MIDDLE SCHOOL CHOIR DIRECTORS’ PERCEPTIONS AND APPLICATIONS OF
MULTICULTURAL MUSIC EDUCATION

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The purpose of this descriptive study was to discover Texas middle school choir directors’ perceptions and applications of multicultural education in their classrooms. Three research questions guided this investigation: (1) What were middle school choir director’s perceptions about multicultural music education?; (2) How did middle school choir directors apply multicultural music pedagogy in their classrooms?; and (3) How did middle school choir directors perceive professional development opportunities in multicultural music education?

Texas middle school choir directors perceived that the purpose of multicultural music was to expose students to different cultures and diverse worldviews through music. Teachers listed several social and musical benefits of studying multicultural music including broadening musical horizons, cultural appreciation, and expansion of student worldviews. Teachers consciously programmed multicultural music for most of their concerts, and some chose literature based on their students’ cultural backgrounds. Although most teachers tried to make multicultural music experiences genuine for students, authenticity was the foremost pedagogical concern regarding multicultural music pedagogy. Teachers tended to utilize a combination of music concept and sociocultural approaches when teaching multicultural music by comparing multicultural music to Western music and using classroom discussions to discuss social issues that lend context to the music.

Professional development opportunities in multicultural music education were available through the state music organization (TMEA), but rarely at the district or the campus level. Teachers also reported opportunities at the national level for professional development.
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CHAPTER 1
INTRODUCTION

It is widely recognized that the United States population is growing more diverse. The 1900 national census reported one out of every eight United States citizens was non-White compared to the 2010 census, which reported one out of every three United States citizens was non-White (Howard, 2010). The largest population growth was among the Hispanic population, which, as of 2011, constituted 16% of the U.S. population (Motel & Patten, 2013; United States Census Bureau, 2011). The Hispanic population increased 48% from the 2000 census to the 2010 census and continues to grow. The African American population comprised 12% of the U.S. population in 2010 (0.3% growth from 2000) and Asian Americans 4% (1% growth from 2000) (Motel & Patten, 2013; United States Census Bureau, 2011). It has been predicted that by the year 2050, non-Whites will comprise 50% of the U.S. population and that the Asian and Hispanic populations will triple (Kotkin, 2010).

Schools are reflecting similar trends of diversity within student populations. According to the National Center for Educational Statistics (2014), as of 2011, 49.5 million students were enrolled in public schools. Similar to United States census data, Hispanic and Asian American students have had the largest growth since the 2000 census. In 2000, Hispanic students constituted 17% of the student population and, as of 2011 comprised 24%. While Asian American student populations grew from 4% to 5%, White students decreased from 60% to 52%, and African Americans decreased from 17% to 16%.

These student demographic shifts may have implications for educators and schools. As of 2012, 76.3% of teachers were female and 23.7% of teachers were male. Most teachers were White (81.9%) and few were minorities (6.8% African American, 7.8% Hispanic, and 1.8%
Asian American). As the data show, there are inconsistencies between the student demographics and the demographics of the professional educators who teach them. Howard (2010) suggested:

U.S. schools will continue to become learning spaces where an increasingly homogeneous teaching population (mostly White, female, monolingual, and middle class) will interact with a mostly heterogeneous student population (increasingly students of color, who come from culturally and linguistically diverse and low-income backgrounds). (p. 40)

Statement of the Problem

The purpose of the multicultural education movement is to transform the school environment to reflect the cultural diversity of society. Within this environment, all races, all ethnicities, and all social classes are accepted and valued in an attempt to develop a more unified nation-state and culture. Although there are some criticisms of multicultural education, it deserves closer study because of its popularity among teachers (Volk, 1993). According to Mantie and Tucker (2012), music education is not fulfilling the true definitions of multicultural education. Music ensembles are not building curricula around student backgrounds and cultures. “Research and experience indicate that school music ensembles too often do not mirror the socio-demographics of the society at large” (Mantie & Tucker, 2012, p. 261). The lack of accessibility of Western based music ensembles can make it difficult to have an inclusive sense of cultural identity. In other words, “the predominance of one form of music education delivery results in an implicit hierarchy between what might be labeled ‘sanctioned knowledge’ (that of the state) and ‘indigenous knowledge’ (typically that of visible minority groups)” (p. 261).

