

Learning and Transfer in Broadening Musical Experience toward Cultural Diversity: *Intrinsic Case Study*



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Purpose of the Study

I examine transfer occurring when musicians study Western musical instruments as well as the same type of non-Western musical instrument. The results will reveal how the knowledge and skills obtained from Western-based music learning can be transferred to culturally diverse music learning.

<Guiding Questions>

1. How can music teachers broaden students' musical experiences?
2. How can music teachers and students *transfer* their prior skills and knowledges from one culture to another culture?
3. How can music teachers and learners utilize musical universal traits while preserving each culture's unique characteristics?

Theoretical Frameworks

1. Balance between Musical Universalism & Particularism

(Kang, 2016, 2021; Sloboda, 1985)

➤ Universal Characteristics:

- reference pitches (e.g., tonal center)
- the existence of octaves and scales (regardless of unequal divisions of the octave depending on different cultures)
- the use of pulse of meter for time reference points

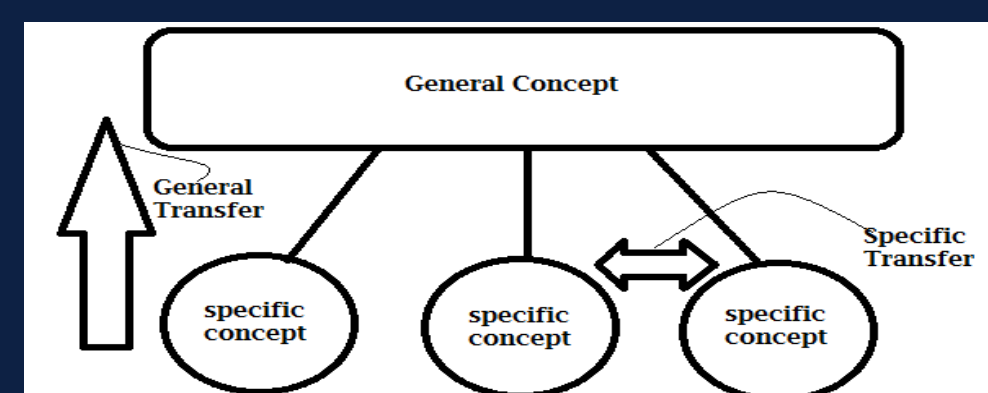
➤ Unique Characteristics: Unique by each culture

- So-called universal characteristics (characterized by Western standards) should not oppress each cultures' unique manifestations.

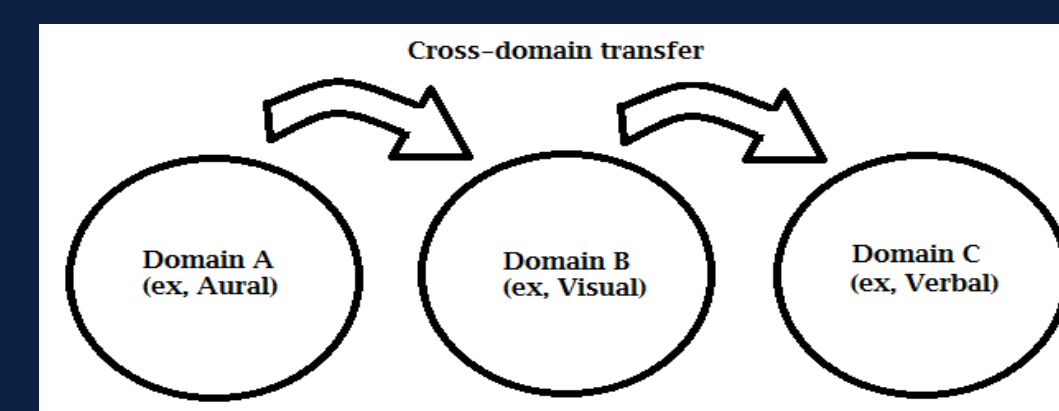
2. Transfer Theories (Tunks, 1992)

- How people use prior knowledge and skills for learning?

