, a completely different phenomenon has appeared among Tibetan students. This may be related to the environment of growth, the people in contact, the way of living, cultural customs and educational policies.

Creating a bridge for the students to their hometowns, childhoods, ethnic cultures and music was the way for intercultural music course to promote the intersections between musical identities and ethnic identities in the Yi, Han, Mongolian and Tibetan students. Their experiences of learning ethnic music in native languages in the intercultural music course catalyzed interactions with their family members and ethnic culture that strengthened their ethnic identities, and their ethnic and musical experiences at home in turn informed classroom instruction. Given that the school's regular music curriculum is usually dominated by Mandarin music and patriotic songs, this finding is of great significance in suggesting a

cultural gulf between students' musical experiences inside and outside the school music domain (Carlow, 2006; Kelly-Mchale, 2013; Lum & Campbell, 2009; Shaw, 2016; Tuncer, 2008).

In summary, most of the participating students felt that singing ethnic music (in their mother tongues) affected their ethnic identities through learning about shared culture and history and feeling connected to previous generations. In China's multi-ethnic areas, the ethnic music and native language belong to the specific ethnic group, and carry the history, culture and various customs of this ethnicity. The students, therefore, would spontaneously learn and inherit their own music and mother tongues in order to maintain and develop their ethnic identity in this context. In a sense, ethnic identity and musical identity seem to exist at the same time and complement each other in these settings, especially for the ethnicities with long histories, such as Yi, Han, Mongolian and Tibetan. For them, ethnic music is the root of ethnic identity because the music bears the imprint of their own ethnicity to a large extent, including language, culture, history, customs and festivals. Furthermore, when students sing songs from different cultures, they have a chance to learn about the cultures of others, and to gain a better understanding of their own. Hence, singing songs from different cultural backgrounds may play an important role in the construction of students' ethnic identities and in how they perceive and comprehend others, and ultimately themselves (Ilari et al., 2013).

5.4.1.2 The role of local music teacher in identity formation

The findings of this study suggested that the local music teacher, Mr. Shen, played an important role in the development of ethnic identity in the students from the four ethnicities. In the intercultural course, he switched freely between speaking and singing, and was adept in expressing the character and culture of a certain ethnicity through singing and body language instead of simple explanation, and this approach left a deep impression on the students. Also, Mr. Shen was good at organizing class discussions, inviting students to find music from their own ethnic groups and then rehearse and present them to the class. This not only promoted the students' sense of ethnic achievement and pride, but also contributed to the formation of positive intergroup attitudes and motivation for music learning. In fact, Mr. Shen was born and grew up in a multi-ethnic area. He received professional training in ethnic vocal music during his college years and has been engaged in music education in his home town for more than six years since graduation. Having spent a long time with students of different ethnic groups, Mr. Shen had a deep understanding of their ethnic backgrounds and cultural customs, and had also accumulated rich experience in classroom teaching. Therefore, he was able to cater to the interests and needs of the local students in the selection of repertoire and instructional approaches, and formed a tacit understanding with the students in the teaching process, thus further enhancing their ethnic identities. To some extent, Mr. Shen's teaching was a reflection of "student-centered" and "hands on", which is consistent with the emphasis on culturally responsive pedagogy and place-based education described in previous studies (e.g., Crawford, 2020; Ilari et al., 2013; Locke & Prentice, 2016; Westerlund et al., 2015).

Also, Mr. Shen invited culture bearers from different ethnic groups to present lessons about their respective cultures. Mrs. Xiong was from the Tibetan Autonomous Region and Professor Haobisi from the Mongolian University. What they brought to the students was not only the language and music of their hometowns, but also the local life experiences and customs. This culturally responsive practice is consistent with previous studies (Lindl, 2018; Roberts, 2017; Shaw, 2012, 2016), and the participants reacted particularly positively. A Han girl, Ruohan, stated in her reflective journal, “This actually taught us more about their ethnic music, culture and what they knew, which led to more experience, getting to know more people from different ethnic backgrounds, learning new languages such as Yi, Tibetan and Mongolian languages... experiencing what they have already experienced” (Individual Interview, 13 November 2020). Her explanation of the significance of learning with the culture bearers emphasized the connections culturally responsive pedagogy creates in ethnic music, culture and lived experience. Another Mongolian girl told me, “As a Mongolian from Lugu Lake, I have never been to the Inner Mongolian prairie, but his (Professor Haobisi) singing made me ‘touch’ the prairie I have been yearning for because he came from there” (Individual Interview, 16 November 2020). Clearly, the intercultural music course connected the participating students with “ ‘actual people’ who ‘actually sing the songs’, providing a window into ‘what they have experienced’ ” (Shaw, 2016, p. 63). This could, accordingly, not only further strengthen the students’ ethnic identities, but also promotes a positive intergroup attitude among students from different ethnic backgrounds.

Had the certain style of singing or specific music been privileged as a dominant discourse (such as Mandarin music), the participating students may have deemed that their family members' or their own ways of singing were invalid (Shaw, 2012). In contrast, the culturally responsive learning environment that Mr. Shen created affirmed the students' emerging musical identities. On the one hand, he was able to cater to the ethnic backgrounds of most of the students in the selection of repertoire, and to present the cultures, histories and customs of different ethnic groups by singing and body language instead of verbal explanation (Ilari et al., 2013; Westerlund et al., 2015). This can closely link musical identity and ethnic identity among the students from different ethnic backgrounds. The numerous opportunities they were given to “express their own ethnic identities musically may have reassured them that, by crossing style parameters, they were not being asked to compromise their ethnic identities” (Shaw, 2016, p. 61).

On the other hand, the interaction and discussion inside and outside the classroom, which was fueled by Mr. Shen, cultivated a strong sense of ethnic identity and positive intergroup attitudes among students from different backgrounds. The students also thought this music teacher was different from other teachers because he was humorous and approachable, and he used different ethnic languages to communicate with the students in class. Moreover, Mr. Shen preferred to treat his students as friends and to listen to their opinions when selecting the repertoire in an open and inclusive space. Similarly, the prior study suggested that cross-group friendships may improve ethnic identity and intergroup attitudes because “the outgroup friend provides a conduit by which the outgroup can be

included in the self, leading to a strong feeling of connectedness between self and the outgroup” (Wright & Lubensky, 2009, p. 10). By establishing close ties with students of different ethnicities, the local music teacher improved their ethnic identities and intergroup attitudes.

Mr. Shen’s students did perceive his instruction to be responsive to ethnic and cultural diversity. They cherished the opportunities he offered to learn the music representative of their own ethnicities and cultures. In the interviews and reflective journals, the students described these musical experiences as developing their understanding of and appreciation for their own ethnic cultures; this is consistent with the concept of “socio-cultural competence” developed by Ladson-Billing (2002, p. 111):

I am proud of Han music. For me, it is a tradition of the Chinese nation. Han people know how to blend emotion into music, so that those who enjoy the music can experience the artistic conception to be expressed. For example, the *Jasmine Flower* that we have learned in class shows the tenderness and affection of Jiangnan Water Village (Reflective Journal, Han boy, 22 December 2020) .

To me, the music of our ethnic group means a kind of traditional culture, which can represent our own ethnicity and is the symbol of our Mongolian people. Our ethnic music is not available in other ethnicities, it is unique to us, so I am proud of our ethnic achievements (Reflective Journal, Mongolian boy, 22 November 2020) .

Students' insights closely corresponded to those of important on culturally responsive pedagogy, who have highlighted that the culturally responsive pedagogy in music courses should develop students' horizons as much as it confirms their ethnic and cultural backgrounds (Gay, 2002; Ladson-Billings, 1994). As Shaw suggested (2012), imagining a continuous process, from a "cultural validation" of a student's own ethnic background to a "thoughtful valuation" of culturally unfamiliar music, may be helpful to music teachers as they design curriculum learning experiences that are culturally responsive (p. 79).

In the intercultural music course, each learning experience may have a positive impact on some students, while also expanding the ethnic and cultural horizons of others. The four music units of Yi, Mongolian, Tibetan and Han implemented by Mr. Shen provided the students with rich learning opportunities to get in touch with the music and cultures of their own and other ethnic groups. In this process, they may have become able to understand their own ethnic identities better through music and at the same time deepen their understanding of other ethnic groups in cross-cultural comparison.

From observing and interviewing the students who had participated in the intercultural music course, it seemed they valued the role Mr. Shen filled as teacher, singer, organizer, listener, co-learner, culture bearer and friend. In other words, the "*identity in music*" for the local music teacher can be flexible in the context of multi-ethnic area (MacDonald et al., 2017). Specifically, in order to meet the needs and interests of students of different ethnic groups, Mr. Shen needs to be familiar with the local language and ethnic music, be good at

observing classroom dynamics, organize interactions and discussions in a timely manner, maintain sufficient patience in teaching and learning, listen carefully to students' feedback and complaints and respond to them, and take the initiative to learn about their musical identities and cultural backgrounds. Meanwhile, Mr. Shen may need to develop and maintain a closely friendship with students to deepen mutual recognition and respect. This finding corresponds with prior studies suggesting that the role of a music teacher must be a facilitator, listener, organizer, co-learner and reflective practitioner in the process of coping with the constant changes in Chinese society (Chen, 2008; Dello-lacovo, 2009; Law & Ho, 2011; Shi & Englert, 2008). Such two-way knowledge sharing can bring long-lasting and meaningful music and cultural experiences to students and local music teachers, which is especially important in music learning and teaching in multi-ethnic areas.

5.4.1.3 Learn, listen and sing together to cultivate the collective ethnic identity

Based on the interviews and reflective journals, most students spoke of getting to collaborate with other students to learn about music, culture and history together, demonstrating the positive impact of collective action within the ethnic identity context of a shared history. Yi student, Xiaofang, spoke of the positive experience of connection to others through singing the Yi music together but doing so in a manner that relied on accessing the native language allowing music to bridge the gap between Xiaofang and her classmates with whom she was connecting. Indeed, students from same ethnic group may easily find their own ethnic companions through collective music learning, and cultivate a collective sense of

pride and identity in collective singing. After all, ethnic identity is both individual and collective (Jenkins, 1997), and the musical identity not only derives from individual musical experience, but also involves the musical experience shared by collective members, including ethnicity, family and country (Green, 2011). Through external collective interaction, such as singing the music of their own ethnic groups in their mother tongues, they can deepen their internal self-identities. In these ways, the intercultural music course allowed the students from different ethnic backgrounds to experience the positive impact of singing in a collective class but in a way that also navigated ethnic identity through learning about their shared culture. To a certain extent, this finding is consistent with prior studies about the *West-Eastern Divan Orchestra* (Ilari, 2017; Riiser, 2010). Despite being in two different contexts, both found the positive impact of collective music activities on ethnic identity and intergroup attitudes. This may indicate that, whether it is in a music class composed of students of various ethnicities or an orchestra composed of musicians from different backgrounds, they may promote their identification with themselves and others through collective singing or performance under the organization of a music teacher or conductor.

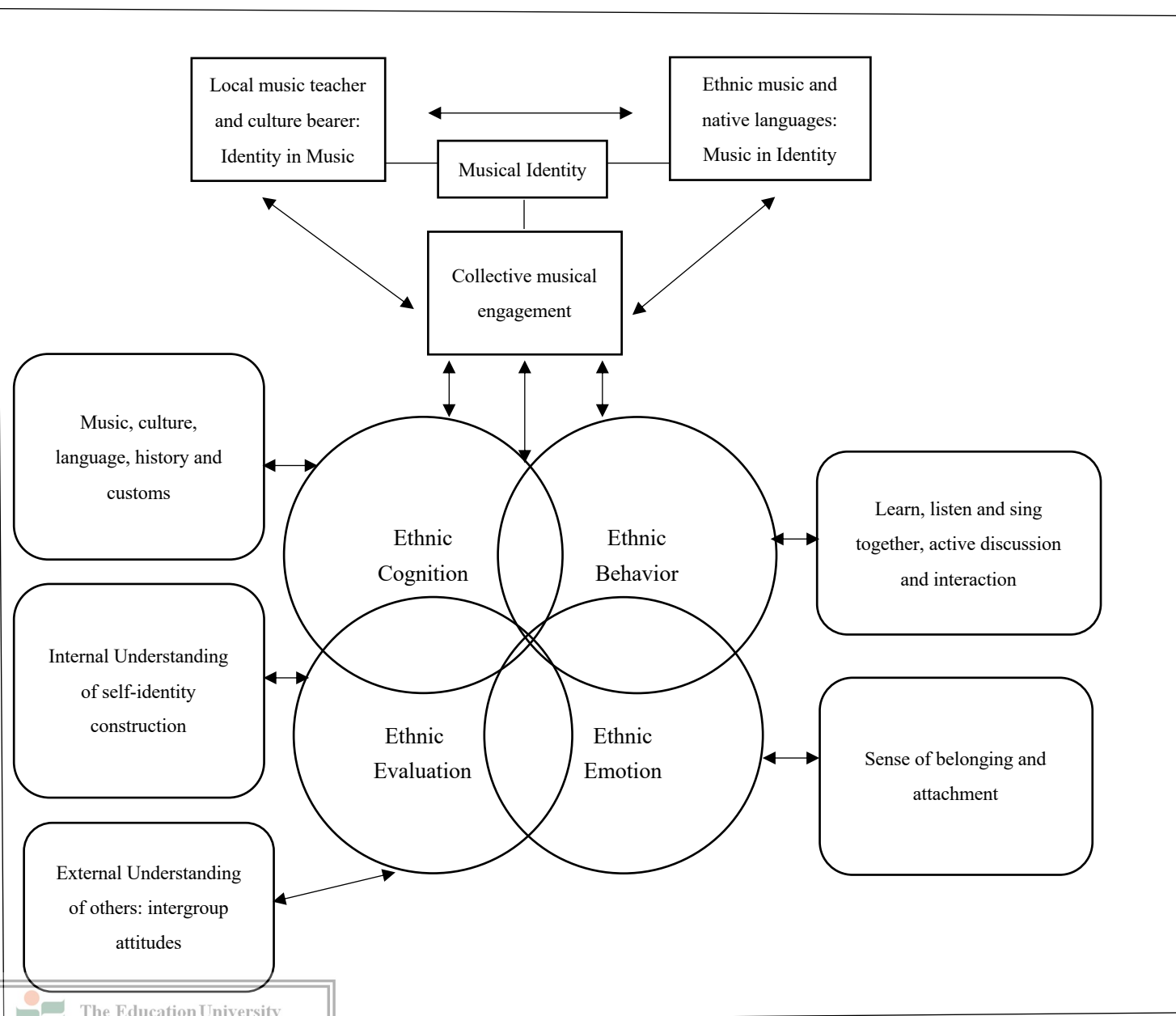
MacDonald, Hargreaves and Miell (2017) suggested that “musical identities are performative and social — they represent something that we do, rather than something that we have, namely, the ways we jointly engage with music in everyday life” (p. 4). The students in the intercultural music course experienced and strengthened their ethnic identities through collective music learning and singing, which is consistent with the notion of musical identities. Through the collective musical engagement and the embodied cognition (Wu,

2015), they were able to internalize the music, culture and customs of their own ethnic groups that they had learned in school, thus further deepening their understanding of their own ethnic groups. In addition, a music class is a small society, in which students can not only learn the music of their own and other ethnic groups, but also have the opportunity to perform or introduce their ethnic music in front of students of other ethnic groups. More importantly, most of the students could learn and sing their own ethnic music with the classmates from their own ethnic groups. As a Yi boy told me during an interview, “This kind of collective music experience can make me feel that ethnic music and ethnic members are always with me, which gives me a great sense of ethnic pride and achievement” (Individual Interview, 10 October 2020).

Overall, the intercultural music course may play an important role in the construction of ethnic and musical identities through ethnic music and native languages, the input of local music teachers and culture bearers, and collective musical engagement. Further, the findings have suggested that musical identity and ethnic identity are interdependent and interconnected in the context of multi-ethnic areas, especially for ethnicities with long histories. More specifically, the “*music in identity*” is embodied in ethnic music and native languages, the “*identity in music*” is reflected in the input from local music teachers and culture bearers, and “the musical identities are performative and social - they represent something that we *do*, rather than something that we *have*...”, as embodied through collective musical engagement. Together, they can impact positively on the four dimensions of ethnic identity, namely *ethnic achievement*, *self-identification*, *ethnic behaviors*, and *attachment and*

sense of belonging (Qin, 2005; Phinney, 1992). This may indicate that the impact of intercultural music on ethnic identity is a combination of inner identification and explicit behavior, involving people's cognition, self-evaluation, physical behavior and emotions. Consequently, an analytical framework (see Figure 5.1) was drawn from this study, to explain the impact of intercultural music courses on ethnic identity in students from Yi, Han, Mongolian and Tibetan groups. To some extent, this framework has drawn on the multicultural music schematics proposed by Ilari et al. (2013)

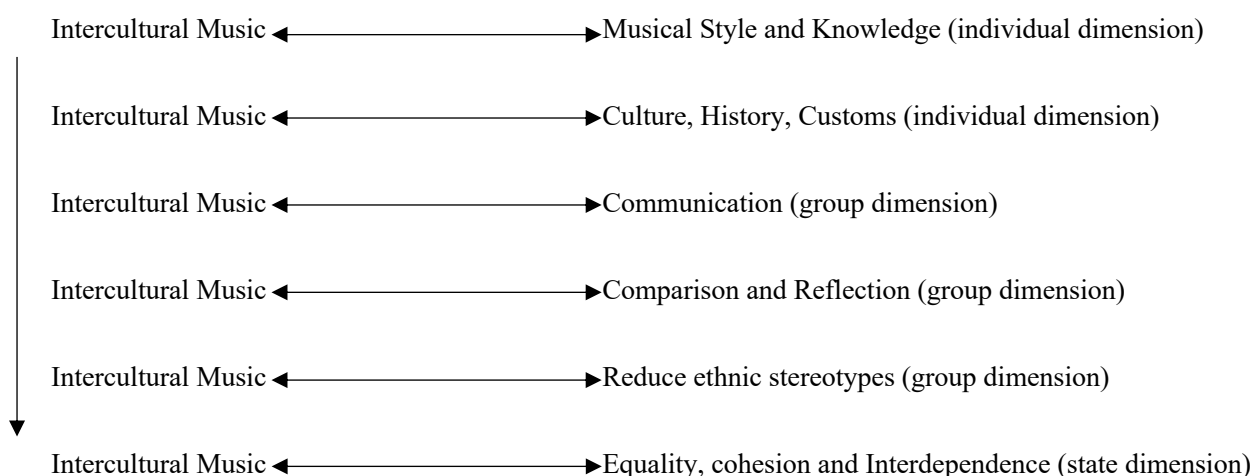
Figure 5.1. Framework : the influence of intercultural music courses on ethnic identity



5.4.2 The impact of intercultural music courses on intergroup attitudes

The quantitative results showed that the intercultural music course significantly promoted the intergroup attitudes among the students from the four ethnicities. Furthermore, the qualitative findings indicated that the course may have influenced six dimensions of intergroup attitudes: interest in music, understanding of culture and history, inter-ethnic communication, contrast and reflection, reducing ethnic stereotypes and enhancing intercultural understanding, and awareness of the importance of equality and unity (See Figure 5.2). In other words, under the impact of an intercultural music course, students may form a progression from personal interest (individual dimension) to inter-ethnic communication (group dimension), and finally to national recognition (state dimension).

Figure 5.2. The influence of intercultural music courses on intergroup attitudes



From an individual dimension, students may first be interested in the style, melody, timbre and rhythm of music from different ethnic groups, and then be willing to understand the culture, history and customs contained in the music. According to the interviews and reflective diaries, as the intercultural music course progressed, the students' understanding of each other also deepened from **music knowledge** to **culture and history**:

Intercultural Music ←————→ Musical Style and Knowledge (individual dimension)

Intercultural Music ←————→ Culture, History, Customs (individual dimension)

I am very happy to learn and understand the music of other ethnicities in the intercultural music course, because I think music is peculiar, and learning the music of various ethnicities can help me appreciate the beauty of music and perceive the emotions expressed by different timbres (Reflective Journal, Mongolian boy, 22 November 2020).

Through the music in the intercultural music course, we can learn about the customs and cultures of different ethnic groups, such as the Torch Festival of the Yi ethnicity, the Shetton Festival of the Tibetan ethnicity... Thus, I really want to learn and understand the music of other ethnic groups (Group Interview, Yi girl, 22 December 2020).

After learning about the cultures, histories and customs of different ethnic groups through music, the students became more familiar with each other's ethnic backgrounds and became more confident in **inter-ethnic communication**. Thus, they were willing to take the initiative to **communicate with** students of different ethnic groups:

Intercultural Music ←————→ Communication (group dimension)

In the music class, I learned the music and living habits of different ethnic groups, and I also introduced my ethnic music to other students. Intercultural music courses promote communication among students. After class, when students talked about their own music, I would take the initiative to participate in it, and I would sing my own ethnic music with pride (Reflective Journal, Yi boy, 22 December 2020).

This finding is, to some extent, consistent with previous research conducted around the world, suggesting that novel music styles and new sounds can arouse students' interest in other cultures and make them more willing to communicate with students of other ethnicities (Howard, 2014, 2018; Ilari, et al., 2013; Roberts, 2015, 2017; Schippers, 2010; Schippers & Campbell, 2012). As Ilari et al. (2013) suggested, learning and singing music from different backgrounds might be an optimal activity to promote positive attitudes toward different cultures, because songs provide a way to talk about different ethnicities. Indeed, it is important for teenagers to have enough opportunities to sing songs of their own and other

cultures, especially in early and middle childhood (Chen-Hafteck, 2007a, 2007b). Their openness and inclusiveness to music styles and knowledge might also translate into openness and understanding of other cultures (Ilari et al., 2013).

Compared with only learning their own music, students in multi-ethnic areas are more willing to get in touch with other ethnic music of different styles, which on the one hand can satisfy their curiosity about new musical styles from different cultures (Howard, 2018), and can also make them more confident and comfortable in daily ethnic communication (Phinney et al., 2007). As a Yi girl stated in her reflective journal: “Listening to the music of various ethnicities has different feelings. Music from each different ethnic group has its own ethnic flavor. Thus, I hope to learn not only the music of my own ethnic group, but the music of different ethnicities, so that it will not be too monotonous. Learning the music of different ethnic groups also allows us to have more common topics and learn more about each other during the conversation ” (Reflective Journal, 22 November 2020).

Some researchers have argued that children and adolescents can easily identify unfamiliar music as “other” music and dissociate themselves from the curriculum associated with it (e.g., Brittin, 2013; Fung, 1994; McKoy, 2004). The same situation may also have occurred in the present study because, according to interviews and reflective diaries, the students were not familiar with the music of their own ethnic groups and had little exposure to the music of other groups. To avoid this, the intercultural music course purposefully invited culture bearers who were familiar with the ethnic music and local context to select examples of music likely to cater for ethnic students’ interests and life experiences (Chen-

Hafteck, 2007a; Edwards, 1998; Howard, 2014). In addition, each student can be exposed to the music of his or her own ethnic group and that of other groups in the four music units of Yi, Mongolian, Tibetan and Han, which may also have helped to improve their ethnic identities and intergroup attitudes to some extent.

Learning music from multiple traditions may contribute to the broader educational goal of raising intercultural awareness and wider acceptance of people from other ethnic backgrounds (Abril, 2006; Howard, 2014, 2018; Sousa et al., 2005). Similarly, the intercultural music course provided the students with a wide range of opportunities to learn about the culture, history and customs of different ethnic groups through exposure to ethnic music and native languages, which further promoted intergroup attitudes in students of different ethnic groups. A Mongolian girl stated in her reflective journal,

I like the intercultural music course conducted by the music teacher. It allows us to understand more ethnic culture and knowledge. The mutual learning and communication with classmates of other ethnicities has also promoted the relationship between us. After class, we also have more topics to discuss, such as music, costumes, customs and festivals. I think it is quite interesting (Reflective Journal, 22 December 2020).

Clearly, the students from the different ethnicities deepened their cognition of each other through learning ethnic music and related culture and history, thereby expressing more

calmness and self-confidence in inter-ethnic communication, which further strengthened their attitudes toward other ethnic groups. Furthermore, they had opportunities to **compare and reflect** on the music and cultures of various ethnicities, and gradually develop open and inclusive attitudes towards the commonalities and differences in the music from different ethnic groups (Abril, 2003; Bartleet et al., 2014; Bartleet & Carfoot, 2013; Edward, 1994, 1998; Tang & Leung, 2012; Veblen & Odom, 2005). They stated in the interviews:

Intercultural Music ←————→ Comparison and Reflection (group dimension)

I like intercultural music courses because I want to know whether the traditional culture of other ethnicities is the same as our own; whether like us, using emotion to sing our own inner world. For example, the toast song *Silver Cup* (银杯) I learned in the Mongolian music lesson, I feel that the Mongolian toast ceremony is bold and open. But this is different from our Yi ethnicity's *Toast Song* (祝酒歌), we are that kind of warm feeling (Individual Interview, Yi boy, 28 December 2020)

The responses of the participating students are consistent with the *intercultural competence* mentioned by Howard (2018), which is “a large-scale outcome of educational encounters within a school curriculum” (p. 271). Dziedziewicz, Gajda, and Karwowski (2014) defined *intercultural competence* as the “desire or motivation to understand , appreciate, and accept the differences between diverse cultures” (p. 33). Moreover,

intercultural competence covers a series of manifestations, from students' basic awareness of intercultural commonality and unique characteristics, to increased curiosity and learning motivation, to deepened respect for others through understanding of other people's music, to a genuine sympathy of people from different ethnic and cultural backgrounds (Howard, 2018; Westerlund et al., 2015). In this study, the participants' intercultural competence has also been developed to a certain extent, because the purpose of the intercultural music course is to provide them with ethnic music and intercultural experience. During this process, most students may gradually develop: 1) the ability to demonstrate respect for and understanding of students from different ethnic backgrounds, 2) the ability to communicate efficiently with students from different ethnic backgrounds, and 3) the ability to work collaboratively with students from different ethnic backgrounds (Garcia, 1995).