Luther (2009) claimed that teachers are fixed on providing superficial or celebratory attempts in multicultural education. Many teachers choose popular versions of world music over authentic versions because of ease of notation and instrumentation (Demorest & Schultz, 2004). Yet, Demorest and Schultz (2004) found that students prefer authentic recordings of world
music as opposed to arranged versions. Popular versions of multicultural education, Luther (2009) argued perpetuate cultural stereotypes by “summing up a culture for display” (p. 211). There is no analysis or reflection of cultures, and thus, no desire for social action against inequality. According to Luther (2009), “the history, achievements, and experiences of White people form the general experience and curriculum at school, and other cultures are just ‘exceptions’ to be occasionally studied or celebrated in isolation” (p. 211). In other words, White students’ cultural dominance is perpetuated through the display of occasional minority contributions, and minority inferiority is reinforced. The idea that American schools operate under a colorblind mentality perpetuates the dominant culture. Essentially, “if non-Caucasian cultural groups do not partake in school music, schools serve only the values of the dominant majority” (Mantie & Tucker, 2012, p. 266). Minorities learn that their culture is not normal “and that it is only worth mentioning or studying on a limited basis” (Luther, 2009, p. 212). According to Butler, Lind, and McCoy (2007), “as our profession continues to develop a research agenda focused on equity, social justice, and music learning, we must find ways to think deeply about how the issues of race, ethnicity, gender, and culture might mediate music learning” (p. 249).

An additional concern is that music teachers continue to serve as judge and jury for what constitutes good music and bad music. Many music teacher education programs focus on music and pedagogical techniques of the Western classical tradition (Abril, 2009). Abril (2009) found teachers may feel uneasy or uncomfortable teaching outside of the Western classical tradition because they are unfamiliar with the music and pedagogical techniques of multicultural music. This can be troubling since teachers can be a strong influence on student music preferences (Abril, 2009). Inevitably, most teachers believe that participating in music is a positive experience for children, even though most ensembles focus on the Western European model
(Mantie & Tucker, 2012). According to Mantie and Tucker (2012), “those who refuse to accept or endorse such repertoire are often punished (through grades or exclusion) or simply cast as deficient in some way; they are said to have not yet developed proper musical appreciation or taste” (p. 267). Students are not usually allotted the opportunity for autonomy of music choices and “therefore, it is thought acceptable to place limits on their freedom in order to, somewhat paradoxically, develop their rational capacity for autonomy” (p. 267). Students who are forced to learn only one style of music throughout their educational career may be less likely to transfer skills to other musical opportunities in adulthood. Mantie and Tucker (2012) posited, “to put this in the context of music education, while children may be free to pursue all manner of musical options after graduation from high school, school music has equipped them, in most cases, with very specific skills, knowledge, and dispositions (i.e., a specific conception of the good) which will likely bear on all future choices” (p. 268). Elliott (1989) noted that music is a human practice, and educators who cling to aesthetic reasoning for not teaching multicultural music (such as believing that multicultural music lacks musical quality) are ignoring “the fact that music is something that people make and do: that music is a human practice inclusive of many subpractices of listening and making music…” (p. 12).

While much has been written about multicultural education in the elementary music classroom (Anderson & Campbell, 1989; Chen-Hafteck, 2007; Illari et al., 2013; Nethsinghe, 2012 Petersen, 2005; Robinson, 1996; Sleeter, 1997; Stafford-Davis, 2002; Weidknecht, 2011; Yoon, 2008; Young, 1996), few if any have studied the ways in which multicultural education is applied in the middle school choral classroom. A description of secondary choral directors perceptions, implementation strategies, and training in multicultural music education could allow music educators to build on their strengths as well as identify weaknesses of omission.
Purpose of the Study

The purpose of this study was to describe how middle school choir directors perceived multicultural music education and how they applied it in their classrooms. The following research questions guided the study:

1. What were middle school choir directors’ perceptions about multicultural music education?
2. How did middle school choir directors apply multicultural music pedagogy in their classrooms?
3. How did middle school choir directors perceive professional development opportunities in multicultural music education?