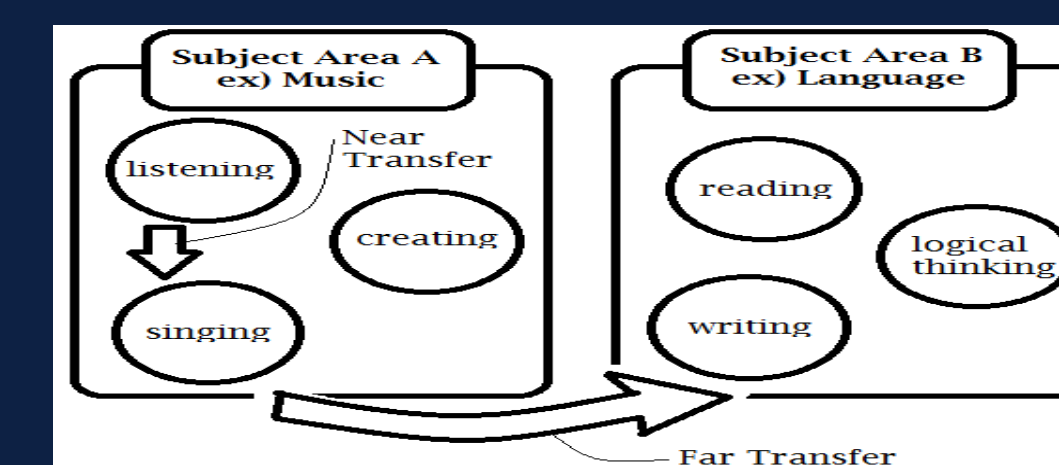
1) General and Specific Transfer



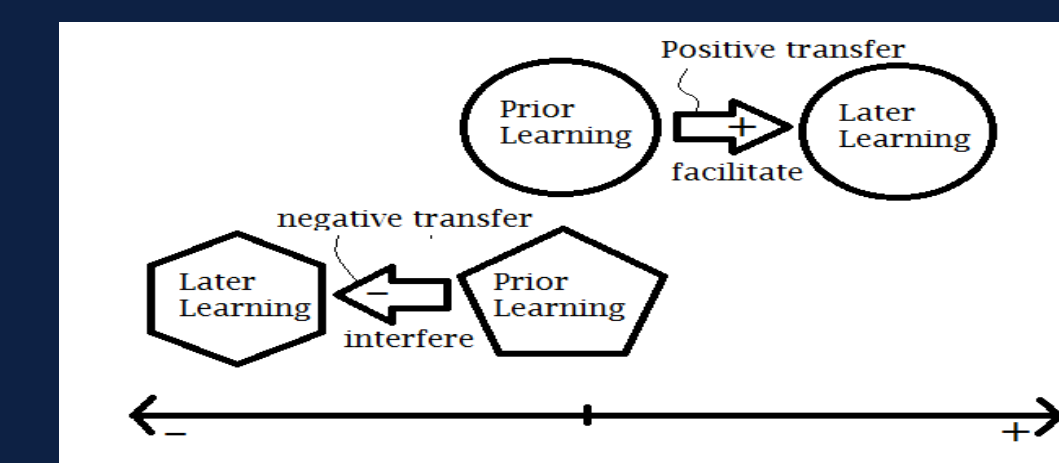
2) Cross-Domain Transfer



3) Near and Far Transfer



3) Positive and Negative Transfer



Methodology

1. **Participants** (Purposive Sampling): Musicians at varied developmental levels who play the same type of Western and non-Western instruments.

Number	Age Range/ Ethnicity	Nationality	Gender	Instruments	Hornbostel/Sachs Classification
1	60 White	Belgium	F	Harp/ Gayageum	Chordophones
2	50 White	USA	M	Guitar/ Gayageum Trumpet/ Irish Flute	Chordophones Aerophones
3	40 Asian	S. Korea	M	Piri/ Flute	Aerophones
4	30 Asian	S. Korea	F	Gayageum/ Harp	Chordophones

2. **Procedure:** A series of interviews (Semi-structured) via Zoom & Instrument demonstrations -> Interview transcript -> Analysis

<Preliminary Interview Questions>

1. Introduce yourself and your musical instruments.
2. How did you start playing both Western and non-Western instruments?
3. What instrument do you feel more comfortable with and why?
4. What are some benefits of playing both instruments? Please explain.
5. What are some drawbacks of playing both instruments? Please explain.

Results

1. **"I somehow know how to do it"** (Specific Transfer/ Positive Transfer/ Musical Universalism)
 - "The transfer of skills and knowledge acquired in one task to a similar task in which they are directly relevant" (American Psychological Association, 2007).
2. **"Although it is similar, I am using different technique."** (Far Transfer/ Musical Particularism)
 - There are dimensions that previous technique/skills are not working: instrumental techniques, specific ornamentations, or embellishment.
3. **"It is often confusing."** (Near Transfer/ Negative Transfer)
 - "Negative transfer occurs when the transfer condition does not match the previously learned condition even though it was perceived to match" (Tunks, 1992, p. 440).
4. **"I am not pro. We don't have to be pros"** (Kratus, 2019)
 - Elitism prohibits one's exploration of diverse cultural instruments, but amateurism nurtures it.
5. **"I see possibilities for creating hybrid instrumental techniques and new genres"** (General Transfer)
 - Intercultural interactions take place between the instruments and musical genres (Kang, 2022).