Further, some participants admitted to being prejudiced against students of other ethnic groups before the attending intercultural music course, but gradually **reduced their (ethnic) stereotypes** through learning about different ethnic music, as well as positive interaction and dialogue. A Han girl stated in the reflective diary:

Intercultural Music ←————→ Reduce ethnic stereotypes (group dimension)

This finding is consistent with previous research suggesting that music from different cultural backgrounds may play an important role in reducing ethnic stereotypes, and enhancing intergroup attitudes and intercultural understanding (e.g., Bartleet et al., 2014;

Chen-Hafteck, 2007a; Nam, 2007; Neto et al., 2016; Soto et al., 2009; Sousa et al., 2005).

Specifically, Nam (2007) investigated the impact of music from different cultural and ethnic backgrounds on American students' intergroup attitudes and cultural understanding in general music classes. After three months of music intervention and multicultural music instruction, the students' intergroup attitudes were significantly improved, while their biased views of other ethnic groups were significantly reduced. This may further indicate that, in different contexts, both multicultural and intercultural music education have certain positive effects on promoting intergroup attitudes and enhancing intercultural understanding.

This study finally found that, after the students' ethnic stereotypes had been reduced and their intercultural competence had improved, they may have become **more aware of the importance of equality, unity and interdependence.**

Intercultural Music \longleftrightarrow Equality, Unity and Interdependence (state dimension)

Through the ethnic music and native languages, the guidance of the local music teacher and cultural bearers, and the collective musical engagement, they may have reached a certain degree of understanding of each ethnic group in the class and come to regard them as part of the collective. A Yi girl stated in her reflective journal:

There are four ethnic groups in our class, namely Yi, Han, Mongolian and Tibetan, so

Mr. Shen taught us four units of ethnic music. I think this is very important and

reflects equality and fairness. For example, there are only one Tibetan student and five Mongolian students in the class, but through learning and communicating, we found that Tibetan and Mongolian music are very beautiful, and we also learned about their culture and history through Tibetan and Mongolian films (Reflective Journal, Yi girl, 12 December 2020).

During the teaching process, the local music teacher, Mr. Shen, also paid great attention to balancing the dynamics of the classroom to avoid the development of ethnocentrism. Not only would he use the local languages to talk to the students, but for the minority in the class, such as Mongolian and Tibetan students, he would actively invite them to introduce the music and culture of their own people, and give them enough attention and encouragement. When a very small number of Yi classmates mocked students of other ethnic groups in the music class, Mr. Shen did not immediately stop it. Instead, he took the initiative to organize discussions among classmates and let such ethnic stereotypes disappear through the interactions among students. After class, he would stay in the classroom to talk with students of different ethnic groups (especially Mongolian and Tibetan students) and listen to their opinions. Such teaching by words and deeds impressed the whole class.

Consequently, the students gradually realized the importance of equity and fairness through the guidance of the local music teacher. As a boy of the Han ethnicity said in an interview, “As a family, students of different ethnicities should be in harmony, there should be no superiority or inferiority, and there should be no prejudice. Therefore, in the

intercultural music courses, we should have an open attitude to accept the music of various ethnic groups, especially the music of ethnic minorities - because we are forgetting this precious music” (Individual Interview, 22 November 2020).

Likewise, previous studies have suggested that music teachers should give priority to students’ ethnic backgrounds, arrange music content non-hierarchically, and allow and encourage cross-cultural comparisons and dialogues, so as to cultivate students’ abilities to critically participate in social justice issues (e.g., Bradley, 2006, 2012; Hess, 2013, 2017a, 2018; Kindall-Smith, 2013; Neto, Pinto, & Mullet, 2016). However, the “real minorities” in this study, such as the Mongolian students, believed that unity and social cohesion are more important. As one Mongolian girl told me in an individual interview

I realize that Mongolian and Tibetan music is ignored in the school’s regular classes, but this is understandable because there are so many ethnic groups in the school that the music teacher might not be able to cope if all ethnic music were taught at once. We should first meet the needs of students from most ethnic groups, such as the Yi. Moreover, I know that in the Mongolian and the Tibetan autonomous regions, there are special ethnic schools to teach Mongolian and Tibetan music and culture, so there is no need to worry that this music and culture will be lost (Individual Interview, 20 December 2020).

This interesting finding is consistent with a prior study suggesting that positive intergroup relations may undermine progress in intergroup equality (Wright & Lubensky, 2009). Since intercultural music courses promote understanding and trust among students of different ethnic groups, it may require the minority ethnic students (e.g., Mongolian and Tibetan) to make further compromises in order to gain more harmony. Thus, while intercultural music courses can foster positive attitudes in ethnic students, those from different ethnic groups may have different perspectives on music learning in a multi-ethnic area in China. Future studies should pay close attention to the psychological change process of ethnic students in music learning to clarify this issue further.

At the end of the intercultural music course, most of the participating students mentioned the words “country”, “family” and that “there are 56 ethnicities in China” in the interviews and reflective journals, regardless of their ethnic backgrounds. They generally believed that, no matter how different the styles of ethnic music are, they ultimately belong to the big family of the Chinese nation. Hence, it is necessary to learn the music of different ethnic groups in an equal environment, which also helps to enhance their awareness of national unity. In other words, when students’ intergroup attitudes improve, they may move from the dimension of inter-ethnic understanding to a broader dimension, that is, a positive identification with a country that includes all ethnic groups. Similarly, Fei (1988) and Ma (2010) suggested that, in a multi-ethnic context, a willingness to appreciate other subgroups’ cultures can enhance national identification, as it can contribute to a more broadly pluralistic Chinese national identity. Thus, the perception of an inclusive national identity may

contribute to positive attitudes toward other ethnic groups in the population. This was also confirmed by the data analysis for research question two in this study – there were significantly positive correlations between intergroup attitudes and national identity, suggesting that the positive intergroup attitude can promote the formation of national identity.

In summary, the influence of intercultural music courses on the intergroup attitudes of students of four ethnic groups may be a process of gradual accumulation and deepening, from the individual dimension to the ethnic group dimension and finally to the national dimension. In the multi-ethnic schools where intercultural music courses are offered, students may first develop an interest in different ethnic music and then be willing to explore and understand the ethnic culture and history contained in it. After accumulating specific ethnic knowledge, they may become active and comfortable in inter-ethnic communication because they have more common topics. At the same time, they can also compare and reflect on different music cultures, enhance intercultural competence and reduce ethnic stereotypes in the process of distinguishing “commonalities” and “differences”. Finally, they may be able to generate positive identification with a larger whole, namely China, in an inclusive and relaxed collective environment. In other words, the impact of intercultural music curriculum on the six dimensions of intergroup attitude is a closely related whole, and each dimension supports each other and cannot be dispensable.

Although the ethnic background of most students is taken into account, the intercultural music course seems not to satisfy every student in the class. According to interviews and reflective diaries, a small number of Yi students expressed that they only wanted to learn

their own ethnic music, and only wanted to make friends with classmates from their own ethnic groups, which reflects ethnocentrism to a certain extent. This is, to some extent, consistent with the prior studies that suggested intercultural projects in music education do not necessarily provide an orderly and comfortable environment for teaching and learning (Kallio & Westerlund, 2020; Sæther, 2020). Instead, “such projects need to be envisioned, keeping in mind that the conditions will create confusion, discomfort and sometimes even pain or anxiety” (Westerlund et al., 2020, p. 7). To alleviate this situation, the role of local music teachers cannot be ignored. Unlike Han music teachers in cities, teachers in multi-ethnic areas may need to master multiple languages and ethnic music, be familiar with students’ cultural backgrounds and musical identities, and maintain active interaction and friendship with students. Above all, they need to try to make the “voice of the few” heard by the “many” in the music class.

5.4.3. The impact of the intercultural music course on national identity

From the quantitative data of this study, it was found that the intercultural music courses significantly enhanced the national identity of the students from different ethnicities. Yet, the qualitative findings suggested this kind of positive impact may not have been formed directly. Instead, the use of intercultural music course, the ethnic music and native languages, the local music teacher and culture bearer, and the collective learning and singing may first have facilitated the students’ ethnic identities, and then cultivate their positive intergroup attitudes and intercultural competence, and finally formed a positive national identity. This is

in stark contrast to previous studies that indicated specific music (i.e., national anthems) and school education may directly affect the formation and development of national identity (e.g., Barrett, 2007; Gilboa & Bodner, 2009; Ilari et al., 2013; Kennedy & Guerrini, 2012; Winstone & Witherspoon, 2016).

More specifically, in the USA, cultivating a sense of national identity is often a school matter, thus in many public schools (such as New Jersey), children are required to sing the national anthem and recite the pledge of allegiance every day (Ilari et al., 2013). Finland's national music curriculum also tended to use music activities and related repertoires with patriotic ideas to foster a sense of belonging and pride in the country in primary and secondary students (Kallio & Partti, 2013; Kallio, 2014). Likewise, the Chinese government has added specific music (such as Communist revolutionary songs and red songs) to music textbooks to increase students' sense of national identity in the form of school education (Ho, 2010; Law & Ho, 2011). Two empirical studies, one conducted in the United Kingdom (Winstone & Witherspoon, 2016) and the other in Israel (Gilboa & Bodner, 2009) also suggested that national anthems may play an important role in the development and maintenance of national identity.

The quantitative results of this study corresponded with previous research suggesting that specific music and schooling can have a positive effect on national identity. Yet the qualitative findings further indicated that the way in which music influences national identity may be dependent on the context of learning, the content of the song, the participating students and the instructional approach implemented by the local music teacher. In China's

multi-ethnic areas, students of different ethnic groups may have different perspectives of China because they have grown up in their own ethnic environments before enrolling in school. The sense of ethnic identity they hold and the sense of Chinese national identity that school education wants to transmit may be contradictory to some extent. In other words, there may also be a crucial tension between ethnic identity and national identity in multi-ethnic schools (see also, Westerlund et al., 2017). It has been suggested that the rising voice of ethnic identity is “not in favor of the integration of the China [sic] state” from the local perspective (Shih, 2000, p. 406). Hence, for the participating students who have only been in the school for one year at the time of this study, using patriotic music may not have enhanced their sense of national identity. The results for intervention group 1 in the present study also confirmed this preconception — in the regular music course with patriotic songs and Mandarin songs, these students did not develop any statistically significant identification with China.

In contrast, political songs were not included in the intercultural music course (that is intervention groups 2 and 3). Rather, the use of ethnic music familiar to the local ethnic students helped to gain cultural resonance and promote positive intergroup attitudes and intercultural competence, which ultimately did form a positive evaluation of China (Fei, 1988; Ma, 2010). This is consistent with other studies, in which intercultural music courses promoted ethnic identity and positive attitudes towards specific ethnic groups targeted (Phinney, 2007; Zhang, 2009), which in turn deepened their identification with China (Fei, 1988, Ma, 2010). This is also supported by the data analysis for research question two - there

were significantly positive correlations between ethnic identity and national identity, and the intergroup attitudes and national identity in the junior high school students. This may suggest that strong ethnic identity and positive intergroup attitudes can promote ethnic students' national identity. Therefore, compared with the use of political and patriotic songs, the use of ethnic music in multi-ethnic areas seemed to be a more suitable way to guide students to produce a positive national identity, even though this positive impact may be formed indirectly.

However, an empirical study conducted in Israel found a strong direct association between the national anthem and national consciousness in Israelis of different ages and different cultural backgrounds, while in other music (such as pop and ethnic music), this connection was weak or non-existent (Gilboa & Bodner, 2009). This may indicate that the impact of music on national identity differs in different contexts. Future research is needed to clarify the impact of different music genres on national identity in different contexts.

In fact, the Chinese government attaches great importance to propaganda and the popularization of ideologies of political socialization (Law & Ho, 2011). Specifically, in the eighth grade music textbook used by intervention group 1 in the present study, ^①Chinese works accounted for 66%,^② and 38% of the music consisted of patriotic songs such as *My Chinese Heart*, *The Song of Seven Sons: Macau* and *Love My Chinese Nation*, Chinese folk songs and ethnic minority music only accounted for 13% and 15% respectively. If the scope

^① The music textbooks used in this study are compulsory education textbooks published by People's Music Publishing House. The following data were provided by a senior editor who has been in charge of revising and publishing music textbooks for primary and secondary schools in China.

^② The remaining 34% are foreign works, including folk songs, bel canto and symphony.

was widened to the entire junior high school textbooks, ethnic minority music only accounted for 14%. In addition, in regular music classes, most of the music from ethnic minorities is basically taught and sung in Mandarin. It can be seen that the proportion of ethnic minority music in music textbooks is insufficient, and may not be enough to improve students' ethnic identities and intergroup attitudes, especially students of diverse ethnicities. Furthermore, the use of more patriotic songs does not seem to enhance the sense of national identity among students of different ethnic groups, as supported by the quantitative data of this study. On the contrary, the local ethnic music and native language used in this study seem to resonate more with ethnic students, thereby promoting their national identity.

Overall, this study identified a way to increase students' national identity, which is different from previous studies. This approach is to use the ethnic music and native language familiar to students to enhance their ethnic identity, and facilitate positive intergroup attitudes and intercultural competences by collective learning and singing, thus fostering positive national identity. The role of the local music teacher is also important in achieving a balance of ethnic identity, intergroup attitudes and national identity. If an intercultural music course emphasizes the cultivation of ethnic identity too much, then students may form ethnocentrism, and this could cause violence or conflicts between ethnic groups (Balandina, 2017; Laušević 2000; Pettan 2009; Sugarman 2007). As Postiglione (2010) noted, "Ethnic intergroup antagonisms and misunderstandings can foster a nation of plural monoculturalisms in which ethnic groups emphasize their cultural identities above those of the nation and limit their potential to take on a multiple role in national development" (p. 620). If an intercultural

music course only focuses on the promotion of national identity, students of different ethnicities may be dissatisfied because their own ethnic music and culture are not promoted. Therefore, local music teachers may need to select appropriate repertoires to satisfy students' ethnic self-esteem and pride while using collective music activities and classroom interactions and discussion to cultivate their understanding, tolerance and trust towards each other, thus promoting positive intergroup attitudes and intercultural competence, and ultimately guide them to form a positive identity for China and the Chinese nation. As Fei (1988) and Ma (2010) have suggested, the Chinese nation is made up of all of the ethnic groups in China, so the music and culture of each group are a part of the Chinese nation. In China's multi-ethnic areas, a strong ethnic identity and positive intergroup attitude would promote students' identification with China.

Chapter 6: Conclusions and Recommendations

6.1 Overview of the present study

This mixed-methods intervention study has explored the impact of an intercultural music course on ethnic identity, intergroup attitudes and national identity among junior high school students from Yi, Han, Mongolian and Tibetan groups in a multi-ethnic area in China. The correlations and differences between ethnic identity, intergroup attitudes and national identity of junior and senior high school students were also investigated to better understand and explain the impact of intercultural music on these two age groups. Based on the literature review and pilot study, four research questions were raised in the present study:

- 1) Are there significant differences in ethnic identity, intergroup attitudes, and national identity among Yi, Han, and Mongolian adolescents in China's multi-ethnic area?
- 2) What are the associations among ethnic identity, intergroup attitudes and the national identity of adolescent students from Yi, Han, Mongolian ethnicities in China's multi-ethnic area?

- 3) To what extent can intercultural music courses (the intervention) affect junior high school students' (i.e., Yi, Han, Mongolian and Tibetan) ethnic identity, intergroup attitudes, and national identity?

- 4) In what ways can intercultural music courses (the intervention) affect junior high school students' (i.e., Yi, Han, Mongolian and Tibetan) ethnic identities, intergroup attitudes and national identity?

For research question one, there were nonsignificant differences in ethnic identity, intergroup attitudes and national identity for junior high school students, while significant differences in ethnic identity and intergroup attitudes were found for the senior high school students. Significantly positive associations between ethnic identity and intergroup attitudes, ethnic identity and national identity, as well as intergroup attitudes and national identity were found in response to research question two. Furthermore, the results of research question three revealed that the intercultural music course (intervention groups 2 and 3) significantly enhanced the ethnic identities, intergroup attitudes and national identity among junior high school students from four ethnicities, while the regular music courses (intervention group 1) and non-intervention group (baseline group) did not significantly affect ethnic identity, intergroup attitudes or national identity. Ultimately, the findings of research question four suggested that the ethnic music and native languages, the local music teacher and culture bearers, the discussion and interaction between students and teacher, and the collective

musical engagement might play an important role in the construction of ethnic identity, intergroup attitudes and national identity among the students from different ethnic groups. A flow chart of the study is shown in Figure 3.1:

The data from the questionnaire survey, individual and semi-structure interviews, focus groups, participant observation and reflective journals generated plentiful topics for discussion, including the differences and correlations among ethnic identity, intergroup attitudes and national identity, the impact of the intercultural music courses on the participants' ethnic identities, intergroup attitudes and national identity, and the ethnic students' perceptions of the intercultural music course. Furthermore, the results of this study confirmed the assumption and prediction made in the introduction of Chapter 1 that intercultural music courses can positively affect ethnic identity, intergroup attitudes and national identity in students from different ethnic groups in a multi-ethnic area in China. The findings have shed light on teaching and learning intercultural curricula in multi-ethnic areas, and revealed in what ways and to what extent can music enhance students' ethnic identities, intergroup attitudes and national identity.

Despite China's meteoric rise, few international scholars have focused on its 110 million ethnic minorities, who occupy half of the country's land and 90 percent of its border areas (Harrell, 2001; Mackerras, 1995; Postiglione, 2010). Moreover, there are few studies that simultaneously investigated ethnic identity, intergroup attitudes, and national identity of students in multi-ethnic areas, and explored the impact on them of intercultural music. This study has taken both into consideration at the same time, showing that ethnic music and

native languages, local music teachers and cultural bearers, discussion and interactions between teacher and students during and after class, and collective music participation may positively affect students' ethnic identities, intergroup attitudes and national identity. This provides essential information on how to transfer the findings of this study to another similar context.

This chapter offers several conclusions that are in light of the evidence presented in the prior chapters. First of all, based on the results of research questions 1 and 2, I discuss how to balance educational resources and realize educational equity in multi-ethnic areas in China. Next, I summarize the process of intercultural music curriculum design and implementation, and explore the potential of developing intercultural music courses in similar contexts. Then, I interpret theoretical implications to construct three analytical frameworks in terms of ethnic identity, intergroup attitudes and national identity, respectively. After this, I describe the significance and practical implications of the present study. In the last part of this chapter, I present the limitations of the study and make suggestions for future research.

6.2 Balancing educational resources and realizing educational equity in China's multi-ethnic areas

This study compared the differences and explored the correlations between ethnic identities, intergroup attitudes and national identity of adolescents from the three major ethnic groups (Yi, Han, and Mongolian) of a Yi ethnic autonomous region in China. This is one of

the first of its kind to address these issues among adolescent students from different ethnic groups in an autonomous region in China, thus contributing to a holistic understanding of group identities and ethnic interactions in a multi-ethnic context. The results indicated that age and sociocultural context may play central roles in cultivating ethnic and national identities in such regions, and that adolescents who grow up in an inclusive environment that enables diverse ethnocultural practices will be more likely to develop positive intergroup attitudes. Furthermore, this suggests that to facilitate cultural understanding and reduce intergroup conflict, students should be given opportunities to learn their music with native languages and about their cultures and customs. Given the vital role of REAS (State Council of the PRC, 2001) in Chinese ethnic regions, a more balanced ethnic policy that equally endorses various ethnocultural practices of different groups will facilitate positive attitudes across groups and contribute to a harmonious multi-ethnic society.

Although the focus of this study is to pay attention to and explore the identities and intergroup attitudes of students from different ethnic groups, it also involves the issue of social justice to a certain extent. For example, in the multi-ethnic school, unbalanced distribution of educational resources and music resources for students of different ethnic groups is presented.

As the local mainstream ethnic group, the culture, language and customs of the Yi ethnicity have been preserved and inherited to the greatest extent. There are specialized Yi classes and Yi language lessons in the multi-ethnic school, which are taught by Yi teachers. In addition, the school has fixed holidays every year to celebrate the Yi New Year and Torch

Festival. Since Han students are the majority group in China, their language (Chinese Mandarin) has also been popularized as the official language of instruction in the multi-ethnic school. Furthermore, the school's regular music lessons are taught in Chinese Mandarin. By contrast, as real minorities in the multi-ethnic school, Mongolian and Tibetan students are to some extent marginalized in their culture, customs, and language. The multi-ethnic school does not offer specific courses to teach Tibetan and Mongolian language and history, nor does it arrange holidays for important traditional Tibetan and Mongolian festivals. In addition, all bulletin boards, electronic screens and written notices in the school are in Chinese Mandarin or Yi language, without any other ethnic minority languages.

As a result, although students of the four ethnic groups have explored and learned the music and culture of their own ethnic group and other ethnic groups, their reactions were different during the intercultural music courses. Most of the Yi and Han students recognized and appreciated the music of their own ethnic group and were able to learn the music and culture of other ethnic groups with an active and open attitude. However, some Tibetan and Mongolian students did not show interest in their ethnic music and culture. Especially some Tibetan students, they could no longer use the language and characters of their ethnic group at all and could only communicate with others in Chinese Mandarin or Yi language. This phenomenon may be caused by the unbalanced ethnic policies and school education in the local area.

The local music teacher, Mr. Shen, realized this social justice issue and tried to make changes to achieve social equity in the intercultural music curriculum. For example, he used

ethnic languages to communicate with students in class, selected music content consistent with the cultural background of students of different ethnic groups, organized active classroom interaction and communication, and invited cultural bearers to teach students ethnic music and background stories. More importantly, Mr. Shen gave more consideration and care to the real minority groups in the class (such as Mongolian and Tibetan) and paid more attention, encouragement, respect and recognition to their performance in the classroom. After class, he also actively communicated with students and listened to their voices, especially those of Tibetan and Mongolian students, in order to present their music and culture better. Furthermore, he has also established deep friendships with students of different ethnic groups, enabling him to clearly understand the needs of students of different ethnic groups and put himself in the shoes of the disadvantaged groups. Thanks to his hard work and dedication, some Mongolian students have developed a positive ethnic identity and intergroup attitudes in the later stages of the intercultural music courses.

With the deepening of reforms and opening-up, China's ethnicity has entered a period of critical pluralism. On the one hand, Western-style multiculturalism is gradually being understood and accepted by the Chinese government to promote Chinese values of freedom, democracy, harmony and equality (Law & Ho, 2011). On the other hand, in order to maintain the stability and unity of the country, the Chinese government has been unwilling to fully embrace multiculturalism (Postiglione, 2010). Understanding how to balance ethnic and national identities through school education is therefore crucial to the future of China and other countries with multi-ethnic backgrounds. Several suggestions are made based on the

analysis and discussion of the data. First, make the curricula of public schools closer to the cultural vitality of ethnic communities. Although the Han culture and Confucian educational heritage have had an important impact on East Asia and other regions, the cultural traditions and practices of Chinese ethnic minorities have not been recognized widely in Chinese school curricula (Postiglione, 2010). Thus, the languages, music, history and customs of different ethnicities should be valued and promoted in order to maintain students' ethnic self-esteem and develop their ethnic pride. In this regard, multilingual education seems appropriate in multi-ethnic areas as the native languages will enhance students' ethnic identity, while Mandarin will facilitate inter-ethnic communication. As the present study showed the positive effects of multilingual education in music, it could be valuable to explore its effects in other curriculum areas. Second, the cultivation of ethnic identity and intergroup attitudes should receive equal attention in the multi-ethnic areas in China. While enhancing students' ethnic identities, they should be guided to form positive intergroup attitudes, thereby developing their sense of identity with China (Fei, 1986, 1991). Third, the country's ethnic education policy should also be adjusted appropriately. The present study suggests that, in multi-ethnic areas, the policy preference for one minority (e.g., Yi ethnicity) does not seem to promote national unity and social cohesion. Future national policy should pay attention to the "true minorities" in multi-ethnic areas, such as the Tibetans and Mongolians in the context of this study.