Operational Definitions

To better inform the reader, it is necessary to provide operational definitions for the terms used in this study.

_Multicultural education_ is defined as a curriculum that develops an appreciation and historical understanding of diverse cultural groups (Banks, 1994; Banks, 2001; Koppelman & Goodhart, 2011; Sleeter, 2004). According to Campbell (1996):

_The preservation of prosperity and democracy depends on a system of education that prepares all children—majority and minority—with an equal opportunity for high standards of success in the basic skills of reading, writing, arithmetic, and the motivation to participate in rebuilding a democratic community._ (p. 16)

_Multicultural music education_ is defined as a curriculum where students experience diverse musical skills and social worldviews through the study of music. The purpose of multicultural music education is “to offer a cultural experience to students through the provision of a variety of musical experiences that may help them understand how music reflects people’s belief systems, values, lifestyles, and ways of thinking across cultural boundaries” (Illari et al., 2013, p. 204).
CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

There are multiple pedagogies that can be categorized under the umbrella of multicultural education such as Culturally Relevant Pedagogy (Gay, 2010; Ladson-Billings, 1998), Anti-Racism Education (Brookfield, 2014; Williams & Parrott, 2014, Zembylas, 2012) Intercultural Education (Liddicoat & Dervin, 2013; Rego & Nieto, 2000; Zhijuan, 2014), and Critical Pedagogy (Abrahams, 2005a; Abrahams, 2005b; Ladson-Billings & Tate, 1995, Nieto, 2005; Yosso, 2005) to name a few. Each type of pedagogy has its own unique variation on multiculturalism, such as a particular focus on sociocultural techniques (Bradley, 2007, Pitts, 2003), social justice (Çovanoğlu & Demîr, 2014; Frierson-Campbell, 2007), or cultural exposure (Howard, 2010; Schlesinger, 1998, Skelton, 2004). This study, however, focuses on the macro ideas of multicultural education as a curriculum that develops an appreciation and historical understanding of diverse cultural groups (Banks, 1994; Banks, 2001; Koppelman & Goodhart, 2011; Sleeter, 2004).

This chapter reviews the research literature regarding multicultural instruction in general education and music education classrooms. First, historical perspectives of multicultural education are explored followed by current research regarding teachers’ perceptions and applications of multicultural education in both general and music classrooms. The chapter concludes with a discussion of the literature regarding teachers’ perceptions of professional development in multicultural education.
Multicultural Education

A Brief History of Multicultural Education in the United States

The roots of the multicultural education movement stem from the Civil Rights Movement of the 1960s, however the idea of multiculturalism has existed throughout American history. The first immigrants who arrived in America were of Northern and Western European descent (Banks, 2001). These immigrants were primarily Protestant and considered themselves natives of the country.

The second wave of immigrants arrived after 1890 from Southern, Central, and Eastern Europe. Because these immigrants were primarily Catholic, anti-Catholic sentiments arose from the nativists who were distrustful of the foreigners. A similar wave of immigrants and nativism sentiments occurred during World War I. As Banks (2001) described, “nativists argued for 100 percent Americanism and said that America should be for ‘Americans’” (p. 19). As a result, new immigrants worked hard to prove their loyalty to the United States by assimilating into the American culture, or the melting pot.

Many cultures discarded their cultural characteristics in order to participate in American life; however, some cultures resisted assimilation. These cultures embraced the idea of America as a salad bowl “…maintaining that each ethnic culture would play a unique role in U.S. society but would also contribute to the total society” (Banks, 2001, p. 21). The idea of America as a salad bowl, or pluralistic society, fell on deaf ears as United States legislation fought to limit immigration into the country.

The Immigration Act of 1917 required immigrants to pass a reading test to enter the United States. The purpose of this legislation was to keep Poles, Greeks, and Italians from coming into the country. In reality, this act did little to stop the flow of immigrants from
Southern and Eastern Europe, and legislators responded with the Immigration Act of 1924. This act drastically limited the number of Southern and Eastern European immigrants that could enter the United States. Northern and Western Europeans, however, were still permitted to enter the country with little resistance under this act. The primary role for schools during this time of mass immigration to the United States was to assimilate different cultures to the American Race (Banks, 2001).