Since ethnic minorities occupy 90% of China's border regions and multi-ethnic areas, school education is expected to guarantee that national identity is strengthened enough to

ensure national cohesion and social stability, especially in regions where ethnic conflicts have occurred, such as Xinjiang and Tibet (Leibold, 2016). Hence, educational policy faces the challenge of how to balance local and national interests in order to achieve the dual construction of ethnic identity and national identity. The results of this study indicate that intercultural music courses can play an important role in the education of Chinese multi-ethnic schools, connecting ethnic identity, intergroup attitudes and national identity.

6.3 The process of intercultural music curriculum design and implementation

Drawing on culturally responsive pedagogy (Bond, 2017; Brown-Jeff & Cooper, 2011; Gay, 2000), the intercultural music course was designed and implemented by the researcher, local music teachers and culture bearers, to affect ethnic identity, intergroup attitudes and national identity among students from Han, Yi, Mongolian and Tibetan groups. In stark contrast to music education practices for students that are either Eurocentric in nature (Bradley, 2006; Hess, 2013) or a type of multiculturalism focused on a journey of world music (Guan, 2021; Morton, 2010; Schippers & Campbell, 2012), this intercultural music course drew on multiple musical expressions from multi-ethnic areas in China. The following eight points summarize the course design.

1. The intercultural music course repertoire consisted of ethnic music, with native languages from local areas.
2. The instructional approaches were based on culturally responsive pedagogy.
3. The language of instruction was a combination of native languages and Mandarin.
4. The intercultural music course was conducted by a local music teacher who was familiar with the cultural customs of the different ethnicities.
5. Cultural bearers, ethnic films and the historical stories of various ethnic groups were part of the course.
6. Student feedback was valued and a harmonious teacher-student relationship and a relaxed and fair learning environment were created actively.
7. Not only was attention paid to the discussion and interaction between teachers and students in class, but also students were encouraged communicate actively after class.
8. The course emphasized collective musical engagement and experiences, such as collective listening, discussion and singing.

Clearly, the design of the intercultural music course was related closely to the sociocultural and environmental contexts of the local areas (Costigan & Neuenfeldt, 2011; Ilari et al., 2013). The use of local folk songs and mother tongue made the students feel connected to their families and ethnic groups. The five major themes of culturally responsive pedagogy (Bond, 2017), namely *identity and achievement, equality and excellence, developmental appropriateness, teaching whole child, and student teacher relationships* (see

Chapter 3), were also reflected in the course to some extent. Furthermore, the multilingual education (Mandarin and minority languages) supported the students' rich ethnic backgrounds to a certain extent, so that they could study in a fair and relaxed environment. In the form of extracurricular activities, the ethnic films selected by the researcher and the local music teacher also opened new windows for the students to learn about the music, cultures and history of their own and other ethnic groups (Fienberg, 2011; Lum, 2009; Webb & Fienberg, 2011). Consequently, the students' ethnic identities, intergroup attitudes and national identity were improved to some extent, as was seen in both the quantitative and qualitative data.

The local music teacher was given autonomy in designing and teaching the intercultural music course, especially with regard to his use of language, repertoire, modes of instruction, pedagogy, discussion and interaction. For example, due to the large number of students in each class, the teacher, could not take care of everyone, so he often taught by collective listening, singing and discussion, which allowed every student to participate in the music activities. But after class, he would learn about the music preferences and cultural backgrounds of students of different ethnicities through one-on-one discussions or group interactions. Additionally, he invited the students to find music from their own ethnic groups and then rehearse and present them to the class. This not only enabled the students of different ethnic groups to feel the respect and understanding from teacher, but also enabled the music teacher to get more feedback and knowledge to construct a music course suitable for the students' interests and needs. As prior studies have suggested, the role of a music

teacher must be that of facilitator, listener, co-learner and reflective practitioner in the process of coping with the constant changes in Chinese society (Chen, 2008; Dello-lacovo, 2009; Law & Ho, 2011; Shi & Englert, 2008). Such two-way knowledge sharing can bring long-lasting and meaningful music and cultural experiences to the students and to the teacher.

It is conceivable to replicate all or part of the intercultural music curriculum, particularly if music teachers are trained broadly beyond their Western musical training to embrace more Chinese musical training as well as more diverse training in Chinese ethnic music. Music educators who are committed to creating instructional experiences that contribute to the development of ethnic identity, intergroup attitudes and national identity must be willing to spend time with their students of different backgrounds to entirely understand music as sounds, behaviors, and values. They need to know the context of the music they are going to teach, negotiate with the culture bearers to select suitable repertoires, and create a space for students to discuss and interact.

The outcomes of music education initiatives such as intercultural music courses are likely to transform pedagogical practices in multi-ethnic areas in China. When students from different ethnic backgrounds can identify the cultural and historical meanings of the music and start to sort through their stereotypes and prejudices toward people and cultures in ways that turn the corner from misgiving or negativity to curiosity, comprehension, communication and respect (Elliott, 1990), then “music is that much more powerful in a school curriculum and the greater global community” (Howard, 2018, p. 274). After forming the foundation of knowledge, skills and values, the intercultural music curriculum will bring broad prospects

for the overall development of ethnic identities, intergroup attitudes and national identity in junior high school students from different ethnicities.

Intercultural music courses have the potential to be carried out and implemented in similar contexts around the world. For instance, music education in Australia and New Zealand attaches great importance to the teaching and learning of indigenous music and culture to maintain and develop their respective national identities, as well as to promote intercultural understanding (e.g., Bartleet, 2011; Bartleet et al., 2014; Bartleet & Carfoot, 2013; Dunbar-Hall, 2001, 2005; Harrison, 2005; Locke, 2009; Locke & Prentice, 2016; Marsh, 2000; Power & Bradley, 2011). Since multi-ethnic schools are not uncommon in urban or rural areas of Australia and New Zealand, scholars from these countries have argued that music education should be founded in native music and incorporate the wealth of repertoire from local ethnicities rather than Eurocentric or American music (Harrison, 2005; Marsh, 2011). In these settings, indigenous music and culture seem to be of greatest significance in the construction of ethnic identity and national identity. In other words, the musical identity may have a positive impact on ethnic identity, intergroup attitudes and national identity in a land of indigenous minorities who are not likely to migrate, such as China, Australia and New Zealand. Therefore, the content and instructional approach of intercultural music courses may inspire music education in these countries, such as the ethnic music with native languages, local music teachers, bilingual education, indigenous films, the historical stories from specific ethnic groups, culture bearers and collective musical engagement.

6.4 Analytical frameworks for the ethnic identity, intergroup attitudes and national identity: theoretical implications

Based on the prior studies of music, ethnic identity, intergroup attitudes and national identity, a conceptual framework was proposed in Chapter 2 to understand the impact of intercultural music courses on students from Han, Yi, Mongolian and Tibetan groups in a multi-ethnic area in China. In this chapter, the framework is modified and expanded in light of the actual data from the fieldwork in Yanyuan county. Although both the quantitative and qualitative data suggested that intercultural music courses can improve students' ethnic identities, intergroup attitudes and national identity, there are different ways in which this improvement can be brought about, hence three separate frameworks have been addressed here.

For ethnic identity, the findings suggested that musical identity and ethnic identity are interdependent and interconnected in the context of multi-ethnic areas in China, especially for ethnic groups with long histories and their own languages and writing. Furthermore, the ethnic music and native language (*music in identity*), local music teachers and culture bearers (*identity in music*), and collective musical engagement can significantly enhance four dimensions of ethnic identity, namely *ethnic achievement*, *self-identification*, *ethnic behaviors*, and *attachment and sense of belonging* (Qin, 2005; Phinney, 1992). This may indicate that the impact of intercultural music courses on ethnic identity is a combination of inner identification and explicit behavior, involving people's cognition, self-evaluation,

physical behavior and emotions. In intercultural music courses, students can learn the corresponding cultures, customs and history through ethnic music and native languages. In the process of continuous exploration and commitment (Phinney et al., 2007), the students in this study gradually formed a positive evaluation and a strong sense of belonging toward their own ethnicity, and were able to treat other ethnicities with open and inclusive attitudes. Finally, through behavioral, cognitive and emotional development, as well as inter-ethnic interactions, they developed a clear sense of belonging to an ethnic identity in the intercultural music courses (see Figure 5.1).

In relation to intergroup attitudes, the impact of intercultural music courses may be a process of gradual accumulation and deepening. More specifically, this study has revealed that, in the intercultural music course, the junior high school students may first have become curious about and interested in music itself, such as melody, rhythm, timbre, styles and lyrics. After that, they may have been attracted by the culture, history and customs contained in the music, thus accumulating and deepening their knowledge and understanding of other ethnicities. This can, accordingly, not only made the students more active and confident in inter-ethnic communication, but also created a comfortable and inclusive interactive environment among students from different ethnic groups. Further, they may have compared and reflected on different styles of ethnic music, realizing and appreciate the differences and similarities of various music and cultures, and gradually forming intercultural competences (Howard, 2018). At this stage, the stereotypes that the students may have held would gradually collapse and be replaced by empathy and cultural sensitivity to other ethnic music

and cultures. Finally, the students may have formed an unbiased view of other cultures, thus realizing the importance of unity and interdependence among students from different ethnicities, and then forming a positive identification with the entire country (Fei, 1988; Ma, 2010).

In fact, opposing separatism, advocating for and maintaining national unity has always been the mainstream in China's thousands of years of historical development (Yuan, 2011). Thus, China's national policies and school education have always put national unity in a very important position for popularization and publicity, especially in minority areas (Du & Leung, 2021). For instance, in the present study, slogans and posters about national unity can be seen everywhere in multi-ethnic school.

Yet, in the intercultural music curriculum, the researcher and local music teacher did not deliberately highlight "unity", but instead focused on enhancing the perception of students' identities and attitudes as the main research purpose. Therefore, the music content and pedagogy in the curriculum are mainly focused on presenting ethnic diversity music and promoting intercultural understanding. However, as students learn about music and the culture of various ethnic groups, as well as students' active communication, interaction, mutual assistance and reflection, they spontaneously talk about the word "unity" in interviews and reflection diaries. This may not only be due to the impact of the intercultural music curriculum, but also may be attributed to the national policies and ethnic education that have been popularized in the multi-ethnic school. For example, on the electronic screen in the main teaching building of the school, the Chinese government's national unity propaganda is

displayed 24 hours a day ——“The Han ethnicity cannot be separated from the ethnic minorities, the minority ethnicities cannot be separated from the Han ethnicity, and the ethnic minorities cannot be separated from each other.”（汉族离不开少数民族，少数民族离不开汉族，少数民族之间也相互离不开）Hence, under the influence of various factors, ethnic students may already be familiar with the concept of “unity”. The learning of music and culture of different ethnic groups during the intercultural music courses may only be one of the ways for them to understand, realize and embody “unity”.

As discussed in Chapter 5, the framework describing the influence of intercultural music on intergroup attitudes has six dimensions: interest in music, understanding of culture and history, inter-ethnic communication, contrast and reflection, elimination of ethnic stereotypes and enhanced intercultural competence, and awareness of the importance of equality and unity (see Figure 5.2).

It is worth noting that the framework was developed in a multi-ethnic school where intercultural music courses were offered, and the participants were local ethnic students who had lived together for a long time. Thus, under the impact of the intercultural music course, there was a suggestion of a progression from personal interest (individual dimension) to inter-ethnic communication (group dimension), and finally to national recognition (state dimension). If the context and participants change, the order and structure of the influence of intercultural music on intergroup attitudes may also change. For instance, in the United State, with a large population of voluntary migrants, Edwards (1994, 1998) proposed four levels of intercultural understanding of the impact of north American Indian music, from positive

attitudes to cultural awareness, cultural sensitivity and the cultural valuing. Although his findings are basically consistent with the framework of this study on intergroup attitudes, it is not clear if positive intergroup attitudes and inclusive cultural values promote the participants' identification with the entire country in an immigration country like the USA. Future research should span two different contexts to compare the impact of music on national identity.

Based on the present study it can be argued that the positive impact of intercultural music courses on national identity may be formed indirectly (see Figure 5.4).

Compared with previous studies using patriotic songs and political music to cultivate national identity (see Chapter 2 and 5), the framework proposed in this study may be softer and easier to be accepted and understood by students of different ethnicities. Indeed, multi-ethnic areas are not uncommon around the world, and students in these areas may hold different concepts of their countries because they have mostly grown up in their own ethnic environments before enrolling in the school (Phinney & Ong, 2007). Thus, the use of patriotic music education (for example, intervention group 1 in this study) may not be effective in multi-ethnic areas, and may even cause tension and conflict between ethnic identities and national identity (Hebert, 2012; Herbert & Kertz-Welzel, 2012). As Herbert and Kertz-Welzel (2012) have suggested, “the actual outcomes of patriotic music education are often at odds with multicultural music education, and may therefore be recognized as antithetical to multiculturalism in actual practice, as well as in theory” (p. 176). How to balance the relationship between ethnic identity and national identity in a multi-ethnic area so

that students can maintain their own ethnic identity while developing a positive identity with the country is an issue that needs to be resolved in current and future research.

Based on the data analysis and discussion in Chapters 4 and 5, the present study concludes that school music education should actively present the diversity of ethnic music and culture, create a relaxed and inclusive communication environment, and guide and encourage students to form open and inclusive attitudes toward other ethnicities. In this process, students can further recognize themselves (i.e., ethnic identity) and understand others (i.e., intergroup attitude), and finally form a sense of belonging to the larger whole (i.e., national identity). This also has implications for future national education. For example, the cultivation of national identity should not be limited to political identity and normative social identity, which reflects a view of narrow-based national education (Cheng & Yuen, 2017). Instead, the state should adopt the perspective of broad-based national education — culture, history, society, economy, politics, technology and other factors should be brought into the national education to nurture national identity (Cheng & Yuen, 2017).

6.5 Research significance and practical implications

Studies of ethnic identities, intergroup attitudes and national identity have been carried out for many years in Western and Eastern societies (e.g., An et al., 2018; Berry et al., 2006; Birman et al., 2010; Chae & Foley, 2010; Chen, 2017; Cheng et al., 2016; Ji, 2012; Meca et al., 2020; Phinney et al., 2007; Wright & Lubensky, 2009). However, few of these studies have

been interested in the interrelationships and interactions between music, ethnic identity, intergroup attitudes and national identity. Moreover, while previous research has suggested that music may contribute to the formation and strengthening of ethnic identity, intergroup attitudes, and national identity (e.g., Gregory, 1997, Hebert, 2010; Hebert & Kertz-Welzel, 2012; Ilari et al., 2013; Roy & Dowd, 2010; Stokes, 1996), specific issues such as the use of pedagogy, the genre of music, the context and the selection of participants remain ambiguous.

To complement prior research, this study drew on culturally responsive pedagogy to underpin the design of a series of intercultural music units covering local ethnic music and culture, and implemented them in multi-ethnic school in southwest China. The results showed that the intercultural music courses significantly improved the ethnic identities, intergroup attitudes and national identity of the local junior high school students (i.e., Yi, Han, Mongolian, and Tibetan). Although the present study concentrated solely on the students from four ethnic groups in one multi-ethnic area in China, the findings may be applied to other multi-ethnic areas in China or those in countries with rich ethnic compositions, long histories and a strong indigenous performing arts tradition. In other words, the design and implementation of intercultural music courses may have practical implications for music education in multi-ethnic areas in general. More specifically, these implications are:

1. Actively develop and use local music and native languages from multi-ethnic areas to maintain and strengthen students' ethnic identities and intergroup attitudes. Also, the music experience in the family and the community should be linked closely to the music learning in the multi-ethnic schools. Otherwise, "students may find it difficult to relate what they learn in

school to those things that are more meaningful to them. They may fail to be engaged” (Russell, 2006b, p. 20).

To achieve this goal, a benign interaction mechanism should be established for local music teachers, cultural bearers and ethnic students. Music teachers should take the initiative to understand students’ musical preferences, select music that is in line with their ethnic backgrounds, use their first languages as much as possible in teaching, and combine Mandarin with first-language instruction. In addition, students of different ethnicities should be invited to introduce and showcase their music, culture and customs, encourage cross-ethnic cooperation and performance. It is important that they are given equal respect and attention to stimulate their sense of self-efficacy and agency in music learning. Finally, ethnic schools should regularly invite local cultural bearers (such as local musicians, dancers and storytellers) to explain ethnic music and native languages in music classes and to co-teach with local music teachers, so that students can experience immersion in different music and cultures.

2. It is easier to leave a deep impression on students by using a combination of local ethnic music and background stories, such as the story of the Mongolian *Matouqin* and the historical story of the Yi *Gayola* used in the present study. After all, the music may sound “alien and incomprehensible”, but “stories help ease the relationship, expose the beauty and soften the initial exposures to these odd and difficult sounds” (Boyea, 2000, p. 16).

In the context of this study, there are two combinations of music and stories that are most likely to arouse students’ interest. One is the use of anecdotes about ethnic customs and folk

music (i.e., *guest song of Yi ethnicity*). Such a combination is short and humorous, which can easily arouse students' curiosity about ethnic culture and customs. The other is the combination of national epics and music (i.e., *Mongolian Gadamelin*), which can make students more aware of the rise and fall and history of the ethnicity in the past, and thus generate awe and pride in it. Therefore, local music teachers should choose suitable contents according to different instructional purposes.

3. Endow local music teachers with more autonomy and ownership in curriculum design and repertoire selection, and encourage them to use multilingual teaching. In addition, the corresponding training of ethnic music teachers should be carried out to improve their music competence.

It is significant to recognize that a key factor in the success of an intercultural music course is that it should be run by a local music teacher with formal qualifications in music education, coupled with substantive teaching experience of at least five to seven years in multi-ethnic areas in China. This music teacher was born and raised in a multi-ethnic area and received professional vocal guidance from Han, Mongolian, and Tibetan teachers during his university studies. Thus, he could use folk songs and native languages of different ethnic groups skillfully in multi-ethnic classrooms. As local music teachers are familiar with ethnic languages and music, and have built rapport with local students over time, they may have a better understanding of the students' musical preferences and cultural backgrounds, which can contribute to the effectiveness of their teaching. Therefore, if multi-ethnic schools in other

regions want to achieve the same results as this study, they should probably rely more on local music teachers who have received specialist music education and training, and give them more autonomy in the instructional approach, repertoire selection and music pedagogy. In other words, the minority music teachers from multi-ethnic areas should have more opportunities to participate in the decision-making processes of curriculum design and educational policies to maintain their professional autonomy and authority (also see Law, 2009; Law & Ho, 2011; Schmidt & Abramo, 2020).

4. Attach importance to collective music activities, such as collective listening, singing, reading and discussion, in order to establish a collective ethnic identity, and create a relaxed and fair music learning environment.

Chinese multi-ethnic schools are characterized by a large number of students in each class (about 70 or 80 students per class), and a mixture of multiple ethnic groups. In order to cope with such a diverse music classroom, music teachers and schools should try their best to create music learning environments that are open, flexible, equal, relaxed, non-judgmental and non-threatening. At the same time, competition between ethnic groups should be replaced by a focus on teamwork and collective music activities, so as to cultivate students' collective identity and positive intergroup attitudes. Furthermore, clear music learning goals and expectations (that are achievable and assessable) should be set, and students should be encouraged to complete these goals as a group.

5. Make full use of the discussion in class and the exchanges after class to deepen the understanding and respect between students and music teachers. Create a harmonious and caring relationship between teacher and students. As MacKinlay (2011) has suggested *relationship* as a pedagogical method is realized through an “ethic of friendship, of mutual respect and trust, of coming to know Self in relation to the Other, of shared histories and experiences, of feeling empathy, and of on-going dialogue” (p. 20).

Becoming friends is one of the key factors for the success of an intercultural music course. This means a long-term, stable and trusting relationship between teachers and students. To this end, music teachers should be familiar with students’ music preferences and ethnic backgrounds, take the initiative to organize discussions among different ethnic groups in class, fully recognize students of each ethnic group and give them equal respect in the interactions. Topics may not be limited to music, culture, history and customs, but may also be related to students’ interests and needs. Teacher-student communication is also very important. In a multi-ethnic classroom, most students are outgoing and talkative. Hence, if the music teacher can stay five minutes longer after class, or arrive five minutes earlier before class, they are likely to hear more students’ voices. When music teachers show enough flexibility, patience, and respect to set a model of cross-ethnic communication, the interaction and communication between students will increase accordingly. This will undoubtedly be conducive to the continuous and effective implementation of intercultural music courses.

6. Apart from the culture bearers, ethnic schools can connect with members of different local cultural communities, who are usually happy to share their own music and cultures, such as the parents and relatives of students. Such contact and sharing can lead to changes in attitudes towards unfamiliar cultural traditions (Bartlett et al., 2014; Power & Bradley, 2011; Ilari et al., 2013).

Reciprocal collaboration between the school and the community also contributes to the implementation of an intercultural music program. On the one hand, the parents, relatives and friends of some ethnic students are often good at their own ethnic songs and dances, and some can even make and play ethnic musical instruments. Therefore, their explanations and displays may arouse students' greater interest in ethnic music. As well, the positive feedback and appreciative attitude of students and music teachers affirm the value of ethnic music and culture to a certain extent, which in turn is an encouragement to parents and cultural bearers. In other words, a positive interaction between the school and the community may contribute to the transmission of ethnic music and culture — students can learn the music of their own and other ethnicities, and the community members can further maintain and carry forward their traditional cultures.

7. Ethnic films can be played for students in their spare time (or extracurricular activities). These can convey an insider's thinking and understanding of a specific musical culture, which is ideal for teaching unfamiliar cultures in a sensitive way (Fienberg, 2011). Moreover, this can

further deepen students' understanding of their own and other ethnicities, and create more common topics for students of different ethnic groups.

Ethnic movies often have distinctive characteristics, such as culture, history, music and customs, which can easily arouse students' curiosity and interest. Music teachers should consider the ethnic composition of the student cohorts when choosing movies, and try to choose films that conform to their ethnic backgrounds. While watching movies, corresponding questions should be set to guide students to think, such as What is the origin of the music in the movie? Does it contain a specific social or cultural theme? What is its purpose or function? Is it closely related to a specific ethnic group? Who will perform and pass on this music now? In what way? Furthermore, because ethnic films are usually very long, music teachers can consider showing them to students several times.

8. While maintaining and developing students' ethnic identities, they should also be guided to form positive intergroup attitudes and intercultural competence. This is crucial to the formation of national identity in the multi-ethnic areas in China.

Patriotic songs and national anthems have always been a staple of school music activities around the world. Yet, due to the different historical origins, cultural backgrounds and ethnic compositions of various countries, the styles of patriotic music are different (Hebert & Kertz-Welzel, 2012). The present study found that, in a multi-ethnic area of China, local ethnic music may be more effective than patriotic songs in promoting students' sense of national identity. This may indicate that musical styles that can promote national identity are not limited to

political (Hebert, 2012), revolutionary (Law & Ho, 2011), popular (Dairianathan & Lum, 2012) and historical (Southcott, 2012), but that local music with ethnic cultural characteristics may also (indirectly) promote students' sense of national identity. The key is that while cultivating students' ethnic identities, they should be guided to form positive intergroup attitudes, which in turn leads to open and tolerant attitudes towards the larger concept of the country.

At the macro level, the results of the present study also echo the views of previous studies, for instance:

1. "Music is a powerful means of creating a sense of belonging, either to a particular ethnic group or a place" (Gregory, 1997, p. 131). The framework describing the impact of intercultural music courses on ethnic identity demonstrates that ethnic identities can be enhanced through ethnic music and native languages, local music teachers and culture bearers, and collective musical engagement.

2. Music can serve as a bond or a bridge, to facilitate communication, understanding, and trust between and within ethnic groups (Roy & Dowd, 2010). The framework describing the impact of intercultural music courses on intergroup attitude reveals that improvements in intergroup attitudes may be a gradual process of accumulation, from the individual level to the ethnic group level and finally to the national level.

3. Music contributes to national unity and social cohesion, as well as the cultural continuity and stability within a group (Merriam, 1964). The framework for the impact of intercultural music courses on national identity suggests that the enhancement of Chinese national identity of students in multi-ethnic areas may be attributed to the strong ethnic identity and positive intergroup attitudes. In other words, through intercultural music courses, students can further recognize themselves (i.e., ethnic identity) and understand others (i.e., intergroup attitude), and finally form a sense of belonging to the larger whole (i.e., national identity).

In short, intercultural music courses can play an important role in balancing the relationship between ethnic identity, intergroup attitudes, and national identity in multi-ethnic areas. Therefore, it is worthwhile to promote and popularize this concept in regions with similar contexts around the world.

Reimer (2003) suggested that music activities and participation can transform the human experience, positioning intercultural music education as an influential avenue for the improvement of ethnic identity and intergroup attitudes among the students from different ethnic groups. The description of students' ethnic identities and intergroup attitudes in the multi-ethnic area in China illustrate Erickson's (2005) perspective that everyone is cultural and multicultural. They may have more intersections with their own cultures at home, but experience the cultures of different ethnicities in school. Thus, all music teachers in multi-ethnic areas, not just those who perceive their classrooms to be particularly diverse, "have a responsibility to respond to the culturally informed strengths, interests, and needs of their

particular students” (Shaw, 2016, p. 66). Although practicing culturally responsive pedagogy proficiently in intercultural music courses requires a lot of time and effort, the potential benefits are far-reaching. This type of course can provide meaningful opportunities for local music teachers to build bridges between students’ home and school experiences, develop their musical and cultural horizons, and confirm their ethnic and cultural identities, using what students believe about the music from their own ethnic groups.

6.6 Limitations and future research

There were some limitations to the current study. First, in order to answer the research questions, the intercultural music course in this study only used local ethnic music materials instead of worldwide music resources. Future research should incorporate worldwide music materials and pedagogies (Campbell, 2004, 2016), as well as the music of other ethnic groups in China into intercultural music courses to observe their impact on ethnic identity, intergroup attitudes and national identity. The five phases of worldwide music pedagogy, *attentive listening*, *engaged listening*, *enactive listening*, *creating world music* and *integrating world music* (Campbell, 2016), are compatible with intercultural music education in multi-ethnic areas in China. Students of different ethnic groups can learn about music and culture from different countries through listening, participating, creating and integrating, and thus cultivate positive intergroup attitudes and intercultural competence. At the same time, the music and cultures of different ethnic groups in multi-ethnic areas in China, such as the Mongolian,

Tibetan, Yi and Han music in this study, can also be part of the worldwide music pedagogy, thereby promoting the world's understanding of Chinese ethnic music. Second, due to the limitation of time and conditions, music making was not included in the course designed for this study. For example, due to lack of financial support, it was challenging to equip classmates with ethnic musical instruments in the present study. Future research may consider incorporating creative music making (Leung, 2014) and instrumental music (Abril, 2006b; Rose, 1995) into the intercultural music curriculum to further stimulate students' motivation and agency in music learning. Third, because ethnic identity and intergroup attitudes will change with time and contexts (Phinney et al, 2007; Phinney & Ong, 2007), this study may only explain the changes in the ethnic identity, intergroup attitudes and national identity of junior high school students (i.e., Yi, Han, Mongolian and Tibetan) under the influence of a particular intercultural music course. In the future, more longitudinal research may be needed to explore the changes in ethnic identity, intergroup attitudes and national identity of students of different ages and ethnicities under the influence of intercultural music courses. Fourth, this study focused on changes in a multi-ethnic area. It is not yet known whether the curriculum would have the same effect on students in single-ethnic areas. Further research is necessary to explore ways to take intercultural music education to areas where there are fewer ethnic students, and observe and investigate its impact on students with similar ethnic backgrounds. Finally, since the context of this study is a multi-ethnic area of mainland China, the researcher was influenced by traditional Chinese cultural values, such as the ideas of harmony and national unity, in interpreting and discussing the research findings. Therefore, the results of

this study may not be directly applicable and generalized to other cultural contexts, such as Western culture that emphasizes individualism, social justice, and diversity. In order to find a balance between Chinese and Western values and present more profound and persuasive research results, future research should make use of different research perspectives and frameworks to compare, explain and discuss research findings comprehensively.



References

- Abell, J. (2011). “They seem to think ‘we’re better than you’”: Framing football support as a matter of ‘national identity’ in Scotland and England. *The British Journal of Social Psychology*, 50(2), 246-264. <https://doi.org/10.1348/014466610X514200>
- Abril, C. R. (2003). *Beyond content integration: Multicultural dimensions in the application of music teaching and learning* [Unpublished doctoral dissertation]. Ohio State University.
- Abril, C. R. (2005). Multicultural dimensions and their effect on children’s responses to pop songs performed in various languages. *Bulletin of the Council for Research in Music Education*, 165, 37–51.
- Abril, C. R. (2006). Music that represents culture: Selecting music with integrity. *Music Educators Journal*, 93(1), 38–45. <https://doi.org/10.1177/002743210609300122>
- Abril, C. R. (2006b). Learning outcomes of two approaches to multicultural music education. *International Journal of Music Education*, 24, 30–42.
<https://doi.org/10.1177/0255761406063103>
- Abril, C. R. (2008). Learning outcomes of two approaches to multicultural music education. *International Journal of Music Education*, 24(1), 30–42.
<https://doi.org/10.1177/0255761406063103>
- Abril, C. R. (2011). Opening spaces in the instrumental music classroom. In A. Clements (Ed.), *Alternative approaches to music education* (pp. 3–14). Rowman & Littlefield.

- Allsup, R. E., Barnett, A. C., & Katz, E. J. (2006). Musical heritage: Celebrating families through music. In C. Frierson-Campbell (Ed.), *Teaching music in the urban classroom: A guide to leadership, teacher education, and reform* (Vol. 2, pp. 123–136). Rowman & Littlefield.
- An, X. J., Yang, W. Y., Zhu, S., & Wang, X. Z. (2018). The relationship between ethnic identity and national identity of ethnic middle school students in southwest China: the chain mediating role of self-esteem and multicultural ideology: Taking Chuxiong prefecture of Yunnan province as an example. [西南地区少数民族初中生民族认同与国家认同的关系：自尊、多元文化意识的链式中介效应——以云南省楚雄州为例]. *Journal of Research on Education for Ethnic Minorities*, 29(6), 111-118.
- Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso.
- Ashmore, R. D., Deaux, K., & McLaughlin-Volpe, T. (2004). An organizing framework for collective identity: Articulation and significance of multidimensionality. *Psychological Bulletin*, 130(1), 80-114. <https://doi.org/10.1037/0033-2909.130.1.80>
- Balandina, A. (2010). Music and conflict transformation in the post-Yugoslav era: Empowering youth to develop harmonic inter-ethnic relationships in Kumanovo, Macedonia. *International Journal of Community Music*, 3(2), 229-244. https://doi.org/10.1386/ijcm.3.2.229_1

- Balandina, A. (2017). Rap music as a cultural mediator in post-conflict Yugoslavia. In Miszczynsky, M., & Helbig, A (Eds.), *Hip Hop at Europe's Edge: Music, Agency, and Social Change* (pp. 63-81). Indiana University Press.
- Bartolome, S. J. (2010). *Girl choir culture: An ethnography of the Seattle Girls' Choir* [Unpublished doctoral dissertation]. University of Washington.
- Barrett, M. (2007). *Children's knowledge, beliefs and feelings about nations and national groups*. Psychology Press.
- Barrett, M. S. (2011). *A Cultural Psychology of Music Education*. Oxford University Press.
- Bartleet, B. L. (2011). Stories of reconciliation: Building cross-cultural collaborations between Indigenous musicians and undergraduate music students in Tennant Creek. *Australian Journal of Music Education*, 2, 11–21.
- Bartleet, B. L., Bennett, D., Marsh, K., Power, A., & Sunderland, N. (2014). Reconciliation and transformation through mutual learning: Outlining a framework for art-based service learning with indigenous communities in Australia. *International Journal of Education & the Arts*, 15(8). Retrieved from <http://www.ijea.org/v15n8/>.
- Bartleet, B. L. & Carfoot, C. (2013). Desert harmony: Stories of collaboration between Indigenous musicians and university students. *International Education Journal*, 12(1), 180-196.
- Benedict, C., & Schmidt, P. (2012). The National Curriculum as manifest destiny. In C. Philpott & G. Spruce (Eds.), *Debates in music teaching* (pp. 102–117). Routledge.
- Bennett, A. (1997). Bhangra in Newcastle: Music, ethnic identity and the role of local

- knowledge. *Innovation: The European Journal of Social Science Research*, 10(1), 107-116. <https://doi.org/10.1080/13511610.1997.9968516>
- Berg, Margaret H. (1997). *Social Construction of Musical Experience in Two High School Chamber Music Ensembles* [Unpublished doctoral dissertation]. Northwestern University.
- Berry, J., Phinney, J., Sam, D., & Vedder, P. (2006). Immigrant youth: Acculturation, identity, and adaptation. *Applied Psychology*, 55(3), 303–332. <https://doi.org/10.1111/j.1464-0597.2006.00256.x>
- Bilali, R., Iqbal, Y., & Celik, A. B. (2018). The role of national identity, religious identity, and intergroup contact on social distance across multiple social divides in Turkey. *International Journal of Intercultural Relations*, 65, 73-85. <https://doi.org/10.1016/j.ijintrel.2018.04.007>
- Bohlman, P. (2011). When migration ends, When music ceases. *Music and Arts in Action*, 3(3), 148-166.
- Bond, Vanessa L. (2018). Culturally responsive education in music education: A literature review. *Contributions to Music Education*, 42, 153-180.
- Boura, S. (2006). Imagining homeland: Identity and repertoires of a Greek labour-immigrant musician in Germany. *Qualitative Migration Research in Contemporary Europe*, 7(3), 25-36. <http://dx.doi.org/10.17169/fqs-7.3.141>
- Bradley, D. (2006). Music education, multiculturalism, and anti-racism — Can we talk? *Action, Criticism, and Theory for Music Education*, 5(2), 2–30.

- Bradley, D. 2008. Teaching in an unforgiving present for the unknowable future: Multicultural human subjectivity, antiracism pedagogy and music education. In L. Thompson, & M. R. Campbell (Eds.), *Diverse Methodologies in the Study of Music And Learning* (pp. 111–135). Information Age Publishing.
- Bradley, D. (2012). Avoiding the “P” word: Political contexts and multicultural music education. *Theory Into Practice*, 51(3), 188–195.
<https://doi.org/10.1080/00405841.2012.690296>
- Birman, D., Persky, I., & Chan, W. Y. (2010). Multiple identities of Jewish immigrant adolescents from the former Soviet Union: An exploration of salience and impact of ethnic. *Identity: International Journal of Behavioral Development*, 34(3), 193–205.
<https://doi.org/10.1177/0165025409350948>
- Brittin, R. V. (2013). Young listeners’ music style preferences: Patterns related to cultural identification and language use. *Journal of Research in Music Education*, 61(4), 415–430.
<https://doi.org/10.1177/0022429413509108>
- Broeske-Danielsen, B. A. (2013). Community music activity in a refugee camp – student music teachers’ practicum experiences. *Music Education Research*, 15(3), 304–316.
<https://doi.org/10.1080/14613808.2013.781145>
- Brown-Jeffy, S., & Cooper, J. E. (2011). Toward a conceptual framework of culturally relevant pedagogy: An overview of the conceptual and theoretical literature. *Teacher Education Quarterly*, 38, 65–84.
- Bryman, A., & Bell, E. (2007) *Business research methods*, 2nd ed. Oxford University Press.

Boyea, A. (2000). Teaching Native American music with story for multicultural ends.

Philosophy of Music Education Review, 8(1), 14–23.

Burnard, P., Mackinlay, E., & Powell, K. (2016). Introduction and overview. In P. Burnard, E. Mackinlay, & K. Powell (Eds.), *The Routledge international handbook of intercultural arts research* (pp. 1–9). Routledge.

Campbell, P. (2004). *Teaching music globally : Experiencing music, expressing culture* (Global music series). Oxford University Press.

Campbell, P. S. (2010). *Songs in their heads* (2nd ed.). Oxford University Press.

Campbell, P., & Beegle, A. (2007). Adolescents' expressed meanings of music in and out of school. *Journal of Research in Music Education*, 55(3), 220-236.

<https://doi.org/10.1177/002242940705500304>

Campbell, P. S., Drummond, J., Dunbar-Hall, P., Howard, K., Schipper, H., & Wiggins, T. (2005). *Cultural diversity in music education: Directions and challenges for the 21st century*. Australian Academic Press.

Campbell, P., Demorest, S., & Morrison, S. (2008). *Musician and teacher: An orientation to music education* (1st ed.). W.W. Norton.

Campbell, P. S. (2010). *Songs in their heads* (2nd ed.). Oxford University Press.

Campbell, P. S. (2011). Musical enculturation: Sociocultural influences and meanings of children's experiences in and through music. In M.S. Barrett (Ed.), *A Cultural Psychology of Music Education* (pp. 61-81). Oxford University Press.

- Campbell, P. S. (2016). World music pedagogy: Where music meets culture in classroom practice. In Abril, C, R., & Gault, B, M (Ed.), *Teaching General Music: Approaches, Issues, and Viewpoints* (pp. 89-111). Oxford University Press.
- Carlow, R. (2006). Diva Irina: An English language learner in high school choir. *Bulletin of the Council for Research in Music Education*, 170, 63–77.
- Carper, K. (2001). The effects of repeated exposure and instructional activities on the least preferred of four culturally diverse musical styles with kindergarten and pre-k children. *Bulletin of the Council for Research in Music Education*, 151, 41-50.
- Carson, C., & Westvall, M. (2016). Intercultural approaches and “diversified normality” in music teacher education: Reflections from two angles. *Action, Criticism, and Theory for Music Education*, 15(3), 37–52. [Online].
act.maydaygroup.org/articles/CarsonWestvall15_3.pdf. Accessed 15 Jan 2018.
- Chae, M., & Foley, P. (2010). Relationship of ethnic identity, acculturation, and psychological well-being among Chinese, Japanese, and Korean Americans. *Journal of Counseling & Development*, 88(4), 466–476.
<https://doi.org/10.1002/j.1556-6678.2010.tb00047.x>
- Chapman, A. (2005). Breath and bamboo: Diasporic Lao identity and the Lao mouth-organ. *Journal of Intercultural Studies*, 26(1-2), 5-20.
<https://doi.org/10.1080/07256860500073971>

- Chen-Hafteck, L. (2007a). Contextual analyses of children's responses to an integrated Chinese music and culture experience. *Music Education Research*, 9(3), 337–353.
<https://doi.org/10.1080/14613800701587688>
- Chen-Hafteck, L. (2007b). In search of a motivating multicultural music experience: Lessons learned from the Sounds of Silk project. *International Journal of Music Education*, 25(3), 223–233. <https://doi.org/10.1177/0255761407083576>
- Chen- Hafteck, L. (2013). Balancing change and tradition in the musical lives of children in Hong Kong. In P. S. Campbell & T. Wiggins (eds), *The Oxford Handbook of Children's Musical Cultures*, pp. 402-418. Oxford University Press.
- Chen, L. K. (1996). The meaning of the Chinese nation and its formation history. [中华民族之含义及形成史分期] . *Social Science Front*, 04, 145.
- Chen, L. Y. (2008). Multi-faceted trend of evaluation system in music teaching in normal universities. *Explorations in Music*, 04, 102–104.
- Chen, Y. K. (2017). The symbiosis relationship between ethnic identity and national identity in school education field: A case study of Axi Yi high school students in Yunnan. [学校教育场域中民族认同与国家认同的共生——云南彝族阿细中学生的个案研究]. *Journal of Research on Education for Ethnic Minorities*, 04, 121-129.
- Cheng, S. H., Han, Y. C., & Li, X. (2016). Research on the status quo of Chinese national identity of high school students in ethnic minority areas. [民族地区高中生中华民族认同现状研究]. *Theory Research*, 08, 68-69.

- Cheng, Y. C., & Yuen, T. W. W. (2017). Broad-based national education in globalization: Conceptualisation, multiple functions and management. *International Journal of Educational Management*, 31(3), 265-279. <https://doi.org/10.1108/IJEM-05-2016-0127>
- Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education* (7th ed.). Routledge.
- Cokley, K., & Mallinckrodt, Brent. (2007). Critical issues in the measurement of ethnic and racial Identity: A referendum on the state of the field. *Journal of Counseling Psychology*, 54(3), 224-234. <https://doi.org/10.1037/0022-0167.54.3.224>
- Condor, S., & Abell, J. (2006). Romantic Scotland, tragic England, ambiguous Britain: Constructions of ‘the Empire’ in post-devolution national accounting. *Nations and Nationalism*, 12(3), 453-472. <https://doi.org/10.1111/j.1469-8129.2006.00258.x>
- Costigan, L., & Neuenfeldt, K. (2011). Kapua Gutchen: Educator, mentor and innovator of Torres Strait Islander music, dance and language at Erub (Darnley Island), Torres Strait. *Australian Journal of Music Education*, 2, 3–10.
- Crawford, R. (2020). Beyond the dots on the page: Harnessing transculturation and music education to address intercultural competence and social inclusion. *International Journal of Music Education*, 38(4), 537-562. <https://doi.org/10.1177/0255761420921585>
- Creswell, J. (2007). *Qualitative inquiry & research design : Choosing among five approaches* (2nd ed.). Sage Publications.
- Creswell, J., & Plano Clark, V. (2018). *Designing and conducting mixed methods research* (Third ed.). Sage Publications.

- Dai, Q., McGregor, E., & Williams, J. (2015). Being Chinese or being Scottish: National identification and intergroup attitudes of British born Chinese children. *European Journal of Developmental Psychology*, 12(3), 282-296.
<https://doi.org/10.1080/17405629.2014.1002083>
- Dairianathan, E., & Lum, Chee-Hoo. (2012). Soundscapes of a nation(alism): Perspectives from Singapore. In Hebert, D., & Kertz-Welzel, A (Eds.), *Patriotism and Nationalism in Music Education* (pp. 111-131). Ashgate Publishing Company.
- Deardorff, D. K. (2008). Intercultural competence: A definition, model, and implications for education abroad. In V. Savicki (Ed.), *Developing intercultural competence and transformation: Theory, research, and application in international education* (pp. 32–52). Sterling, VA: Stylus.
- Dello-Iacovo, B. (2009). Curriculum reform and “quality education” in China: An overview. *International Journal of Educational Development*, 29(3), 241–249.
<https://doi.org/10.1016/j.ijedudev.2008.02.008>
- Delpit, L. D. (1995). *Other people's children: Cultural conflict in the classroom*. Norton.
- Di, Y. J. (2010). Strengthen the core identity of the “Chinese nation”. [加强对中华 “国族” 的核心认同]. *Theoretical Horizon*, 6, 21–22+50.
- Dillon, M. (2016). Majorities and minorities in China: An introduction. *Ethnic and Racial Studies: Chinese Minorities: Representation and Classification at Home and Abroad*, 39(12), 2079-2090. <https://doi.org/10.1080/01419870.2016.1199890>

- Dodd, J. C. (2001). *Playing mariachi music: Its influence in students' lives. An ethnographic study of mariachi MECA*. MM thesis, University of Houston.
- Dolloff, Lori-Anne. (2020). To honor and inform: Addressing cultural humility in intercultural music teacher education in Canada. In Westerlund, S., Karlsen, S., & Partti, H (Eds.), *Visions for intercultural music teacher education* (pp. 135-148). Springer Open.
- Dong, Y. Y., Gao, C. H., Dang. B. B., & An. J., Wan. M. G. (2014). The development of Ethnic Identity Scale for college students. [大学生民族认同量表的编制]. *Contemporary Education and Culture* 6(5), 36–41.
- Dovidio, J. F., Gaertner, S. L., & Saguy, T. (2009). Commonalty and the complexity of 'we': Social attitudes and social change. *Personality and Social Psychology Review*, 13, 3–20.
<https://doi.org/10.1177/1088868308326751>
- Du, J. G. (2019). *Cultural sustainability with arts management, minority cultural education and tourism: A study of Miao intangible cultural heritage in Xijiang, China* [Unpublished doctoral dissertation]. The Education University of Hong Kong.
- Du, J. G., & Leung, B. W. (2021). The sustainability of multicultural music education in Guizhou Province, China. *International Journal of Music Education*, 1-18.
<https://doi.org/10.1177/02557614211027375>
- Dunbar-Hall, P. (2001). The contexts of indigenous music activity in the Kimberley: Pedagogic models for Aboriginal music. *Australian Journal of Indigenous Education*, 29(1), 1–11.

- Dunbar-Hall, P. (2005). Colliding perspectives? Music curriculum as cultural studies. *Music Educators Journal*, 91(4), 33–37. <https://doi.org/10.1016/j.ijedudev.2008.02.008>
- Dziedziewicz, D., Gajda, A., & Karwowski, M. (2014). Developing children's intercultural competence and creativity. *Thinking Skills and Creativity*, 13, 32–42. <https://doi.org/10.1016/j.tsc.2014.02.006>
- Edwards, K.L. (1994). North American Indian music instruction: Influences upon attitudes, cultural perceptions, and achievement [Doctoral dissertation] . *Dissertation Abstracts International*, 56.
- Edwards, K. L. (1998). Multicultural music instruction in the elementary school: What can be achieved? *Bulletin of the Council for Research in Music Education*, 138, 62–82.
- Elliott, D. J. (1990). Music as culture: Toward a multicultural concept of arts education. *The Journal of Aesthetic Education*, 24(1), 147–166. <https://doi.org/10.2307/3332862>
- Erickson, F. (2005). Culture in society and in educational practices. In J. A. Banks, & C. A. M. Banks (Eds.), *Multicultural education: Issues and perspectives* (5th ed., pp. 31–60). Hoboken, NJ: Wiley.
- Erol, A. (2012). Identity, migration and transnationalism: Expressive cultural practices of the Toronto alevi community. *Journal of Ethnic and Migration Studies*, 38(5), 833–849. <https://doi.org/10.1080/1369183X.2012.668025>
- Fei, X. T. (1986). Zhonghua minzu de duoyuan yiti geju (Plurality within the organic unity of the Chinese nation). *Beijing Daxue Xuebao (Journal of Beijing University)*, 04, 1–19.

- Fei, X. T. (1988). *Plurality and unity in the configuration of the Chinese people*. Tanner Lectures. https://tannerlectures.utah.edu/_documents/a-to-z/f/fei90.pdf
- Fei, X. T. (1991). *Zhonghua minzu yanjiu xin tance (New Explorations in China's Ethnic Studies)*. Beijing: Chinese Academy of Social Sciences.
- Fei, X. T. (2003). *The pattern of diversity in unity of the Chinese nation*. [中华民族多元一体格局]. Central University for Nationalities Press.
- Fienberg, T. (2011). Indigenous culture in the mainstream: Approaches and attitudes towards indigenous popular music and film in the junior secondary classroom [online]. In E. Mackinlay & D. Forrest (Eds.), *Making sound waves: Diversity, unity, equity: Proceedings of the XVIII national conference* (pp. 182–188). Australian Society for Music Education.
- Folkestad, G. (2002). National identity and music. In R. MacDonald, D. J. Hargreaves, & D. Miell (Eds.), *Musical identities* (pp. 151–162). Oxford University Press.
- Fung, C. V., Lee, M., & Chung, S.-W. E. (1999/2000). Music style preferences of young students in Hong Kong. *Bulletin of the Council for Research in Music Education*, 143, 50–64. Retrieved from <http://www.jstor.org/stable/40319012>
- Furlong, N. E., Lovelace, E. A., & Lovelace, K. L. (2000). *Research methods and statistics: An integrated approach*. Harcourt College Publishers.
- Gaines, J. H. (1989). *Music as socio-cultural behavior: Implications for cross-cultural education — A case study*. [Unpublished doctoral dissertation]. Columbia University.
- Gaertner, S. L., & Dovidio, J. F. (2000). *Reducing intergroup bias: The common ingroup identity model*. Psychology Press.