Education in the United States was once only available to a select privileged few who could afford it (Domnwachukwu, 2010). It was not a civil right afforded to the entire population. Education did not become a civil right until 1954, when the Supreme Court reversed the Plessy v. Ferguson (1896) ruling via Brown v. Board of Education, Topeka, Kansas (Domnwachukwu, 2010). Plessy v. Ferguson (1896) required schools to be segregated but equal. Brown v. the Board of Education (1954) declared segregation in the schools unconstitutional, and through extension, other public facilities. The Jim Crow laws (1954) required schools to provide separate learning environments for African Americans and Whites. Fines and imprisonment were some of the consequences of educating Whites and Blacks in the same place during this time. Schools promoted and embraced the idea of Americanization by teaching values and norms. In doing so, other cultures were not supported in schools. German and other foreign languages were not taught in schools including their music. In fact, some books by German authors were banned and sometimes burned. Eventually, these languages were added back into the curriculum as a means of cultural learning.

In this nationalistic culture, the idea of cultural pluralism would have been viewed as disloyalty to America. The only tangible diversity in the schools in the latter part of the 20th century was the study of foreign languages such as French, German, and Latin
(Domnwachukwu, 2010). After World War II, racial tension increased as many searched for civilian jobs. The race riots of 1943 in Los Angeles, Detroit, and Harlem were evidence that the country was still at odds with the influx of cultures, ethnicities, and races in the country.

The Intergroup-Education Movement (1924-1941) was a method of school reform, led by W. E. B. DuBois, which focused on reducing racial and ethnic prejudices and stereotypes (Banks, 2001). Activities included units on various ethnic groups, such as school-wide assemblies and cultural events. Members of the school community were educated on racial, ethnic, and religious backgrounds, and instructional materials that were demeaning to ethnic groups were banned. According to Banks (2001), a major assumption of the Intergroup-Education Movement was that “factual knowledge would develop respect and acceptance of various ethnic and racial groups” (p. 24). In other words, if people replaced stereotypes with knowledge, cultural understanding would occur.

Two national projects emerged from the Intergroup-Education Movement: the Cooperating Schools Project, and the College Study in Intergroup Relations. The Cooperating Schools Project, led by Taba in 1944, focused on effecting change in K-12 schools (Bernard-Powers, 1999). The project focused on educating American youth on different cultures and ethnicities. Lloyd Allen Cook and the American Council led the College Study in Intergroup Relations Initiative on Education with 24 participating colleges from 1945 to 1949. This was the first cooperative effort in the United States to improve the intercultural competence of teacher education.

By the 1960s, racial tensions intensified, and the Intergroup-Education Movement ended (Banks, 2001). According to Banks (2001), the Intergroup-Education Movement failed to become institutionalized in U.S. colleges and schools for six reasons: (a) Most mainstream U.S.
educators never internalized the ideology and major assumptions on which intergroup education was based; (b) most mainstream U.S. society never understood how the intergroup education movement contributed to the major goals of the U.S. common schools; (c) most U.S. educators saw intergroup education as a reform project for schools that had open racial conflict and tension and not for what they considered their smoothly functioning and non-problematic schools; (d) racial tension in the cities took more subtle forms in the 1950s; (e) most U.S. educations no longer saw the need for action designed to reduce racial conflict and problems; and (f) intergroup education remained on the periphery of mainstream educational thoughts and developments and was financed primarily by special funds. When the special funds and projects ended, the movement largely faded. Consequently, movement leaders never developed a philosophical position that connected the Intergroup Education Movement with the major goals of the U.S. common schools and with American creed values such as equality, justice, and human rights.

Legislation began to change the face of American education after World War II. In the Brown v. Board of Education (1954) case, the Supreme Court ruled that all students, regardless of race, have the right to attend their neighborhood schools (Domnwachukwu, 2010). Although federal rulings demanded more equitable school conditions, state and local districts found ways to circumvent these laws (Domnwachukwu, 2010). Throughout the 1960s, assimilation continued to benefit ethnic people who were White. Those who were of color, however, faced the continued challenge of prejudice and discrimination.