- Gallagher, E., & Cairns, E. (2011). National identity and in-group/out-group attitudes: Catholic and Protestant children in Northern Ireland. *European Journal of Developmental Psychology*, 8(1), 58-73. <https://doi.org/10.1080/17405629.2010.533977>
- Garcia-Coll, C., & Marks, A.K. (2009). *Immigrant stories: ethnicity and academic in middle childhood*. Oxford University Press.
- Garcia, M. H. (1995). An anthropological approach to multicultural diversity training. *Journal of Applied Behavioral Science*, 31, 490–504.
<https://doi.org/10.1177/0021886395314013>
- Gao, Y. J., & Zhu, J. (2010). The identity concerning of nationality and state identity in multinational state. [论多民族国家中的民族认同与国家认同] . *Ethno-National Studies*, 02, 26.
- Gay, G. (2002). Preparing for culturally responsive teaching. *Journal of Teacher Education*, 53(2), 106-116. <https://doi.org/10.1177/0022487102053002003>
- Gesche, A. H., & Makeham, P. (2010). Creating conditions for intercultural and international learning and teaching. In M. Hellstén, & A. Reid (Eds.), *Researching international pedagogies: Sustainable practice for teaching and learning in higher education* (pp. 241–258). Springer.
- Gilboa, A., & Bodner, E. (2009). What are your thoughts when the national anthem is playing? An empirical investigation. *Psychology of Music*, 37, 459–484.
<https://doi.org/10.1177/0305735608097249>

- Glesne, C. (2006). *Becoming qualitative researchers: An introduction* (3rd ed.). Pearson Education.
- Goetze, M. (2000). Challenges of performing diverse cultural music. *Music Educators Journal*, 87(1), 23-48. <https://doi.org/10.2307/3399673>
- Grant, C. A., & Ladson-Billings, G. J. (Eds.). (1997). *Dictionary of multicultural education*. Oryz Press.
- Graue, M. E., & Walsh, D. J. (1998). *Studying children in context: Theories, methods, and ethics*. Sage.
- Green, L. (2011). Introduction: The globalization and localization of learning, teaching, and musical identity. In Green, Lucy (ed.), *Learning, teaching, and musical identity: voices across cultures* (pp. 1-19). Indiana University Press.
- Gregory, A. (1997). The roles of music in society: The ethnomusicological perspective. In Hargreaves, D., & North, A. (ed.), *Social Psychology of Music* (pp. 123-140). Oxford University Press.
- Günter, K., & Zeng, J. S. (2014). The current situation of music education in Germany, the 'JeKi Project' and the cultural characteristics of 'Exotisches'. [德国的音乐教育现状——兼谈'JeKi'项目和'Exotisches'的文化特征]. *Jiao Xiang-Journal of Xi'an Conservatory of Music*, 02, 114.
- Guan, T. (2016). 'Diversity in unity' and 'Harmony in difference': A study on the bonding role music plays for minority secondary school students in Yanyuan county along Tibetan-

- Yi Corridor regions*. [‘美美与共’与‘和而不同’——音乐在藏彝走廊盐源县民族学生中和谐共融的作用] . [Unpublished master thesis]. China Conservatory of Music.
- Guan, T. (2020). An empirical study on music preference of junior high school students in a multi-ethnic area: A case study of mixed methods. [多民族地区初中学生音乐偏好的实证研究：混合方法案例研究] . *People's music*, 12, 44-49.
- Guan, T. (2021). 从“多元文化”到“去中心化”——对北美音乐教育范式的批判和反思. [From *Multiculturalism* to *Decentralization*: Criticism and reflection on music education paradigm in North America] . *Chinese Music*, 01, 176-183.
- Guan, T., Luo, N., & Wang, L. (2021). Ethnic Identity, Chinese National Identity, and Intergroup Attitudes of Adolescents from an Ethnic Autonomous Region in China. *Identity: An International Journal of Theory and Research*, 1-15.
<https://doi.org/10.1080/15283488.2021.1919114>
- Hand, M., & Pearce, J. (2011). Patriotism in British schools: Teachers' and students' perspectives. *Educational Studies*, 37, 405–418.
<https://doi.org/10.1080/03055698.2010.539775>
- Hargreaves, D. J., & Marshall, N. A. (2003). Developing identities in music education. *Music Education Research*, 5(3), 263-273. <https://doi.org/10.1080/1461380032000126355>
- Harrell, S. (2005). *Ways of Being Ethnic in Southwest China*. Seattle, University of Washington Press.
- Harrison, S. (2005). Who'll come a waltzing Matilda?: The search for identity in *Australian music education*. in *Cultural diversity in music education: Directions and challenges for*

the 21st century, edited by John Drummond, et al., Australian Academic Press, 2005.

ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/hkied-ebooks/detail.action?docID=298228>.

He, J. R., & Yan, J. R. (2008). From ethnic recognition to national recognition. [论从民族认同到国家认同]. *Journal of the Central University for Nationalities (Philosophy and Social Sciences Edition)*, 03, 5.

Hebert, D. (2010). Ethnicity and music education: Sociological perspectives. In R. Wright (Ed.), *Sociology and music education* (pp. 93–113). Ashgate.

Hebert, D., & Heimonen, M. (2010). Pluralism and minority rights in music education: Implications of the legal and social philosophical dimension. *Visions of Research in Music Education*, 15, Np.

Hebert, D. G., & Kertz-Welzel, A. (2012). Introduction. In Hebert, D. G., & Kertz-Welzel, A (Eds.), *Patriotism and nationalism in music education*, (pp. 1–20). Ashgate Publishing Company.

Hebert, D. G., & Kertz-Welzel, A. (2012). Conclusions and recommendations. In Hebert D.G., & Kertz-Welzel, A (Eds.), *Patriotism and nationalism in music education*, (pp. 175–180). Ashgate Publishing Company.

Heidi, W., Partti, H., & Karlesen, S. (2015). Teaching as improvisational experience: Student music teachers' reflections on learning during an intercultural project. *Research Studies in Music Education*, 37(1), 55-75. <https://doi.org/10.1177/1321103X15590698>

- Hein, A., & Zhao, D. (2016). The cultural other and the nearest neighbor: Han-Nuosu relations in Zhaojue county, southwest China. *Asian Ethnicity*, 17(2), 273-293.
<https://doi.org/10.1080/14631369.2015.1119036>
- Helms, J.E. (2007). Some better practices for measuring racial and ethnic identity constructs. *Journal of Counseling Psychology*, 54, 235-246. <https://doi.org/10.1037/0022-0167.54.3.235>
- Herrington, H., Smith, T., Feinauer, E., & Griner, D. (2016). Reliability generalization of the multigroup ethnic identity measure-revised (MEIM-R). *Journal of Counseling Psychology*, 63(5), 586–593. <https://doi.org/10.1037/cou0000148>
- Hess, J. (2014). Radical musicking: Towards a pedagogy of social change. *Music Education Research*, 16(3), 1-22. <https://doi.org/10.1080/14613808.2014.909397>
- Hess, Juliet. (2015). Decolonizing music education: Moving beyond tokenism. *International Journal of Music Education*, 33(3), 336-347. <https://doi.org/10.1177/0255761415581283>
- Hess, Juliet. (2015). Upping the “anti-”: The value of an anti-racist theoretical framework in music education. *Action, Criticism, and Theory for Music Education*, 14(1), 66-92.
act.maydaygroup.org/articles/Hess14_1.pdf
- Hess, J. (2017a). Equity in music education: Why equity and social justice in music education? *Music Educators Journal*, 104(1), 71-73.
<https://doi.org/10.1177/0027432117714737>
- Hess, Juliet. (2017b). Equity and music education: Euphemisms, terminal naivety, and whiteness. *Action, Criticism, and Theory for Music Education*, 16(3), 15-47.

<https://doi.org/10.1177/1321103X15590698>

- Hess, J. (2018). Detroit youth speak back: Rewriting deficit perspectives through songwriting. (2018). *Bulletin of the Council for Research in Music Education*, (216), 7-30.
<http://doi.org/10.5406/bulcouresmusedu.216.0007>
- Hindriks, P., Verkuyten, M., & Coenders, M. (2014). Interminority attitudes: The roles of ethnic and national identification, contact, and multiculturalism. *Social Psychology Quarterly*, 77(1), 54-74. <https://doi.org/10.1177/0190272513511469>
- Ho, W. C. (2010) Moral education in China's music education: development and challenges. *International Journal of Music Education*, 28(1), 71–87.
<https://doi.org/10.1177/0255761409351351>
- Hou, L. (2016). *Self and group identity: Based on the Han, Tibetan, Hui, Uygur empirical study of college students*. [自我与群体认同——基于汉族、回族和维吾尔族大学生的实证研究]. [Unpublished doctoral dissertation]. School of Psychology, Norwest Normal University.
- Hodges, D., & Sebald, D. (2011). *Music in the human experience : An introduction to music psychology*. New York: Routledge.
- Howard, K. (2014). *Developing children's multicultural sensitivity using music of the African diaspora: An elementary music culture project* [Unpublished doctoral dissertation]. University of Washington.

- Howard, K. (2018). The emergence of children's multicultural sensitivity: An elementary school music culture project. *Journal of Research in Music Education*, 66(3), 261-277.
<https://doi.org/10.1177/0022429418784594>
- IBM Corporation (2017). *IBM spss statistical software, release 25*. IBM Corporation.
- Ilari, B., Chen-Hafteck, L., & Crawford, L. (2013). Singing and cultural understanding: A music education perspective. *International Journal of Music Education*, 31(2). 202-16.
<https://doi.org/10.1177/0255761413487281>
- Ilari, B. (2017). Children's ethnic identities, cultural diversity, and music education. In Macdonald, R., Hargreaves, J. D., & Miell, D. (Eds.), *Handbook of musical identities*, (pp. 527-542). Oxford University Press.
- Jackson-Gough, Julie J. (2003). *Music Events among Four-Year-Old Children in Naturalistic Contexts, within Selected New Zealand Kindergartens* [Unpublished doctoral dissertation]. Florida State University.
- Jasinskaja-Lahti, I., Liebkind, K., & Solheim, E. (2009). To identify or not to identify? National disidentification as an alternative reaction to perceived ethnic discrimination. *Applied Psychology*, 58(1), 105-128.
- Jenco, L. K. (2019). Can the Chinese nation be one? Gu Jiegang, Chinese Muslims, and the reworking of culturalism. *Modern China*, 45(6), 595-628.
<https://doi.org/10.1177/0097700419828017>
- Jenkins, R. (1997). *Rethinking ethnicity: Arguments and explorations*. Sage Publications.

- Jensen, L., Arnett, J. J., & McKenzie, J. (2011). Globalization and cultural identity. In S. J. Schwartz, K. Luyckx, & V. L. Vignoles (Eds.), *Handbook of identity: Theory and Research* (pp. 285-301). Springer Science.
- Ji, X. T. (2012). The study to ethnic minority students' ethnic identity and national identity [边疆少数民族大学生民族认同与国家认同研究及启示]. *Journal of Yuzhang Normal University*, 27(2), 24-26.
- Jiang, Ming Cheng. (2006). Seek common ground while reserving differences — An insight into the ethnic music characteristics of the development of art education in colleges and universities in Inner Mongolia. [因地制宜、取长补短、求同存异、发展特色——内蒙古地区高校艺术教育发展民族音乐特色管窥]. *Journal of Hulunbeier College*, 03, 92-94.
- Jones, P. M. (2010). Developing social capital: A role for music education and community music in fostering civic engagement and intercultural understanding. *International Journal of Community Music*, 3(2), 291-302.
- Kallio, A. A. (2014). Drawing a line in water: constructing the school censorship frame in Finnish secondary school popular music education. *International Journal of Music Education*, 33(2), 195–209. <https://doi.org/10.1177/0255761413515814>
- Kallio, A. A., & Partti, H. (2013). Music education for a nation: teaching patriotic ideas and ideals in global societies. *Action, Criticism, and Theory for Music Education*, 12(3), 5–30.

- Karlsen, S., & Westerlund, H. (2015). Music teachers' repertoire choices and the quest for solidarity: Opening arenas for the art of living with difference. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford handbook of social justice in music education* (pp. 378–387). Oxford University Press.
- Karlsen, S. (2011). Music festival in the Lapland region: Constructing identities through musical events. In Green, L (ed.), *Learning, teaching, and musical identity: voices across cultures*. (pp. 184-196). Indiana University Press.
- Karlsen, S., Westerlund, H., & Miettinen, L. (2016). Intercultural practice as research in higher music education: The imperative of an ethics-based rationale. In P. Burnard, E. Mackinlay, & K. Powell (Eds.), *The Routledge international handbook of intercultural arts research* (pp. 369–379). Routledge.
- Kawilich, Barbara B. (2005). Participant observation as a data collection method. *Forum: Qualitative Social Research*, 6(2), 1-19. <https://doi.org/10.17169/fqs-6.2.466>
- Kelly-McHale, J. (2013). The influence of music teacher beliefs and practices on the expression of musical identity in an elementary general music classroom. *Journal of Research in Music Education*, 61(2), 195-216. <https://doi.org/10.1177/0022429413485439>
- Kennedy, M. C., & Guerrini, S. C. (2012). Patriotism, nationalism and national identity in music education: 'O Canada,' how well do we know thee? *International Journal of Music Education*, 31, 78–90. <https://doi.org/10.1177/0255761411433722>

- Kindall-Smith, M. (2013). What a difference in 3 years! Risking social justice content in required undergraduate music education curricula. *Journal of Music Teacher Education*, 22(2), 34–50. <https://doi.org/10.1177/1057083712450029>
- Kroger, J., & Marcia, J. E. (2011). The identity statuses: Origins, meanings, and interpretations. In S. J. Schwartz., K. Luyckx, & V. L. Vignoles (Eds.), *Handbook of identity theory and research* (pp. 31-53). Springer.
- Kvale, S., & Brinkmann, S. (2009). *InterViews: Learning the craft of qualitative research interviewing* (2nd ed.). Sage.
- Ladson-Billings, G. J. (1994). *The dreamkeepers: Successful teachers of African American children* (2nd ed.). Jossey-Bass.
- Ladson-Billings, G. J. (2002). I ain't writin' nuttin': Permissions to fail and demands. to succeed in urban classrooms. In L. D. Delpit & J. K. Dowdy (Eds.), *The skin that we speak: Thoughts on language and culture in the classroom* (pp. 107–120). Norton.
- Laušević, Mirjana. (2000). Some aspects of music and politics in Bosnia. In Joel M. Halpern, & David A. Kideckel (Eds.), *Neighbors at war: Anthropological perspectives on Yugoslav ethnicity* (pp. 289 – 301). Pennsylvania State University Press.
- Law, W. W. (2009) Culture and school leadership in China: exploring school leaders' views of relationship and rule-based governance. *International Perspectives on Education and Society*, 11, 303–341.

- Law, W. W., & Ho, W. C. (2011). Music education in China: In search of social harmony and Chinese nationalism. *British Journal of Music Education*, 28(3), 371-388. <https://doi.org/10.1017/S0265051711000258>
- Lee, R., & Yoo, H. (2004). Structure and measurement of ethnic identity for Asian American college students. *Journal of Counseling Psychology*, 51(2), 263–269. <https://doi.org/10.1037/0022-0167.51.2.263>
- Leibold, J. (2016). Interethnic conflict in the PRC: Xinjiang and Tibet as exceptions? In Hillman, B, & Tuttle, G (Eds.), *Ethnic conflict and protest in Tibet and Xinjiang: Unrest in China's West* (pp. 223-250). Columbia University Press.
- Leung, B. W. (2014). *Teaching creative music-making: Rationale, principles and strategies* [音乐创作教学——理念、原则和策略]. People's Music Publishing House.
- Leung, B. W. (2014). Teachers' transformation as learning: Teaching Cantonese opera in Hong Kong schools with a teacher-artist partnership. *International Journal of Music Education*, 32(1), 119-131. <https://doi.org/10.1177/0255761413491174>
- Leung, B. W., & Leung, E. C. K. (2010). Teacher-artist partnership in teaching Cantonese opera in Hong Kong schools: Student transformation. *International Journal of Education & the Arts*, 11(5). Retrieved [date] from <http://www.ijea.org/v11n5/>.
- Li, X. X. (2009). National identity, ethnic identity and regional identity of Uygur people . [试析维吾尔民众的国家认同、民族认同与宗教认同]. *Journal of Beifang Ethnic University*, 06, 11-17.

- Liang, J. L., Gao, C. H., & Wan, M. G. (2010). The influence of ethnic identity, national identity on Hui and Han middle school students' self-esteem . [回族、汉族高中生的民族认同和国家认同对自尊的影响]. *Contemporary Education and Culture*, 2(6), 63-67.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage.
- Lindl, Courtney B. (2018). Chinese American adolescent identity in children's choir: An exploratory study. *Bulletin of the Council for Research in Music Education*, 218, 35-48.
<https://doi.org/10.5406/bulcouresmusedu.218.0035>
- Leung, Q. C. (1902). *Discussing the trend of the change of Chinese academic thought*. [论中国学术思想变迁之大势] . Shanghai Chinese Classics Publishing House Press.
- Leung, Q. C. (1906). *Observations of Chinese nationalities in history*. [历史上中国民族之观察] . Zhong Hua Book Company Press.
- Locke, T., & Prentice, L. (2016). Facing the indigenous 'other': Culturally responsive research and pedagogy in music education. *The Australian Journal of Indigenous Education*. 45(2), 139-151. <http://doi.org/10.1017/jie.2016.1>
- Lum, C. (2009). Teaching world music through feature films. *Music Educators Journal*, 95(3), 71-75. <http://doi.org/10.1177/0027432108330550>
- Lum, C. H., & Campbell, P. S. (2009). "El camaleon": The musical secrets of Mirella Valdez. In C. R. Abril & J. L. Kerchner (Eds.), *Musical experience in our lives: Things we learn and meanings we make* (pp. 113–126). Lanham, MD: Rowman & Littlefield.
- Ma, R. (2010). The "politicization" and "culturization" of ethnic groups. *Chinese Sociology & Anthropology*, 42(4), 31–45. <https://doi.org/10.2753/CSA0009-4625420402>

- Ma, R. (2012). *Chinese national history and Chinese common culture*. [中国民族史和中华文化]. Social Science Academic Press.
- MacDonald, R., Hargreaves, D., & Miell, D. (2002). *Musical identities*. Oxford University Press.
- MacDonald, R., Hargreaves, D., & Miell, D. (2017). *Handbook of musical identities* (First ed.). Oxford University Press.
- Mackerras, C. (1995). *China's Minority Cultures: Identities and Integration Since 1912*. St. Martin's Press.
- Maloku, E, Derks, B., Van Laar, C., & Elliott, N. (2016). Building national identity in newborn Kosovo: Challenges of integrating national identity with ethnic identity among Kosovar Albanians and Kosovar Serbs. In S. McKeown, R. Haji, & N. Ferguson (Eds.), *Understanding peace and conflict through Social identity Theory* (pp. 245-260), Springer.
- Mandell, N. (1988). The least-adult role in studying children. *Journal of Contemporary Ethnography*, 16, 433–467. <http://doi.org/10.1177/0891241688164002>
- Marsh, K. (2000). Making connections: A case study of pre-service music education students' attitudinal change to indigenous music. *Research Studies in Music Education*, 15, 58–67. <https://doi.org/10.1177/1321103X0001500108>
- Marsh, K., Ingram, C., & Dieckmann, S. (2020). Bridging musical worlds: Musical collaboration between student musician-educators and South Sudanese Australian youth. In Westerlund, S., Karlsen, S., & Partti, H (Eds.), *Visions for intercultural music teacher education* (pp. 115- 134). Springer Open.

- Matsunobu, K. (2021). Exploring the unmeasurable: Valuing the long-term impacts of primary music education in a progressive school. *Music Education Research*, 01, 1-14.
<https://doi.org/10.1080/14613808.2020.1834524>
- Maya Knauer, L. (2008). The politics of Afro-cuban cultural expression in New York city. *Journal of Ethnic and Migration Studies*, 34(8), 1257-1281.
<https://doi.org/10.1080/13691830802364833>
- McKoy, C. (2004). Effects of instructional approach on preferences for an untaught selection of indigenous folk music of Ghana. *Bulletin of the Council for Research in Music Education*, 159, 33–45.
- Meca, A., Gonzales – Backen, M., Davis, R., Rodil, J., Soto, D., & Unger, J. B. (2020). Discrimination and ethnic identity: Establishing directionality among Latino/ a young, *Developmental Psychology*, 56(5), 982-992. <https://doi.org/10.1037/dev0000908>
- Meca, A., Gonzales – Backen, M., Davis, R. J., Hassell. T., & Rodil, J. C. (2020). Development of the United States identity scale: Unpacking exploration, resolution, and affirmation, *Journal of Latinx Psychology*, 8(2), 127-141.
<https://doi.org/10.1037/lat0000135>
- Meer, N., Modood, T., & Zapata-Barrero, R. (2016). A plural century: Situating interculturalism and multiculturalism. In N. Meer, T. Modood, & R. Zapata-Barrero (Eds.), *Multiculturalism and interculturalism* (pp. 1–26). Edinburgh University Press.
- Merriam, A. (1964). *The anthropology of music*. Evanston, Ill.: Northwestern University Press.

- Mills, M. M. (2008). *The effects of participation in a community children's choir on participants' identity: An ethnographic case study* [Doctoral dissertation] . Available from ProQuest Dissertations and Theses database. (3312721)
- Miettinen, L., Gluschkof, C., Karlsen, S., & Westerlund, H. (2018). Initiating mobilizing networks: Mapping intercultural competences in two music teacher programmes in Israel and Finland. *Research Studies in Music Education*, 40(1), 67-88.
<https://doi.org/10.1177/1321103X18757713>
- Ministry of Education of PRC (2014). *Guidelines for the education of traditional Chinese culture*. Ministry of Education.
http://old.moe.gov.cn//publicfiles/business/htmlfiles/moe/s7061/201404/xxgk_166543.html
- Moll, L. (1992). Bilingual classroom studies and community analysis: Some recent trends. *Educational Researcher*, 21(2), 20-24. <https://doi.org/10.3102/0013189X021002020>
- Moll, L. C., & González, G. (2004). Engaging life: A funds-of-knowledge approach to multicultural education. In J. Banks & C. A. M. Banks (Eds.), *Handbook of research on multicultural education* (2nd ed., pp. 699–715). Jossey-Bass.
- Morton, C. (2010). Breaking through “crusts of convention” to realize music education’s potential contribution to critical multiculturalism. In S. May & C. Sleeter (Eds.), *Critical multiculturalism: Theory and praxis* (pp. 203–214). Routledge.
- Nam, I. (2007). *Children's perceptions about, attitudes toward, and understandings of multicultural music education* [Unpublished doctoral dissertation] . Arizona State University.

- Neto, F., Pinto, M., & Mullet, E. (2016). Can music reduce anti-dark-skin prejudice? A test of cross-cultural musical education programme. *Psychology of Music*, 44, 388–398.
<https://doi.org/10.1177/0305735614568882>
- Newman, D. (2005). Ego development and ethnic identity formation in rural American Indian adolescents. *Child Development*, 76, 734–746. <https://doi.org/10.1111/j.1467-8624.2005.00874.x>
- Nieto, S. (1996). *Affirming diversity: The sociopolitical context of multicultural education* (2nd ed.). Longman.
- O' Hagin, I. B., & D. Harnish. 2006. Music as a cultural identity: A case study of Latino musicians negotiating tradition and innovation in northwest Ohio. *International Journal of Music Education*, 24 (1), 56–70. <https://doi.org/10.1177/0255761406063107>
- Ong, A. D., Fuller-Rowell, T. E., & Phinney, J. S. (2010). Measurement of ethnic identity: Recurrent and emergent issues. *Identity: An International Journal of Theory and Research*, 10(1), 39-49. <https://doi.org/10.1080/15283481003676226>
- Pascale, Louise M. (2013). The role of music in education: Forming cultural identity and making cross-cultural connections. *Harvard Educational Review*, 83(1), 127-134.
<https://doi.org/10.17763/haer.83.1.1682237405v8325k>
- Patton, M. (2002). *Qualitative research and evaluation methods* (3rd ed.). Sage Publications.
- Pettan, S. (2009). War, music and ethnomusicology at the break-up of Yugoslavia: Notes on croatia. In *Militärmusik im Diskurs: Eine Schriftenreihe des Militärmusikdienstes der Bundeswehr* (pp. 107-124).

- Phinney, J. (1992). The Multigroup Ethnic Identity Measure: A new scale for use with diverse groups. *Journal of Adolescent Research*, 7(2), 156–176.
<https://doi.org/10.1177/074355489272003>
- Phinney, J. (2000). Ethnic identity. In A. E Kazdin (Ed.), *Encyclopedia of psychology* (pp. 254-259), Oxford University Press.
- Phinney, J., & Alipuria, L. (1990). Ethnic identity in college students from four ethnic groups. *Journal of Adolescence*, 13(2), 171–183. [https://doi.org/10.1016/0140-1971\(90\)90006-S](https://doi.org/10.1016/0140-1971(90)90006-S)
- Phinney, J., & Alipuria, L. (1996). At the interface of cultures: Multiethnic/multiracial high school and college students. *Journal of Social Psychology*, 136(2), 139-158.
<https://doi.org/10.1080/00224545.1996.9713988>
- Phinney, J. S. (1996). Understanding ethnic diversity: The role of ethnic identity. *American Behavioral Scientist*, 40(2), 143-52. <https://doi.org/10.1177/0002764296040002005>
- Phinney, J., Cantu, S., & Kurtz, C. (1997). Ethnic and American identity as predictors of self-esteem among African American, Latino, and White adolescents. *Journal of Youth and Adolescence*, 26(2), 165–185. <https://doi.org/10.1023/A:1024500514834>
- Phinney, J., & Devich-Navarro, M. (1997). Variations in bicultural identification among African American and Mexican American adolescents. *Journal of Research on Adolescence*, 7(1), 3–32. http://doi.org/10.1207/s15327795jra0701_2

- Phinney, J., Ferguson, D., & Tate, J. (1997). Intergroup attitudes among ethnic minority adolescents: A causal model. *Child Development*, 68(5), 955–969.
<https://doi.org/10.1111/j.1467-8624.1997.tb01973.x>
- Phinney, J., Jacoby, B., & Silva, C. (2007). Positive intergroup attitudes: The role of ethnic identity. *International Journal of Behavioral Development*, 31(5), 478–490.
<https://doi.org/10.1177/0165025407081466>
- Phinney, J., & Ong, A. (2007). Conceptualization and measurement of ethnic identity: Current status and future directions. *Journal of Counseling Psychology*, 54(3), 271–281.
<https://doi.org/10.1037/0022-0167.54.3.271>
- Pole, C., & Morrison, M. (2003). *Ethnography for education*. Open University Press.
- Postiglione, G. A. (2010). *Ethnic minority identity and educational outcomes in a rising China*. Elsevier Ltd.
- Postiglione, G. A. (2013). *China's national minority education: Culture, schooling, and development*. Routledge.
- Powell, K. A. 2003. *Learning together: Practice, pleasure and identity in a taiko drumming world* [Unpublished doctoral dissertation] . Stanford University.
- Power, A., & Bradley, M. (2011). Teachers make a difference to the study of Aboriginal music in NSW. *Australian Journal of Music Education*, 2, 22–29.
- Qin, X. R. (2005). The development of ethnic identity in 11 to 20 years old Chinese adolescents. [中国 11 至 20 岁青少年的民族认同及其发展] . Master Thesis., General Psychology, Central China Normal University.

- Qin, X. R., & Zuo, B. (2007). A psychological empirical study of ethnic identity: Structure and status of ethnic identity of adolescents aged 11–20 . [民族认同的心理学实证研究]. *Journal of Hubei Institute for Nationalities (Philosophy and Social Sciences)* 25(6), 37–41.
- Qin, X. R., Gao, X. B., & Zuo, B. (2009). Factors of ethnic identity in adolescents . [青少年民族认同的发展特点及影响因素]. *Science of Social Psychology*, 24(2), 59–63.
- Quintana, S (1998). Children’s developmental understanding of ethnicity and race. *Applied and Preventive Psychology*, 7(1), 27-45. [https://doi.org/10.1016/S0962-1849\(98\)80020-6](https://doi.org/10.1016/S0962-1849(98)80020-6)
- Quintana, S., Castaneda-English, P., & Ybarra, V. (1999). Role of perspective-taking abilities and ethnic socialization in development of adolescent ethnic identity. *Journal of Research on Adolescence*, 9(2), 161–184.
- Reed – Danahay, D. (1996). *Education and identity in rural France: The politics of schooling*. Cambridge University Press.
- Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd ed.). Prentice Hall.
- Ren, Kai. (2015). Reflections on the present situation and problems of the inheritance of ethnic music schools: Enlightenment and reflection from the perspective of psychology [反思民族音乐学校传承的现状 & 问题：心理学视角下的启示与反思] . *Chinese Music*, 2, 223.
- Riiser, S. (2010). National identity and the West-Eastern Divan orchestra. *Music and Arts in Action*, 2(2), 19-37.

Roberson, J. (2010). Singing diaspora: Okinawan songs of home, departure, and return.

Identities, 17(4), 430-453. <https://doi.org/10.1080/1070289X.2010.492330>

Roberts, J. C. (2015). Situational interest of fourth grade children in music at school. *Journal of Research in Music Education*, 63, 180–197. doi:10.1177/0022429415585955

Roberts, J. C. (2017). Elementary students' situational interest in lessons of word music. *Bulletin of the Council for Research in Music Education*. 212, 7-26.

— <https://doi.org/10.5406/bulcouresmusedu.212.0007>

Robert, E. R., Phinney, J. S., Masse, L. C., Chen, Y. R., Roberts, C. R., & Romero, A.

(1999). The structure of ethnic identity of young adolescents from diverse ethnocultural groups. *The Journal of Early Adolescence*, 19(3), 301-322.

<https://doi.org/10.1177/0272431699019003001>

Roulston, K. (2014). Interactional problems in research interviews. *Qualitative Research*, 14(3), 277-293. <https://doi.org/10.1177/1468794112473497>

Rose, A. (1995). A place for indigenous music in formal music education. *International Journal of Music Education*, 26(1), 39–54. <https://doi.org/10.1177/025576149502600104>

Roy, W., & Dowd, T. (2010). What is Sociological about Music? *Annual Review of Sociology*, 36, 183-203. <https://doi.org/10.1146/annurev.soc.012809.102618>

Russell, J. (2006b). What's to be done with the fox? Inuit teachers inventing musical games for Inuit classrooms. *Curriculum Inquiry*, 36(1), 15–33.

<https://doi.org/10.1111/j.1467-873X.2005.00344.x>

- Russell, J. (2007). Review of the book *Cultural diversity in music education: directions and challenges for the 21st century*. *British Journal of Music Education*, 24 (1), 128-30. <https://doi.org/10.1017/S0265051706257310>
- Sabatier, C. (2008). Ethnic and national identity among second-generation immigrant adolescents. in France: The role of social context and family. *Journal of Adolescence*, 31(2), 185–205. <https://doi.org/10.1016/j.adolescence.2007.08.001>
- Sager, Z. H. E. (2020). A place under the sun: Chinese Muslim (Hui) identity and the constitutional movement in Republican China. *Modern China*, 02, 1-34. <https://doi.org/10.1177/0097700420915430>
- Saylor, E. S., & Aries, E. (1999). Ethnic identity and change in social context. *The Journal of Social Psychology*, 139(5), 549-566. <https://doi.org/10.1080/00224549909598416>
- Schiavio, A., van der Schyff, D., Gande, A., & Kruse-Weber, S. (2019). Negotiating individuality and collectivity in community music. A qualitative case study. *Psychology of Music*, 47(5), 706-721. <https://doi.org/10.1177/0305735618775806>
- Schmidt, M., & Conway, C. M. (2014). Collecting and Analyzing Observation of Music Teaching and Learning Data. In *The Oxford Handbook of Qualitative Research in American Music Education* (pp. 227-249). Oxford University Press.
- Schmidt, P., & Abramo, J. (2020). Policy, interculturality and the potential of core practices in music teacher education. In Westerlund, S., Karlsen, S., & Partti, H (Eds.), *Visions for intercultural music teacher education* (pp. 13-29). Springer Open.

- Schwartz, S. J., Park, I. J., Huynh, Q. L., Zamboanga, B. L., Umana-Taylor, A. J., Lee, R. M., Rodriguez, L., Kim, S. Y., Whitbourne, S. K., Castillo, L. G., Weisskirch, R. S., Vazsonyi, A. T. Williams, M. K., Agocha, V. B. (2012). The American identity measure: Development and validation across ethnic group and immigrant generation. *Identity: An International Journal of Theory and Research*, 12(2), 93-128.
- Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective*. Oxford University Press.
- Schippers, H. & Campbell, P. S. (2012). Cultural diversity: Beyond “songs from every land”. In G. E. McPherson and G. Welch (Eds.), *The Oxford handbook of music education, Volume 1* (pp. 87-104). Oxford University Press.
- Schwartz, S. J., Park, I. J., Huynh, Q. L., Zamboanga, B. L., Umana-Taylor, A. J., Lee, R. M., Rodriguez, L., Kim, S. Y., Whitbourne, S. K., Castillo, L. G., Weisskirch, R. S., Vazsonyi, A. T. Williams, M. K., Agocha, V. B. (2012). The American Identity Measure: Development and validation across ethnic group and immigrant generation. *Identity: An International Journal of Theory and Research*, 12(2), 93-128.
- <https://doi.org/10.1080/15283488.2012.668730>
- Shankar, S. (2011). Asian American youth language use: Perspectives across schools and communities. *Review of Research in Education*, 35(1), 1–28.
- <https://doi.org/10.3102/0091732X10383213>
- Shaw, J. (2012). The skin that we sing: Culturally responsive choral music education. *Music Educators Journal*, 98(4), 75–81. <https://doi.org/10.1177/0027432112443561>

- Shaw, J. T. (2016). “The music I was meant to sing”: Adolescent choral students’ perceptions of cultural responsive pedagogy. *Journal of Research in Music Education*, 64(1), 45-70.
<https://doi.org/10.1177/0022429415627989>
- Shaw, J. T. (2020). Urban music educators’ perceived professional growth in a context-specific professional development program. *Journal of Research in Music Education*, 67(4), 440-464. <https://doi.org/10.1177/0022429419889295>
- Shehan, P. K. (1985). Transfer of preference from taught to untaught pieces of non-Western genres. *Journal of Research in Music Education*, 33, 149–158.
<https://doi.org/10.2307/3344802>
- Shi, S. (2010). On the ethnic and cultural pattern of the Tibetan-Yi corridor - a discussion on the cultural zoning of the Tibetan-Yi Corridor. [关于藏彝走廊的民族与文化格局——试论藏彝走廊的文化分区] . *Journal of Southwest Minzu University (Humanities and Social Sciences)*, 12, 1.
- Shi, S. (2018). Ethnic flows in the Tibetan-Yi corridor throughout history. *International Journal of Anthropology and Ethnology*, 2(1), 1-22.
- Shi, X. G. & Englert, P. A. J. (2008). Reform of teacher education in China. *Journal of Education for Teacher*, 34(4), 347–359. <https://doi.org/10.1080/02607470802401537>
- Shih, Chih-yu. (2000). Lessons in being Chinese – Minority education and ethnic identity in southwest China/China’s national minority education: Culture, schooling, and development. *The Journal of Asian Studies*, 59(2), 406-408.
- Smith, A. D. (1991). *National Identity*. University of Nevada Press.

- Smith, Timothy B., & Silva, Lynda. (2011). Ethnic identity and personal well-being of people of color: A meta-analysis. *Journal of Counseling Psychology*, 58(1), 42-60.
<https://doi.org/10.1037/a0021528>
- Soto, A., Lum, C. H., & Campbell, P. S. (2009). A university-school partnership for music education majors in a culturally distinctive community. *Journal of Research in Music Education*, 56(4), 338–356. <https://doi.org/10.1177/0022429408329106>
- Sousa, M. D. R., Neto, F., & Mullet, E. (2005). Can music change ethnic attitudes among children? *Psychology of Music*, 33(3), 304-16. <https://doi.org/10.1177/0305735605053735>
- Spradley, J. (1980). *Participant observation*. Holt, Rinehart and Winston.
- Spring, J. (2010). *American Education* (14th edition). McGraw Hill.
- State Council of PRC (2001). *Law of Peoples Republic China on regional national autonomy (revised)*. National People's Congress.
- Stokes, M. (1994). *Ethnicity, identity, and music : The musical construction of place* (Berg ethnic identities series). Berg.
- Stone, G. H., Crisp, R. J. (2007). Superordinate and subgroup identification as predictors of intergroup evaluation in common ingroup contexts. *Group Process & Intergroup Relations*, 10(4), 493-513. <https://doi.org/10.1177/1368430207081537>
- Southcott, J. (2012). Nationalism and school music in Australia. In Hebert, D., & Kertz-Welzel, A (Eds.), *Patriotism and Nationalism in Music Education* (pp. 43-59). Ashgate Publishing Company.

- Sugarman, J. 2007. “‘The criminals of Albanian music’: Albanian commercial folk music and issues of identity since 1990.” In Donna A. Buchanan (Ed.), *Balkan Popular Culture and the Ottoman Ecumene: Music, Image and Regional Political Discourse* (pp. 269 – 308). Scarecrow.
- Tajfel, H. (1981). *Human groups and social categories: Studies in social psychology*. Cambridge University Press.
- Tang, C. L., & Leung, B. W. (2012). Teaching Cantonese opera in a primary school. *International Journal for Lesson and Learning Studies*, 1(3), 261-275.
<https://doi.org/10.1108/20468251211256456>
- Tao. W. J., & Xia. X. L. (2020). A Study on the social mentality of ethnic students from the perspective of interaction, communication and integration: Case study of Hinterland high school class in Y city of Jiangsu province. [交往交流交融视域下内地班少数民族学生的社会心态研究——以江苏省 Y 市内高班为例]. *Journal of Research on Education for Ethnic Minorities*, 31(3), 136-143.
- Tsugawa, S. (2009). *Senior adult music learning, motivation, and meaning construction in two new horizons ensembles* [Unpublished doctoral dissertation]. Arizona State University.
- Tuncer, I. E. (2008). *Making string education culturally responsive: The musical lives of African American children* [Unpublished doctoral dissertation]. University of Florida.

- Umana-Taylor, A., Yazedjian, A., & Bamaca-Gomez, M. (2004). Developing the Ethnic Identity Scale using Eriksonian and social identity perspectives. *Identity: An International Journal of Theory and Research*, 4(1), 9–38.
https://doi.org/10.1207/S1532706XID0401_2
- Urbain, O. (2008). *Music and conflict transformation: harmonies and dissonances in geopolitics*. I.B. Tauris and Co.
- Van Aken, M. (2006). Dancing belonging: Contesting dabkeh in the Jordan valley, Jordan. *Journal of Ethnic and Migration Studies*, 32(2), 203–222.
<https://doi.org/10.1080/13691830500487431>
- Veblen, K. (2012). “We stand on guard for thee”: National identity in Canadian music education. In Hebert, D., & Kertz-Welzel, A (Eds.), *Patriotism and Nationalism in Music Education* (pp. 141–156). Ashgate Publishing Company.
- Veblen, K. (2013). The tapestry: Introducing community music. In K.K. Veblen, S.J. Messenger, M. Silverman, & D.J. Elliott (Eds.), *Community music today* (pp. 1–9). Lanham, Rowman & Littlefield Education.
- Veblen, K., & Odom, S. (2005). Drawing on diversity in the arts education classroom: Educating our new teachers. *International Journal of Education and the Arts*, 6(14), 1–17. Retrieved [date] from <http://ijea.asu.edu/v6n14/>.
- Verkuyten, M., & Yildiz, A. (2007). National (Dis)identification and ethnic and religious identity: A study among Turkish-Dutch Muslims. *Personality and Social Psychology Bulletin*, 33(10), 1448–1462. <https://doi.org/10.1177/0146167207304276>

- Wan, M. G., & Wang, Y. P. (2004). Ethnic identity of Tibetan university students . [藏族大学生的民族认同]. *Acta Psychologica Sinica*, 3(1), 83–90.
- Wang, J. Y., & Chang, N. B. (2009). A comparative study of Uygur adolescents' national identity and their ethnic identity in the southern areas of Xinjiang. [新疆南疆地区维吾尔族青少年国家认同与民族认同比较研究]. *Contemporary Education and Culture*, 03, 1-6.
- Wang, Z. G. (2010). Exploration of folk music resources into the long-term mechanism of school classroom - A case study of 'Dong minority big songs in Guizhou'. [民间音乐资源进入学校课堂长效机制的探索——以 '贵州侗族大歌'为例] . *Chinese Music*, 04, 160.
- Webb, M., & Fienberg, T. (2011). Screen worlds, sound worlds and school: A consideration of the potential of the ethnomusicology of Australian indigenous film for music education. *Australian Journal of Music Education*, 02, 30– 43.
- Westerlund, H., Partti, H., & Karlsen, S. (2015). Teaching as improvisational experience: Student music teachers' reflections on leaning during an intercultural project. *Research Studies in Music Education*, 37(1), 55-75. <https://doi.org/10.1177/1321103X15590698>
- Westerlund, H., Karlsen, S., & Partti, H. (2020). Introduction. In Westerlund, S., Karlsen, S., & Partti, H (Eds.), *Visions for intercultural music teacher education* (pp. 1- 12). Springer Open.

- Westerlund, H., Partti, H., & Karlsen, S. (2017). Identity formation and agency in the diverse music classroom. In Macdonald, R., Hargreaves, J. D., & Miell, D (Eds.), *Handbook of musical identities* (pp. 493-509). Oxford University Press.
- Westerlund, H., Partti, H., & Karlsen, S. (2013). Teaching as improvisational experience: Student music teachers' reflections on learning during an intercultural project. *Research Studies in Music Education*, 37(1), 55-75. <https://doi.org/10.1177/1321103X15590698>
- Winstone, N., & Witherspoon, K. (2016). "It's all about our great Queen": The British national anthem and national identity in 8-10-year-old children. *Psychology of Music*, 44(2), 263-277. <https://doi.org/10.1177/0305735614565831>
- Wright, S., & Lubensky, M. (2009). The struggle for social quality: Collective action versus prejudice reduction. In S. Demoulin, J.P. Leyens & J. F. Dovidio (Eds.), *Intergroup misunderstandings: Impact of divergent social realities* (pp. 292-308). Psychology Press.
- We, K. S., & Xie, Z. P. (2008). On construction of national identification in minority region of China. [论我国少数民族地区国族认同的构建] . *Journal of South-Central University for Nationalities (Humanities and Social Sciences)*, 03, 36-50.
- Wu, X. (2014). From assimilation to autonomy: Realizing ethnic minority rights in China's national autonomous regions. *Chinese Journal of International Law*, 13(1), 55-90. <https://doi.org/10.1093/chinesejil/jmu006>
- Wu, Y. Y. (2000). A discussion of ethnic music education. [论民族音乐教育] . *China Music Education*, 03, 13-14.

- Wu, Z. (2015). Embodied cognition: A revolutionary shift of research studies in music psychology. [具身认知：音乐心理学研究范式的革命性转型]. *Chinese Music*, 04, 160-164+175.
- Wu, Z. L. (1991). *Wu Zelin collection of ethnic studies: 'Self preface'*. [吴泽霖民族研究文集：‘自序’]. Bei Jing National Press.
- Xie, J. X. (2001). Looking for the song of hometown: Modern concept of music education. [寻找家乡的歌——音乐教育的现代观念之三]. *China Music Education*, 11, 38.
- Xu, Q. Y., Kang, C. P., Meng, L. J., & Ma, C. (2019). The theme of national identification in China from 1949 to 2019: An analysis of the theme of “national identification” based on CSSCI source journals. [1949–2019 年我国民族认同主题研究的内容 1949–2019]. *Journal of Xinjiang University(Philosophy, Humanities & Social Science)*, 47(5), 58–67.
- Yao. X. Y. (2017). Research on the influence of educational strategy on Hui ethnic identification: Based on the survey of Hui residents in drum tower district of Xi'an. [教育策略对回族民族认同的影响研究——基于西安鼓楼聚居区回族居民的调查]. *Journal of Guangxi Teachers Education University (Philosophy and Social Sciences Edition)*, 05, 48-52.
- Yin. D. J., & Liu. T. (2017). An empirical study on the national identity of rural youth and its influencing factors. [农村青少年国家认同及影响因素的实证研究]. *Foundations of Educational Research*, 19, 23-26.
- Yin, L. P. (2003). Discussing the theoretical definition of the concept of ‘Chinese nation’. [论‘中华民族’概念的理论界定]. *Social Science Front*, 02, 155-179.

- Yoon, E. (2011). Measuring ethnic identity in the Ethnic Identity Scale and the Multigroup Ethnic Identity Measure-Revised. *Cultural Diversity and Ethnic Minority Psychology*, 17(2), 144–155. <https://doi.org/10.1037/a0023361>
- Yu, C. J. (2010). *The Collapse of the Qing dynasty and the origins and evolution of the concept of 'Chinese nation'*. [清帝国的崩溃与‘中华民族’称谓的起源与演绎]. Master Thesis. Zhe Jiang University.
- Zhang, Y. H., & Zuo. B. (2012). A Review on the conception, measurement and empirical researches of ethnic identity. [民族认同的概念、测量及研究述评]. *Journal of Psychological Science*, 02, 46-57.
- Zhang, Y. H. (2008). Systematic study on music education in primary and secondary schools in minority areas of Guizhou. [贵州少数民族地区中小学校本土音乐教育的系统性研究]. *Arts Exploration, Journal of Guang Xi Arts College*, 22(6), 102-106+167.
- Zhang, Y. H., & Xie, J. X. (2012). On the objectives and functions of music education for contemporary ethnic minorities in China. [我国当代少数民族音乐教育的目标、功能探析]. *Chinese Music*, 03, 25-31.
- Zhang, Y. R., Xu, H. B., & Yang, Y. (2009). The positive role of ethnic identity in intergroup attitude. [民族认同在民族间态度中的积极作用]. *Advances in Psychological Science*, 17(6), 1344–1348.
- Zhao, G. (2006). Reinventing China: Imperial Qing ideology and the rise of modern Chinese national identity in early twentieth century. *Modern China*, 32(1), 3-30.
<https://doi.org/10.1177/0097700405282349>

- Zheng, X. Y. (1992). *Cultural identity and cultural change*. [文化认同与文化变迁]. China Social Sciences Publishing House Press.
- Zhong, Y. (2016). Explaining national identity shift in Taiwan. *Journal of Contemporary China*, 25(99), 336-352. <http://dx.doi.org/10.1080/10670564.2015.1104866>
- Zhou, L. (2012). A preliminary study on the phenomenon of Han assimilated into Yi group: A case study of Anding township, Jingdong county, Pu'er city. [汉族彝化社会现象初探——以普洱市景东县安定乡为例]. *Journal of Baoshan University*, 01, 1-5.
- Zuo, B., & Qin, X. R. (2011). Psychological elements of the identity of the Chinese nation and the mechanism of its formation. [中华民族认同的心理成分和形成机制]. *Journal of Shanghai Normal University (Philosophy & Social Sciences Edition)*, 40(4), 68-76.

APPENDIX A STUDENT INTERVIEW PROTOCOLS

Education University of Hong Kong

Department of Culture and Creative Arts

Ethnic Student Interview Protocol

Project Title: *Effects of Intercultural Music Courses on Ethnic Identity, Intergroup Attitudes and National Identity among Adolescent Students from a Multi-ethnic area in China: A Mix-Methods Intervention Study*

Principal Supervisor: *Dr. Koji Matsunobu*

Student Investigator: *Mr. Guan Tao*

Supported By: *Education University of Hong Kong*

Appendix A1 Student Interview 1: Group Interview

The initial interview questions about Music and Ethnic Identity

Time of interview:

Date:

Place:

Interviewer:

Interviewee/Participant:

[Turn on the audio recorder.]

Thank you so much for agreeing to be a part of the present study. Today I would like to talk about your ethnic identity and music experience in/outside school before the intercultural music courses. I will be recording this session and taking a few notes. As a reminder, the consent form you signed ensures that: 1) Your participation is voluntary, if you feel uncomfortable, you can stop at any time, 2) In the final report of the study, your name will be

changed so that you will not be able to be identified as an informant, and 3) If there is something in the interview that you do not want to be recorded, you can ask to turn off the recorder at any time. Please rest assured that what we are talking about today will not be disclosed to your teachers and classmates. When our interview is completed, you will be able to view our interview transcript. Again, thank you very much for agreeing to participate.

1. How would you describe your musical background (formal and informal education, listening tastes, performance experience)?
2. What music do you listen to at home?
3. What music do you learn at school?
 - 1) Do you enjoy it? Why?
 - 2) Can they relate to your music preference outside school?
4. Do you listen to music of your own cultures and ethnicities? What is your perception of such music?
5. If yes, Please give me three or more reasons that you like the music of your own ethnicity.
6. Do you listen to music of other ethnic cultures and ethnicities? What is your perception of such music?
7. If yes, Please give me three or more reasons that you like the music of other ethnic cultures and ethnicities.
8. How do you identify yourselves through music?
9. Was your favorite music be taught in school music class?
10. Can you share a song or instrumental music that means a lot to you? Why?
11. Can you tell me the differences between your own ethnic music and other ethnic musics? It could be about the instrument, melody, style, rhythm or the culture, history as well as folk custom.
12. Do you get along well with students of your own ethnic group? How about the other groups?
13. Which of the following is your favorite way to learn your ethnic music?

- 1) Learn from teachers at school
- 2) Learn from Folk Artists Outside School
- 3) Learn from family at home
- 4) Online, social media

14. Which aspects of your ethnicity are you most interested in? Please give me three answers.

- 1) Song
- 2) Dance
- 3) Opera
- 4) Language
- 5) Instrument
- 6) Architecture
- 7) Costume
- 8) History
- 9) Festival
- 10) Folk custom

15. What ethnic knowledge would you like to learn in a music course? Please give me three answers.

- 1) Song
- 2) Dance
- 3) Opera
- 4) Language
- 5) Instrument
- 6) Architecture
- 7) Costume
- 8) History
- 9) Festival
- 10) Folk custom

Concluding the interview

Thank the students for their cooperation and participation in the interview. Discuss and review plans for the upcoming visits for observations and interviews during and after the intercultural music courses.

Appendix A2 Student Interview 2: Group Interview

Time of interview:

Date:

Place:

Interviewer:

Interviewee/Participant:

[Turn on the audio recorder.]

Thank you so much for agreeing to be a part of the present study. According to the reflective journals, Today I would like to talk about your perception of the intercultural music courses, as well as the relationship among music, identity and intergroup attitudes in or outside school. Like our last session, I will be recording this session and taking a few notes. As a reminder, the consent form you signed ensures that: 1) Your participation is voluntary, if you feel uncomfortable, you can stop at any time, 2) In the final report of the study, your name will be changed so that you will not be able to be identified as an informant, and 3) If there is something in the interview that you do not want to be recorded, you can ask to turn off the recorder at any time. Please rest assured that what we are talking about today will not be disclosed to your teachers and classmates. When our interview is completed, you will be able to view our interview transcript. Again, thank you very much for agreeing to participate.

Understanding and perception of intercultural music courses

1. Where is your hometown? How long have you been in this class?
2. What experiences have you had in intercultural music courses?
 - a. Which part and song in the course do you like best? Why?
 - b. Have you ever had the opportunity to learn ethnic music (music of other ethnic groups) in such a curricular unit?
 - c. Do you like the ethnic music and cultural content in the course? For example?
 - d. Can you perceive the relationship between the music (identity) and the ethnic (identity) in it?
 - e. Has music courses deepened or changed your identification and understanding of a certain ethnic group? For example, , when the teacher is speaking Yi music? Can you get to know the Yi students better?
3. What barriers have you encountered in intercultural music courses?

- a. languages? (Pure Yi/Mongolian/Han/Tibetan language or combination of two languages)
- b. time constraint
- c. others?

4. When deciding which songs to sing, how to teach, where to perform and other important issues, should teachers consider the students' ethnic identity? Why?

5. What adjustments do you want the teacher to make?

Ethnic identity and musical identity

Before asking questions in this session, the students watched three videos of folk music singing (and guessed which ethnicity the music came from), and the singers were senior music students. The three songs are from the Yi, Mongolian and Tibetan ethnic groups. The singers also come from Yi, Mongolian and Tibetan groups.

1. What can represent the identity of a ethnicity?
 - a. language
 - b. costume
 - c. food
 - d. wedding
 - e. place of residence
 - f. music
2. Do you use music to express/represent your ethnic identity?
3. What other ways do you use (ethnic) music in your life? Like relaxation, hypnosis?
4. What music do you learn and listen to at school/outside school?
 - a. Do you enjoy it?
 - b. Can they relate to it?
 - c. Can the music you learn in school be extended outside school?
5. Do you like listening to the music of your own ethnicity? What does ethnic music. from your own group means to you?
6. Where/when do you listen to your ethnic music? How to listen? MP3, TV, Radio, Video....?
7. Do you actively listen to or learn the music of your own ethnic group? Why is that?
8. Can you sing/play the music of your own ethnic group? Who taught you that?
9. Do you think it is important to learn the music of your own ethnicity at school? Why?
10. Apart from school, where is the best place to learn ethnic music?
11. How do you identify yourselves through music?
12. Can you share a song or instrumental music that means a lot to you? Why?

Intergroup attitudes and musical identity

1. Do you know how many Yi/Mongolian/Han/Tibetan students are in the class?
2. Do you know/familiar with their music and customs? Do you think it is necessary to know? why?
3. Do you have friends from other ethnic groups? Do you discuss and share your ethnic music with your friends? why?
4. Can music bring you closer to your ethnic friends? Or let you understand the history and culture of other ethnicities?
5. If you want to introduce your own ethnic music to your friends, which one would you most recommend? Why is that?

Chinese national identity and musical identity

1. Do you like listening to music of other ethnicities? What is your perception about these musics?
2. Do you want to learn music from other ethnic groups? Why?

Musical identity (collective identity)

1. Have you ever participated in a group music activity? Like a music festival, ethnic performance, choir or musical instrument group with family, friends or ethnic classmates?
2. What is your role in a group music activity? What is the role of other people in musical activities?
3. What is the role of music in this collective musical activity?
4. How do you perceive these specific musical activities?

Concluding the interview

Thank the students for their cooperation and participation in the interview. Discuss and review plans for the upcoming visits for observations and interviews during and after the intercultural music courses.

Appendix A3 Student Interview 3: Individual Interview

Time of interview:

Date:

Place:

Interviewer:

Interviewee/Participant:

[Turn on the audio recorder.]

Thank you so much for agreeing to be a part of the present study. Today I would like to talk about your ethnic background, musical background, and your perception of the intercultural music courses. Like our last session, I will be recording this session and taking a few notes. As a reminder, the consent form you signed ensures that: 1) Your participation is voluntary, if you feel uncomfortable, you can stop at any time, 2) In the final report of the study, your name will be changed so that you will not be able to be identified as an informant, and 3) If there is something in the interview that you do not want to be recorded, you can ask to turn off the recorder at any time. Please rest assured that what we are talking about today will not be disclosed to your teachers and classmates. When our interview is completed, you will be able to view our interview transcript. Again, thank you very much for agreeing to participate.

Basic personal information

1. Describe yourself and your hobbies.
2. How long have you been in this class?
3. How many brothers and sisters are there in your family? What is their occupation?
4. What language can you use? What language can your parents use? What language do you use at school and at home?
5. Where is your birthplace? How long have you lived in Yanyuan County? Have you ever lived anywhere else?
6. How do you define your ethnic background? What about your parents?
7. I like to hear stories about where people and their families come from. Can you share with me a story about where your family comes from?
8. Where did your family live first? If it is not Yanyuan County, when did you move here and why? Have you been back to your original hometown?

9. Can you talk about the music in your hometown?

Personal music background

1. How would you describe your musical background?

a. formal and informal music education?

b. listening tastes? music preference?

c. performance experience?

d. Parents' music level?

2. What style of music do you like? what about your brothers and sisters?

3. Do you participate in music activities and parties with your family? Can you describe the scene at that time ?

4. Have you learned singing and playing musical instruments? Who taught it?

5. Is there a piece of ethnic music that has special meaning to you? Why? Where did you hear or learn the music?

The impact of intercultural music courses

1. What is your perception after learning the music of Yi / Mongolian / Han / Tibetan in intercultural music courses?

2. Through intercultural music courses, have you deepened your understanding and identification with your own ethnicity and other ethnicities? Do you have any new ideas to share?

3. Has the intercultural music course changed you a little bit? Or want to make some changes? For example, are more willing to learn about the music, language and culture of other ethnic groups?

4. Do you want to learn the music of your own ethnicity in the intercultural music course? why?

5. Do you want to learn the music of other ethnicities in the intercultural music course? why?



6. What else would you like to learn from intercultural music courses?

Musical identity and Ethnic Identity

1. Will you actively listen to or learn from the music of your own ethnic group? why?

2. Is there a piece of music that can express your own ethnic identity? How to express?
Timbre, lyrics, rhythm or emotion of music?

3. Do you identify with your ethnic background? How do you feel when you sing or listen to the music of your own ethnicity? Specific examples?

4. When you are far away from your ethnic residence/hometown, you suddenly hear a piece of ethnic music? How will you feel?

5. If someone praises the music of your ethnicity? Will you be happy? Why?

6. Will the ethnic music have a positive impact on your life? Examples?

7. Do you know/familiar with the music of your own ethnicity? Can you talk about it in detail?

8. Do you have any ethnic singer (or musician) that you particularly admire or proud of? Can you talk to me?

9. Please recommend one ethnic song to me. Why did you choose this song?

Music and Intergroup Attitudes

1. Does ethnic music play an important role in your daily communication and family life? For example, make friends through music, recognize yourself through music, recognize others through music, and so on.

2. How do you feel when you sing or listen to music from other ethnicities and culture/ how about the unfamiliar ethnic culture?

3. Does singing or listening to a piece of music from another ethnic group change your perspectives or beliefs about something?

Review and clarification

I have reviewed everything we discussed and I have identified some themes that seem to be important for understanding your experience in the intercultural music courses. When I describe these themes, please comment on their importance from your perspective as an ethnic student. [Specifics to be inserted later]

a. theme

b. theme

c. theme

Is there anything else I forgot to ask that you think is important to discuss?

Concluding the interview

Thank the students for their cooperation and participation in this study. Remind them of the way that the data will be stored, analyzed, and disseminated.

Some questions in these protocols have been adapted from previous research. Such as Lindl (2018), Kelly-McHale (2011; 2013), Shaw (2014, 206), Howard (2014), and Roberts (2017).



APPENDIX B TEACHER INTERVIEW PROTOCOLS

Education University of Hong Kong

Department of Culture and Creative Arts

Music Teacher Interview Protocol

Project Title: *Effects of Intercultural Music Courses on Ethnic Identity, Intergroup Attitudes and National Identity among Adolescent Students from a Multi-ethnic area in China: A Mix-Methods Intervention Study*

Principal Supervisor: *Dr. Koji Matsunobu*

Student Investigator: *Mr. Guan Tao*

Supported By: *Education University of Hong Kong*

Appendix B1 Teacher Interview 1: Individual Interview

Time of interview:

Date:

Place:

Interviewer:

Interviewee/Participant:

[Turn on the audio recorder.]

Thank you for agreeing to be interviewed for the present study. During the initial interview, I am interested in your musical background, and your work with the local students from different ethnicities and in ways that cultural diversity influences your teaching. I will record the conversation so I can transcribe it later and take notes during the interview. As a reminder, the consent form you signed guarantees: 1) This information will be kept confidential, and your name will not be identified in the report; 2) Your participation is voluntary, if you feel uncomfortable, you can stop at any time; 3) I have no intention of causing any harm. Thank you again for agreeing to participate.

The interview takes about 40 minutes. I have planned a few general questions on the topics I want to cover, so if there is not enough time, it may be necessary to interrupt you to move on to the next question.

1. Please introduce yourself in terms of

a. Ethnic background?

b. Languages that can be used?

c. University of Graduation/Music Major/What kind of music are you good at?

d. Character?

2. How long have you been teaching in ethnic middle school?

3. Why did you choose to come back to your hometown to teach music?

4. What content and pedagogy do you usually teach music lessons?

5. Do you pay attention to the teaching of ethnic music from different ethnic groups?

6. Are you familiar with the students in grade two? Please give me some basic information about the students in this grade.

7. Please describe in detail the three classes in which the music intervention (the intercultural music courses) will be conducted.

a. Cultural/ethnic background

b. Social economic background

c. Developmentally

d. Musically

8. Describe what it is like to be a local music teacher in/after school.

a. Responsibilities

b. Environment/atmosphere

c. Interactions with students

d. Interactions with parents

9. As a music teacher in the ethnic middle school, you have also served as a music teacher in the middle school of the Han ethnicity before. What do you think are the similarities and differences in music teaching in different environments?

10. How does your own ethnic and cultural background affect the way you work with students?

Wrap-up and Transition to Observation Phase:

11. What might I learn from observing you at the intercultural music courses?

12. Is there anything else you would like to tell me about yourself or your class before the intercultural music courses?

Concluding the initial interview

Thank the music teacher for the cooperation and participation. Discuss and review the upcoming observation during the intercultural music courses. Coordinate the date of the next interview.

Appendix B2 Teacher Interview 2: Individual Interview

Time of interview:

Date:

Place:

Interviewer:

Interviewee/Participant:

[Turn on the audio recorder.]

Thank you so much again for agreeing to be interviewed for the present study. During this interview, I am interested in discussing your performance and perception in the intercultural music courses, especially the interaction among you and students from different ethnic groups. I will record the conversation so I can transcribe it later and take notes during the interview. As a reminder, the consent form you signed guarantees: 1) This information will be kept confidential, and your name will not be identified in the report; 2) Your participation

is voluntary, if you feel uncomfortable, you can stop at any time; 3) I have no intention of causing any harm. Thank you again for agreeing to participate.

The interview takes about 60 minutes. I have planned a few general questions on the topics I want to cover, so if there is not enough time, it may be necessary to interrupt you to move on to the next question.

1. How do you understand the concept of “intercultural music education”?
2. How did you choose the music content in the intercultural course? What was the motivation behind it?
3. How do you acquire music knowledge of ethnic cultural diversity? For example, the music of Han, Tibetan, Mongolian and Yi? What is your perception of these music in the local area?
4. In what ways has the ethnic and cultural diversity of students affected your teaching?
 - a. Learning routines in class
 - b. Performance practice (such as movement, vocal timbre, rhythm)
 - c. Repertoire choice
 - d. Interaction with students
5. Do you think that students’ learning needs vary due to the following factors:
 - a. Cultural/ethnic background
 - b. Area of residence/hometown
 - c. Linguistic background
 - d. Social economic background
 - e. Other ethnicity factors
6. In the intercultural music courses, how do you design instruction so that your students succeed in their own way of learning and communicating?
7. As a local music teacher, what barriers did you encounter in the process of getting along with students of different ethnicities?
8. Do students of different ethnic groups react differently to music teaching in the intercultural music courses?

9. Do you face any challenges in helping students achieve learning goals that you think are related to/ethnic/cultural differences? How do you deal with the challenge? Specific examples?
10. Have students ever asked to sing songs of their own ethnicity? What song? An example?
11. Besides Mandarin songs, how do you choose songs in Tibetan, Mongolian and Yi languages for the intercultural music courses?
 - a. Will there be changes in the teaching process due to different languages?
 - b. No matter which language you use, how do you keep the teaching process the same?
 - c. Do you like teaching songs in different languages? Why or why not?
 - e. What are the benefits of learning songs in languages other than Mandarin for junior high school students from different ethnicities?
12. Which song in the intercultural music course have you taught the most successfully so far? Why?
13. Which song is the most difficult for students to learn in the intercultural music courses? Why? Did you receive any feedback about this song from your students?
14. In the teaching process, which song best reflects cultural diversity? What is the main reason you chose this piece for students to learn and perform in the intercultural music courses?
15. From your perspective, which song best reflects the characteristics of a ethnicity in the intercultural music courses? Why did you choose this song? How did the students react?
16. If I were to ask your students what their reaction would be in terms of this song, what would they say?

Concluding the mid-point interview:

Thank the local music teacher for cooperation and participation in the present study. Discuss and review plans for upcoming visits for classroom observations and the interview.

Appendix B3 Teacher Interview 3: Individual Interview

Time of interview:

Date:

Place:

Interviewer:

Interviewee/Participant:

[Turn on the audio recorder.]

Thank you so much for agreeing to this interview. Today I would like to review and clarify the information we discussed during and after the intercultural music courses. Also, I am interested in your reflections on the intercultural music courses as well as the feedback of students from different ethnic groups. I will record our conversations so that I can transcribe them down later, and will also make some notes during the interview.

The interview takes about 40 minutes. I have planned a few general questions on the topics I want to cover, so if there is not enough time, it may be necessary to interrupt you to move on to the next question.

1. What do you think is the most important learning that has taken place in the intercultural music courses that I have observed?
2. From your perspective, What do your students gain from this?
3. Which type of music is most important to your students? Why?
4. In terms of the music from different ethnicities, do you think there are any differences in the values of students from different ethnic groups in the intercultural music courses?
5. How has your interaction with students from different ethnic backgrounds affected your teaching in the intercultural music courses?
6. Have you changed your perception of music teaching by working with students from different ethnicities in the intercultural music courses? Can you give me an example?
7. What do you think is the most important significance of intercultural music courses for these students?
 - a. Socio-cultural
 - b. Educational
 - c. Ethnic expectations
8. Do you think the impact of music on children depends on their living environment? For example, the socio-economic status? ethnic background? Linguistic? Or Parental influence?
9. Throughout the research, I have been talking to students about their music experiences both inside and outside the school curriculum.

a. What kind of musical life do you think these students have in school?

b. What do you think of their musical life outside of school?

10. How do you define a music student with good qualities in the context of multi-ethnic area?

11. How do you help students become such people? Is it important to be a good music student?

Review and clarification

I have reviewed everything we discussed and I have identified some themes that seem to be important for understanding your experience in the intercultural music courses. When I describe these themes, please comment on their importance from your perspective as an ethnic student. [Specifics to be inserted later]

a. theme

b. theme

c. theme

Is there anything else I forgot to ask that you think is important to discuss?

Concluding the interview

Thank the local music teacher for their cooperation and participation in this study. Remind them of the way that the data will be stored, analyzed, and disseminated.

Some questions in these protocols have been adapted from previous research. Such as Howard (2014), Kelly-McHale (2011; 2013), Lindl (2018), Roberts (2017), Shaw (2014, 2006).

APPENDIX C REFLECTIVE JOURNAL PROTOCOLS FOR STUDENT

Education University of Hong Kong

Department of Culture and Creative Arts

Reflective Journal Protocol

Project Title: *Effects of Intercultural Music Courses on Ethnic Identity, Intergroup Attitudes and National identity among Adolescent Students from a Multi-ethnic area in China: A Mix-Methods Intervention Study*

Principal Supervisor: *Dr. Koji Matsunobu*

Student Investigator: *Mr. Guan Tao*

Supported By: *Education University of Hong Kong*

Thank you very much for agreeing to fill in this reflection diary. It is divided into four parts, which will be given to you after music lesson of Yi, Mongolian, Tibetan and Han ethnicity respectively. The question is about your perspectives on ethnic and folk music from different ethnic groups, and how you feel about the intercultural music course. You will be given a week to write each reflective journal. Please provide as much detailed information as possible, including your emotions, behavior, cognition and evaluation.

Appendix C1 Reflective Journal 1

1. Do you like learning the music of your own ethnic group? why?

2. Do you want to learn and understand the music of other ethnicities? why?

3. what is your perception of the intercultural music courses conducted by the music teacher?
Any thoughts can be shared?

Appendix C2 Reflective Journal 2

1. Have you participated in collective music activities? For example, participate in ethnic music festivals, music performances, choirs, or instrument groups with family, friends or classmates? If so, what is your experience?

2. What does the music of your own ethnicity mean to you during the intercultural music courses?

3. Do you think it is important to learn the music of your ethnicity in the intercultural music courses? why?

Appendix C3 Reflective Journal 3

1. Do you think it is important to learn music from other ethnicities in intercultural music courses? why?

2. what is your perception of the intercultural-cultural music courses conducted by the teacher? Any thoughts can be shared?



3. Does ethnic music play an important role in your daily communication and family life? Such as making friends through music, recognizing yourself through music, recognizing others through music, and so on. Can you talk in detail?

Appendix C4 Reflective Journal 4

1. Today, all the intercultural music courses are over. Do you have any feelings to share? For example, the ethnic music and native languages? the instruction of Mr. Shen? Ethnic movies? Or the discussion and interaction in class and after class?

2. Do you have a better understanding and identification with your ethnic group through the intercultural music course? Why is that? Can you give me an example?

3. Do you have a preliminary understanding and identification with other ethnic groups through the intercultural music course? Why is that? Can you give me an example?

4. In the future, do you still hope to learn similar ethnic music courses? why?



APPENDIX D QUESTIONNAIRE SURVEY FOR STUDENT

Education University of Hong Kong

Department of Culture and Creative Arts

Questionnaire Survey

Project Title: *Effects of Intercultural Music Courses on Ethnic Identity, Intergroup Attitudes and National identity among Adolescent Students from a Multi-ethnic area in China: A Mix-Methods Intervention Study*

Principal Supervisor: *Dr. Koji Matsunobu*

Student Investigator: *Mr. Guan Tao*

Supported By: *Education University of Hong Kong*

Appendix D1 Ethnic Identity Scale

Hello everyone:

We are conducting a survey of people's attitudes towards their ethnic identity, intergroup attitudes, and the Chinese national identity (referring to the attitudes toward 56 ethnic groups (including Mongolian, Tibetan, Yi, Han, etc.) in China), and we sincerely need your assistance. Your response to this questionnaire will provide very useful information to our research.

There is no right or wrong answer to these questionnaires, everyone just needs to fill in their most real thoughts. The questionnaire does not need to be signed, and all the questionnaires will be kept confidential. It will takes you around 20 minutes to complete. Thank you for your participation and cooperation!

1. Demographic Information

1. Abbreviation of your name and date of birth_____

2. Your grade and class_____

3. Age_____

4. Your ethnicity_____

5. Your mother's ethnicity_____

6. Your father's ethnicity_____

7. Educational level of your mother

Illiteracy	Primary School	Junior High School
------------	----------------	--------------------

Senior High School	University	Postgraduate
--------------------	------------	--------------

8. Educational level of your father

Illiteracy	Primary School	Junior High School
------------	----------------	--------------------

Senior High School	University	Postgraduate
--------------------	------------	--------------

2. What do you think of your own ethnic group? Please read each sentence carefully to see if it fits your situation and circle the corresponding numbers.

1. Strongly Disagree 2. Disagree 3. Slightly Disagree

4. Slightly Agree 5. Agree 6. Strongly Agree

- | | |
|------------------------------------------------------------------------------------------------------------------|-----------------------|
| 1. I am know that I am a member of the ethnic group I belong to. | 1 2 3 4 5 6 |
| 2. I know some unique customs of the ethnic group I belong to. | 1 2 3 4 5 6 |
| 3. I know some legendary stories of the ethnic group I belong to. | 1 2 3 4 5 6 |
| 4. I do not know much about histories of the ethnic group I belong to. | 1 2 3 4 5 6 |
| 5. I understand the language and words of the ethnic group I belong to. | 1 2 3 4 5 6 |
| 6. In my mind, my ethnic group is a great group. | 1 2 3 4 5 6 |
| 7. My ethnic identity does not matter to me. | 1 2 3 4 5 6 |
| 8. I think my ethnic group has many good qualities. | 1 2 3 4 5 6 |
| 9. I am happy that others know my ethnic identity. | 1 2 3 4 5 6 |
| 10. I am proud to be a member of my own ethnic group. | 1 2 3 4 5 6 |
| 11. My ethnic identity has a positive impact on my life. | 1 2 3 4 5 6 |
| 12. It would be nice if I am not a member of the ethnic group I belong to. | 1 2 3 4 5 6 |
| 13. I would feel cordial when I meet people of the same ethnic group in
a place far from my own ethnic group. | 1 2 3 4 5 6 |
| 14. I would feel uneasy when I am away from the ethnic group I belong to. | 1 2 3 4 5 6 |

15. To me, other members of my ethnic group are like family. 1 2 3 4 5 6
16. I would feel angry if I hear other people's negative comments
about the ethnic group I belong to. 1 2 3 4 5 6
17. The future of ethnicity has nothing to do with me. 1 2 3 4 5 6
18. I would pass on the culture and language of
the ethnic group I belong to. 1 2 3 4 5 6
19. I would deliberately learn and maintain some of the customs of the
ethnic group I belong to. 1 2 3 4 5 6
20. I don't do things that my ethnic group does not allow. 1 2 3 4 5 6
21. In the future, I will give priority to living and working in
a place inhabited by my own ethnic group. 1 2 3 4 5 6
22. As long as I have the opportunity, I would choose to eat the
traditional food of my own ethnic group. 1 2 3 4 5 6
23. I would celebrate some traditional festivals of the ethnic group
I belong to. 1 2 3 4 5 6

Appendix D2 Chinese National Identity Scale

What do you think of China and the Chinese nation (referring to the attitudes toward 56 ethnic groups in China). Please read each sentence carefully to see if it fits your situation and circle the corresponding numbers.

1. Strongly Disagree 2. Disagree 3. Slightly Disagree

4. Slightly Agree 5. Agree 6. Strongly Agree

- | | | | | | | |
|---------------------------------------------------------------------------------|---|---|---|---|---|---|
| 1. I think I am a typical Chinese. | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. I know some legendary stories and symbol
of China and the Chinese nation. | 1 | 2 | 3 | 4 | 5 | 6 |
| 3. I do not know the history of China. | 1 | 2 | 3 | 4 | 5 | 6 |
| 4. I know the meaning of China. | 1 | 2 | 3 | 4 | 5 | 6 |
| 5. I know some typical customs of China. | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. The China has a lot to be proud of. | 1 | 2 | 3 | 4 | 5 | 6 |
| 7. I am proud that I am Chinese. | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. I think China is excellent. | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. I value the fact that I am Chinese. | 1 | 2 | 3 | 4 | 5 | 6 |
| 10. My national identity has no value and meaning to me. | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. If I meet Chinese in a foreign country, I will feel cordial. | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. I feel in my heart that I and the other Chinese are a family. | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. Without the future of China, there

will be no future for me. | 1 | 2 | 3 | 4 | 5 | 6 |
| 14. My national identity will hinder my future development. | 1 | 2 | 3 | 4 | 5 | 6 |
| 15. I will feel uneasy If I am far away from | 1 | 2 | 3 | 4 | 5 | 6 |

the Chinese community.

16. I would celebrate the traditional festivals of
China.

1 2 3 4 5 6

17. I did not deliberately maintain some customs of
China.

1 2 3 4 5 6

18. I like to eat Chinese cuisine.

1 2 3 4 5 6

19. I will not do anything violate the traditional
Chinese cultural values.

1 2 3 4 5 6

20. I will not be angry if I hear negative comments from
others about China.

1 2 3 4 5 6

21. If there is an afterlife, I am also willing to be a Chinese.

1 2 3 4 5 6

Appendix D3 Intergroup Attitudes Scale

What is your attitude towards other ethnic groups in China? Please read each sentence carefully to see if it fits your situation and circle the corresponding numbers.

1. Strongly Disagree 2. Disagree 3. Slightly Disagree

4. Slightly Agree 5. Agree 6. Strongly Agree

1. I am willing to learn and understand the language
and culture of other ethnic groups.

1 2 3 4 5 6

2. I would feel a sense of distance when I with
the member of other ethnic groups. 1 2 3 4 5 6
3. I am willing to learning and working with people of
other ethnic groups. 1 2 3 4 5 6
4. I am willing to live together with people of
other ethnic groups. 1 2 3 4 5 6
5. I am willing to help people of other ethnic groups. 1 2 3 4 5 6



Appendix E Consent Form & Information Sheet

Appendix E1 Consent form & information sheet for parents

Consent Form and Information Sheet for PARENTS

THE EDUCATION UNIVERSITY OF HONG KONG

Department of Cultural and Creative Arts

CONSENT TO PARTICIPATE IN RESEARCH

**Effects of intercultural music courses on ethnic identity, intergroup attitudes and national identity among adolescent students from a multi-ethnic area in China:
A mix-methods intervention study**

I _____ hereby consent to my child participating in the captioned research conducted by Guan Tao, who is student of Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, our right to privacy will be retained, i.e., the personal details of my child will not be revealed.

The procedure as set out in the **attached** information sheet has been fully explained by the researcher. I understand the benefits and risks involved. My child's participation in the project is voluntary.

I acknowledge that we have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant

Signature of participant

Name of Parent or Guardian

Signature of Parent or Guardian

Date

INFORMATION SHEET

Effects of intercultural music courses on ethnic identity, intergroup attitudes and national identity among adolescent students from a multi-ethnic area in China: A mix-methods intervention study

You are invited to participate with your child in a project conducted by Guan Tao, who is student of Department of Cultural and Creative Arts in The Education University of Hong Kong.

Purpose and Sample of the Study

This study aims to measure minority students' ethnic identity and national identity and explore the relationship between music and ethnic identity in Yanyuan minority school. Afterward, using the intercultural music courses to enhance minority students' ethnic identity as well as the national identity. The sample of this study are 1900 secondary minority students in Yanyuan minority school (including Tibetan, Yi, Mongolian, Han). They will fulfill the established questionnaires first, then divided into two control groups and three experimental groups to accept different music courses. Each group has about 70 students.

Procedures

At the beginning, your child will be invited to fulfill the established questionnaire of ethnic identity and music preference. After that they will attend the intercultural music courses for one semester. The on-site observation and the focus group interview will be conducted to them during the music courses, I will choose the beginning and the end of the course for video recording. Finally, your child will fulfill the questionnaire again in order to check whether the music can enhance their ethnic identity as well as national identity. The content of the music courses will try to represent the cultural diversity on one side, and demonstrate the cultural integration on the other. In addition, I will negotiate with the local music teachers and folk singers in order to design the suitable courses according to the local condition.

Your child will spend 30 minutes filling out questionnaires. The intercultural music course lasts for a semester, once a week, 45 minutes each time, just like the regular school course, and also in the classroom. Focus group interviews will be recorded, it will last for one hour. Music courses only accept three videos, one at the beginning, one at the middle and one at the end of the semester.

Potential Risks/Discomforts and Their Minimization

Your child may find being videotaped a bit stressful or your child may feel nervous about unfamiliar music content. To minimize the uneasiness of your child, the researcher will schedule a familiarization period, during which prior visit will be scheduled before videotaping.

In addition, your child's picture may appear in the videos. If your child's face appears clearly in the videos, the researcher will use mosaic. Besides that, the researcher will first show the music contents that belong to their own ethnic groups, and then gradually show the music contents of the world, so that students can understand the music and culture of other nationalities step by step.

Potential Benefits

In this study, your child can get benefits from the following aspects: First, your child's class will be given small gifts, such as music picture books, CDs and so on. Second, your child's music teacher will be invited to reflect on experience of teaching music, which may promote their teaching quality and your child's music language learning. More importantly, your child will learn more about the traditions and cultures of other ethnicities through music, which will enhance his or her ethnic pride and self-confidence, cultivating admiration towards other ethnic groups. All in all, the ethnic identity means everyone and every groups are different, but that is the reason we need to know others in and through music.

Confidentiality

Any information obtained in this study will remain very strictly confidential, will be known to no-one, and will be used for research purposes only. Codes or pseudonyms, not your child's name will be used on all interview transcriptions or future reports to protect confidentiality.

Participation and Withdrawal

Your child's participation is voluntary. You and your child have every right to withdraw from the study at any time without negative consequences.

Storage of Data

The record will be kept by the Principal investigator on a password-protected file and a password-protected computer and will be disposed of 5 years after publication of the relevant research results.

Potential Dissemination of the Results

A paper report will be given to the minority school. Alternatively, the results of this study may be published in some journal articles.

If you would like to obtain more information about this study, please contact Guan Tao at telephone number

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at hrec@eduhk.hk or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

Guan Tao
Principal Investigator



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

香港教育大学

文化与创意艺术学系

参与研究同意书（家长）

跨文化音乐课程对中国多民族地区青少年学生民族认同、群体态度和国家认同的影响:混合方法干预研究

我同意我的孩子_____参加由关涛开展的研究项目。他是文化与创意艺术学系的学生。

本人理解此研究所获得的资料可用于未来的研究和学术发表。然而本人有权保护我的孩子的隐私,其个人资料将不能泄漏。

研究者关涛已将所附资料的有关步骤向本人作了充分的解释。本人理解可能会出现的风险。本人是自愿让我的孩子参与这项研究。

本人理解本人及我的孩子都有权在研究过程中提出问题,并在任何时候决定退出研究,更不会因此而对研究工作产生的影响负有任何责任。

孩子姓名:

孩子签名:

父母姓名或监护人姓名:

父母或监护人签名:

日期:

有关资料

跨文化音乐课程对中国多民族地区青少年学生民族认同、群体态度和国家认同的影响:混合方法干预研究

诚邀您和您的孩子参加由关涛负责开展的研究项目。他是香港教育大学文化与创意学系的学生。

研究目的和样本

本研究旨在通过对盐源县少数民族学校民族学生的民族认同与国家认同的测量,进而探讨音乐与民族认同间的关系。同时,利用跨文化音乐课程来增强少数民族学生的民族认同以及国家认同。本研究的样本为少数民族学校(含藏、彝、蒙、汉)1900名少数民族中学生。他们将先完成既定的问卷调查,然后分为两个对照组和三个实验组,接受不同的音乐课程。每组大约有70名学生。

研究过程

在开始阶段,您的孩子将被邀请完成既定的民族认同和音乐偏好问卷。之后,他们将参加为期一个学期的跨文化音乐课程。在音乐课程中会对他们进行现场观察和焦点小组访谈,我会选择课程的开始和结束进行录像。最后,您的孩子将再次完成问卷,以检查音乐是否可以增强他们的民族认同以及国家认同。音乐课程的内容一方面会体现文化的多样性,另一方面又会体现文化的融合性。另外,我会与当地的音乐老师和民谣歌手协商,根据当地的情况设计合适的课程。

您的孩子将花30分钟填写调查表。跨文化音乐课程持续一个学期,一周一次,每次45分钟,就像普通的学校课程一样,也在教室里。焦点小组访谈将被记录下来,时间为1个小时。音乐课程只接受三个视频录像,一次在课程开始阶段,一个在课程中间,一个在课程快结束时。

潜在风险/不适及解决方法

您的孩子在录像的时候可能会有点紧张。您的孩子也可能会因为观察和录像,在上课的时候分心。为了尽量减少观察和录像给您的孩子所带来的不安,研究者会安排一个熟悉期。在正式录像之前,研究者会提前到班里熟悉一下教师和孩子。此外,您孩子可能会出现在录像当中。如果您孩子的脸在视频中清晰可见,研究者会用马赛克进行处理。

潜在利益

在本研究中，您的孩子可以获得以下几个方面的利益：首先，您孩子所在的班级会收到一些小礼物，比如音乐图画书，音乐 CD 或其它，价格在 600 元左右。其次，当地音乐教室也会在这次的课程中受益。最重要的，您的孩子将通过音乐学习更多其他民族的传统和文化，这将增强他的民族自豪感和自信心，以及对其他民族的包容度。总而言之，民族认同意味着每个人和每个群体都是不同的，但这就是为什么我们需要通过音乐了解他人。

保密性

本研究中获得的任何信息将严格保密，不会告诉任何人，仅用于研究。在以后所有的研究结果或报告当中，都不会用您孩子的真实姓名，会一律采用代码或者是化名。

参与和退出

您孩子的参与是自愿的。您和您的孩子有权随时退出这项研究，并不会因此导致任何不良后果。

数据存储

所有数据由研究者保存，且会保存在一个加密的电脑及电脑中一个加密的文档中。此外，研究者会在相关研究结果发表后 5 年内予以处理。

研究结果可能的发表途径。研究者会给学校呈交一份纸质版调查报告。研究结果有可能会在相关期刊上发表。

如果您想获得更多有关这项研究的资料,请与关涛联系,电话

如果您对这项研究的任何环节有任何意见,可随时与香港教育大学人类实验对象操守委员会联系(邮箱：hrec@eduhk.hk；地址:香港教育大学研究与发展事务处)。

感谢您有兴趣参与这项研究。

关涛
首席研究员

Appendix E2 Consent form & information sheet for school

Form and Information Sheet for Minority School

THE EDUCATION UNIVERSITY OF HONG KONG

Department of Cultural and Creative Arts

CONSENT TO PARTICIPATE IN RESEARCH (FOR Minority School)

**Effects of intercultural music courses on ethnic identity, intergroup attitudes and national identity among adolescent students from a multi-ethnic area in China:
A mix-methods intervention study**

My school hereby consents to participate in the captioned project conducted by Guan Tao, who is student of Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, our right to privacy will be retained, i.e., the personal details of my students'/teachers' will not be revealed.

The procedure as set out in the attached information sheet has been fully explained. I understand the benefits and risks involved. My students'/teachers' participation in the project are voluntary.

I acknowledge that we have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Signature:

Name of Principal/Delegate*:

(Prof/Dr/Mr/Mrs/Ms/Miss*)

Post:

Name of School:

Date:

(* please delete as appropriate)



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

INFORMATION SHEET

Effects of intercultural music courses on ethnic identity, intergroup attitudes and national identity among adolescent students from a multi-ethnic area in China: A mix-methods intervention study

Your School is invited to participate in a project conducted by Guan Tao, who is student of Department of Cultural and Creative Arts in The Education University of Hong Kong. The project will be completed under the leadership of Guan Tao and will be supervised and guided by his principal supervisor Dr. MATSUNOBU koji.

Purpose and Sample of the Study

This study aims to measure minority students' ethnic identity and national identity and explore the relationship between music and ethnic identity in Yanyuan minority school. Afterward, using the intercultural music courses to enhance minority students' ethnic identity as well as national identity. The sample of this study are 1900 secondary minority students in Yanyuan minority school (including Tibetan, Yi, Mongolian, Han). They will fulfill the established questionnaires first, then divided into two control groups and three experimental groups to accept different music courses. Each group has about 70 students.

Procedures

For your school, secondary students will be invited to fulfill the established questionnaire of ethnic identity and music preference. After that they will be invited to attend the intercultural music courses for one semester. The on-site observation and the focus group interview will be conducted to them during or after the music courses, I will choose the beginning and the end of the course for video recording. Specifically, three lessons will be observed in three weeks at the beginning, middle and end of the music courses and the total observation time is around 3 hours. After each of observation, the students and teacher will be invited to talk about her learning process by watching the videos and interviews. This kind of interview will also be audiotaped. It takes about 1 hour each time. The total interview time will be around 3 hours.

Students will spend 30 minutes filling out questionnaires. The intercultural music course lasts for a semester, once a week, 45 minutes each time, just like the regular school course, and also in the classroom. Focus group interviews will be recorded, it will last for one hour. Music courses only accept three videos, one at the beginning, one at the middle and one at the end of the semester.

Potential Risks/Discomforts and Their Minimization

The teacher and students may find being videotaped a bit stressful or they may be distracted from their daily teaching and learning. To minimize the uneasiness of them, the researcher will schedule a familiarization period, during which prior visit will be scheduled before formal

videotaping. In addition, the researcher will sit in a remote corner of the classroom so as not to affect their teaching and learning during the whole field study.

Potential Benefits

In this study, the minority school or participants can get potential benefits from the following aspects: 1) music teacher will receive a 5 RMB "red envelope" by WeChat after finishing the questionnaire; 2) music teacher will be given 400 RMB (100 RMB/ each hour, observation: 1 hours, interview: 3 hours) as a reimbursement; 4) the observed class will be given small gifts, such as music picture books, CDs and so on; 5) the teacher will be invited to watch the videos and participate in interviews about her process of teaching music, which can be regarded as a kind of self-reflection. Such self-reflections elaborated by the researcher can give the teacher insights about the professional knowledge in her classroom actions; 6) the study may promote the teaching quality and student's cultural acceptance of the other ethnic groups and they will acquire many musical knowledge of the World.

Confidentiality

Any information obtained in this study will remain very strictly confidential, will be known to no-one, and will be used for research purposes only. Codes or pseudonyms, not the minority school's /students'/teachers' name, will be used on all interview transcriptions or future reports to protect confidentiality.

Participation and Withdrawal

Please understand that your students'/teachers' participation are voluntary. They have every right to withdraw from the study at any time without negative consequences.

Storage of Data

The record will be kept by the Principal investigator **on a password-protected file and a password-protected computer** and will be disposed of 5 years after publication of the relevant research results.

Potential Dissemination of the Results

A paper report will be given to the minority school. Alternatively, the results of this study may be published in some journal articles.

If you would like to obtain more information about this study, please contact Guan Tao at telephone number

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at hrec@eduhk.hk or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

Guan Tao
Principal Investigator



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

香港教育大学
文化与创意艺术学系

参与研究同意书(民族学校)

跨文化音乐课程对中国多民族地区青少年学生民族认同、群体态度和
国家认同的影响:混合方法干预研究

本校同意参加由关涛开展的研究项目。他是香港教育大学文化与创意艺术学系的学生。

本人理解此研究所获得的资料可用于未来的研究和学术发表。然而本人有权保护本校学生/教师的隐私,其个人资料将不能泄漏。

研究者关涛已将所附资料的有关步骤向本人作了充分的解释。本人理解可能会出现的风险。本人是自愿让本校学生/教师参与这项研究。

本人理解本人及本校学生/教师皆有权在研究过程中提出问题,并在任何时候决定退出研究,更不会因此而对研究工作产生的影响负有任何责任。

签名:

校长/ 学校委托人*姓名: (教授/博士/先生/女士/小姐*)

职位:

学校名称:

日期:

(*请删去不适用者)

有关资料

跨文化音乐课程对中国多民族地区青少年学生民族认同、群体态度和国家认同的影响:混合方法干预研究

诚邀贵校参加由关涛开展的研究项目。他是香港教育大学文化与创意艺术学系的学生。本研究会由关涛主导并完成,同时接受其主导师松信浩二博士的指导和监督。

研究目的和样本

本研究旨在通过对盐源县少数民族学校民族学生的民族认同与国家认同的测量,进而探讨音乐与民族认同间的关系。同时,利用跨文化音乐课程来增强少数民族学生的民族认同以及国家认同。本研究的样本为少数民族学校(含藏、彝、蒙、汉)1900名少数民族中学生。他们将先完成既定的问卷调查,然后分为两个对照组和三个实验组,接受不同的音乐课程。每组大约有70名学生。

研究过程

本校将邀请初、高中学生填写有关民族认同及音乐偏好的问卷。之后,他们将参加为期一个学期的跨文化音乐课程。现场观察和焦点小组访谈将在音乐课程期间或之后进行,研究者会选择课程的开始和结束进行录像。在音乐课程的开始、中间和结束的三周时间内,将进行三次音乐课的观察,总观察时间约为3小时。每次观察结束后,老师和学生都会被邀请通过观看视频和访谈的方式讲述自己的学习过程。这种采访也会录音。每次大约需要1个小时。采访时间约为3小时。

学生将花30分钟填写调查表。跨文化音乐课程持续一个学期,一周一次,每次45分钟,就像普通的学校课程一样,也在教室里。焦点小组访谈将被记录录音,时间为1个小时。音乐课程只接受三个视频录像,一个在学期开始之时,一个在学期中间,一个在学期临近结束时。

潜在风险/不适及解决方法

教师和学生录像的时候可能会有点紧张,或者他们也可能从日常的教与学当中分心。为了减少他们的不安,研究者会安排一个熟悉期。在正式录像之前,研究者会提前到班里熟悉一下教师和学生。另外,在整个调研过程中,研究者会坐在教室的一个偏僻的角落,以免影响他们的正常教学。

潜在利益

在本研究中，学校或相关参与者可以获得以下几个方面的利益：1) 教师填写完问卷之后，会通过微信收到一个 5 元的红包；2) 教师会获得 400 元的补偿（100 元/小时，观察：1 小时，访谈：3 小时）；3) 所观察的班级会收到一些小礼物，比如音乐图画书，CDs 或其它，价格在 500 元左右；4) 老师将被邀请观看视频，并参与对其音乐教学过程的采访，这可以看作是一种自我反思。研究者所阐述的这种自我反思可以让教师对课堂行为中的专业知识有更深刻的认识；5) 本研究可以提高教学质量，提高学生对其他民族文化的接受程度，使他们获得更多的世界音乐知识。

保密性

本研究中获得的任何信息将严格保密，不会告诉任何人，仅用于研究。在以后所有的研究结果或报告当中，都不会用学校、民族学生或教师的真实姓名，会一律采用代码或者是化名。

参与和退出

请您放心，学生和教师的参与都是自愿的。他们有权随时退出这项研究，并不会因此而导致任何不良后果。

数据存储

所有数据由研究者保存，且会保存在一个加密的电脑及电脑中一个加密的文档中。此外，研究者会在相关研究结果发表后 5 年内予以处理。

研究结果可能的发表途径

研究者会给学校呈交一份纸质版调查报告。研究结果有可能会在相关期刊上发表。

如果您想获得更多有关这项研究的资料，请与关涛联系

如果您对这项研究的任何环节有任何意见，可随时与香港教育大学人类实验对象操守委员会联系(邮箱：hrec@eduhk.hk；地址：香港教育大学研究与发展事务处)。

谢谢贵校有兴趣参与这项研究。

关涛
首席研究员



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

Appendix E3 Consent form & information sheet for teachers

Consent Form and Information Sheet for TEACHERS

THE EDUCATION UNIVERSITY OF HONG KONG

Department of Cultural and Creative Arts

CONSENT TO PARTICIPATE IN RESEARCH

**Effects of intercultural music courses on ethnic identity, intergroup attitudes and national identity among adolescent students from a multi-ethnic area in China:
A mix-methods intervention study**

I _____ hereby consent to participate in the captioned research conducted by Guan Tao, who is student of Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, my right to privacy will be retained, i.e., my personal details will not be revealed.

The procedure as set out in the **attached** information sheet has been fully explained. I understand the benefits and risks involved. My participation in the project is voluntary.

I acknowledge that I have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant

Signature of participant

Date



The Education University
of Hong Kong Library

For private study or research only.
Not for publication or further reproduction.

INFORMATION SHEET

Effects of intercultural music courses on ethnic identity, intergroup attitudes and national identity among adolescent students from a multi-ethnic area in China: A mix-methods intervention study

You are invited to participate in a project conducted by Guan Tao, who is student of Department of Cultural and Creative arts in The Education University of Hong Kong.

Purpose and Sample of the Study

This study aims to measure minority students' ethnic identity and national identity and explore the relationship between music and ethnic identity in Yanyuan minority school. Afterward, using the intercultural music courses to enhance minority students' ethnic identity as well as the national identity. The sample of this study are 1900 secondary minority students in Yanyuan minority school (including Tibetan, Yi, Mongolian, Han). They will fulfill the established questionnaires first, then divided into two control groups and one experimental group to accept different music courses. Each group has about 70 students. Three music teacher participants will be included in the study.

Procedures

One of your Music lessons will be observed and videotaped three times. Three lessons will be observed in three weeks at the beginning, middle and end of the music courses and the total observation time will be around 1 hour. After each of observation, you will be invited to talk about your teaching process by watching the videos and interviews. This kind of interview will also be audiotaped. It takes about 1 hour each time. The total interview time will be around 3 hours.

Potential Risks/Discomforts and Their Minimization

You may find being videotaped a bit stressful or you may be distracted from your daily teaching. To minimize the uneasiness of you, the researcher will schedule a familiarization period, during which prior visits will be scheduled before formal videotaping. In addition, the researcher will sit in a remote corner of the classroom so as not to affect your teaching during the whole field study.

Potential Benefits

In this study, you can get potential benefits from the following aspects: 1) you will receive a 5 RMB "red envelope" by WeChat after finishing the questionnaire; 2) you will be given 400 RMB (100 RMB/ each hour, observation: 1 hour, interview: 3 hours) as a reimbursement; 3) your class will be given small gifts, such as English picture books, toys and so on; 4) you will be invited to watch the videos and participate in interviews about your process of teaching

Music, which can be regarded as a kind of self-reflection. Such self-reflections elaborated by the researcher can give you insights about the professional knowledge in your classroom actions; 5) this also provides implications for your continuing professional development and makes you be more capable in Music teaching.

Confidentiality

Any information obtained in this study will remain very strictly confidential, will be known to no-one, and will be used for research purposes only. Codes or pseudonyms, not your name, will be used on all interview transcriptions or future reports to protect confidentiality.

You can review the video-taping, can let the researcher to erase any part of the video if you want the researcher to do so.

You will also be given the transcription notes to cross-check if the records accurately reflect what you have said in the interview.

Participation and Withdrawal

Your participation is voluntary. You have every right to withdraw from the study at any time without negative consequences.

Storage of Data

The record will be kept by the Principal investigator on a password-protected file and a password-protected computer and will be disposed of 5 years after publication of the relevant research results.

Potential Dissemination of the Results

A paper report will be given to the minority school. Alternatively, the results of this study may be published in some journal articles.

If you would like to obtain more information about this study, please contact Guan Tao at telephone number

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at hrec@eduhk.hk or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

Guan Tao
Principal Investigator

香港教育大学
文化与创意艺术学系

参与研究同意书（教师）

跨文化音乐课程对中国多民族地区青少年学生民族认同、群体态度和
国家认同的影响:混合方法干预研究

本人_____同意参加由关涛开展的研究项目。他是香港教育大学文化与创意艺术学系的学生。

本人理解此研究所获得的资料可用于未来的研究和学术发表。然而本人有权保护自己的隐私，本人的个人资料将不能泄漏。

研究者关涛已将所附资料的有关步骤向本人作了充分的解释。本人理解可能会出现风险。本人是自愿参与这项研究。

本人理解我有权在研究过程中提出问题,并在任何时候决定退出研究,更不会因此而对研究工作产生的影响负有任何责任。

参加者姓名:

参加者签名:

日期:

有关资料

跨文化音乐课程对中国多民族地区青少年学生民族认同、群体态度和国家认同的影响:混合方法干预研究

诚邀您参加由关涛负责开展的研究项目。他是香港教育大学文化与创意学系的学生。

研究目的和样本

本研究旨在通过对盐源县少数民族学校民族学生的民族认同与国家认同的测量,进而探讨音乐与民族认同间的关系。同时,利用跨文化音乐课程来增强少数民族学生的民族认同以及国家认同。本研究的样本为少数民族学校(含藏、彝、蒙、汉)1900名少数民族中学生。他们将先完成既定的问卷调查,然后分为两个对照组和一个实验组,接受不同的音乐课程。每组大约有70名学生。而三位被试音乐教师也会纳入到本研究中。

研究过程

研究者会一周观察您的一节音乐课,并进行录像。研究者会观察3周,分别是学期开始、学期中段以及学期结束三次,共计3节课,总共观察时间为3个小时。每一节课之后,您将被邀请通过观看录像和访谈的方式谈一谈您的教学过程。该访谈也将被录像。每次访谈时间约1个小时,总共访谈时间为3个小时。

潜在风险/不适及解决方法

您在录像的时候可能会有点紧张,或者您可能会从日常的教学当中分心。为了减少您的不安,研究者会安排一个熟悉期。在正式录像之前,研究者会提前到班里熟悉一下您和孩子。另外,在整个调研过程中,研究者会坐在教室的一个偏僻的角落,以免影响您的正常教学。

潜在利益

在本研究中,您可以获得以下几个方面的利益:1)在填写完问卷之后,您会通过微信收到一个5元的红包;2)您会获得400元的补偿(100元/小时,观察:1小时,访谈:3小时);3)您的班会收到一些小礼物,比如音乐图画书,音乐CD或其它;4)您将观看自己的教学录像,并参与由研究者组织的有关您的音乐教学过程的访谈。这可以被看作是一种您的自我反思。由研究者设计的这种自我反思可以让您对课堂教学中潜在的专业知识有更加清晰的了解;5)这有助于您的专业成长,也有助于您更加胜任音乐教学的工作。



保密性

本研究中获得的任何信息将严格保密，不会告诉任何人，仅用于研究。在以后所有的研究结果或报告当中，都不会用您的真实姓名，会一律采用代码或者是化名。

你可以查看录像，可以让研究者删除任何你想删除的部分。

你还可以查看研究者转录的所有资料，检查研究者所做的记录是否准确地反映了您在访谈中所说的内容。

参与和退出

你的参与是自愿的。您有权随时退出这项研究，并不会因此而导致任何不良后果。

数据存储

所有数据由研究者保存，且会保存在一个加密的电脑及电脑中一个加密的文档中。此外，研究者会在相关研究结果发表后 5 年内予以处理。

研究结果可能的发表途径

研究者会给学校呈交一份纸质版调查报告。研究结果有可能会在相关期刊上发表。

如果您想获得更多有关这项研究的资料,请与关涛联系,电话

如果您对这项研究的任何环节有任何意见,可随时与香港教育大学人类实验对象操守委员会联系(邮箱: hrec@eduhk.hk ; 地址:香港教育大学研究与发展事务处)。

感谢您有兴趣参与这项研究。

关涛
首席研究员