The Civil Rights Movement of the 1960s was a reaction by Americans of color to the inequalities being faced in their country (Banks, 2001). During this time, many African Americans were fully assimilated and still were unable to participate in many mainstream U.S. institutions. As a result, African Americans demanded more political power in these institutions
including schools. Leaders of the Civil Rights Movement desired more teachers and administrators of color to understand the needs of a diverse population. Additionally, leaders wanted student textbooks that reflected diverse historical perspectives. Schools were more sensitive to African American culture. In addition to ethnic groups of color, White ethnic groups, such as Jews, Italians, and Germans made the same demands of schools. According to Banks (2001), “in a sense, the African American civil rights movement legitimized ethnicity, and other ethnic groups that felt victimized began to search for their ethnic roots and to demand more group and human rights” (p. 27).

Despite social demands of the Civil Rights Movement, schools were reluctant to adapt to the new cultural needs of students, and as a result, the multicultural education movement emerged. According to Banks (2001), there were five phases of the emergence of multicultural education. The first phase was the demand of ethnic groups to teach monoethnic courses such as the history of African Americans. These courses were primarily limited to the ethnicities to which the course content applied. A heterogeneous curriculum, according to Domnwachukwu (2010), was never considered because most schools were ethnically divided by communities. Phase two involved the inclusion of multiethnic courses that focused on multiple ethnic groups and worldviews. All students, regardless of ethnicity, were permitted in these courses. While well intentioned, simply studying diverse cultures in school did not overcome the inequalities of the system.

In phase three, school leaders realized that course study was not sufficient for the influx of diverse cultures in the schools. Courses alone were not enabling students of color to achieve at comparable levels to White students. Many immigrant students still struggled with a language barrier, which prevented students from high academic performance. Additionally, academic
tracking and ability-based student grouping further broadened the achievement gap between White students and students of color. Educators began to realize that additional school reform needed to address the inequalities students were experiencing in the school system.

Phase four included the endorsement of a multicultural education that educated students on multiple ethnicities and also sought to fight the inequalities ingrained in educational institutions (Banks, 2001). Banks (2001) noted that the multicultural education movement was not only

an educational reform movement that would deal not only with the education problems of low-income students and students of color but also with the educational problems of cultural groups such as women, people with disabilities, religious groups, different social class groups, and regional groups such as Appalachian Whites. (p. 42)

During the 1970s and 1980s, schools focused on desegregation and physical integration of African Americans and Whites (Domnwachukwu, 2010). Such initiatives included the founding of magnet schools, busing students from poorer neighborhoods to more affluent neighborhoods, ratios, redrawing district and school boundaries, and intra- and inter-district transfers. In 1999, after over 30 years of developing multicultural attitudes in schools, the National Council for Accreditation of Teacher Education (NCATE) required colleges to provide instruction on multicultural education to preservice teachers.

Phase five, the institutionalization process, included an ongoing process of taking social action in schools against inequality and striving to provide a well-rounded education (Banks, 2001). This may include multiple perspectives and worldviews to students with diverse backgrounds.
Multicultural education has been perceived through a variety of definitions. According to Sleeter (1997), “multicultural education advocates teaching in a way that cultivates the intellectual capabilities of children from a variety of marginalized sociocultural groups” (p. 680). Some have defined multicultural education as a curriculum that develops an appreciation and historical understanding of diverse cultural groups (Koppelman & Goodhart, 2011; Sleeter, 2004). More specifically, these authors have stated that multicultural education illuminates the past achievements of diverse groups and how they have influenced society (Koppelman & Goodhart, 2011; Sleeter, 2004). School and social reform are major components of multicultural education and tend to focus on marginalized populations (Sleeter, 2004).

Other definitions have stressed the importance of participation in a democratic society (Koppelman & Goodhart, 2011; Sleeter, 2004). According to Campbell (1996):

The preservation of prosperity and democracy depends on a system of education that prepares all children—majority and minority—with an equal opportunity for high standards of success in the basic skills of reading, writing, arithmetic, and the motivation to participate in rebuilding a democratic community (p. 16).

Banks (1994) noted:

Education within a pluralistic society should affirm and help students understand their home and community cultures. However, it should also help free them from their cultural boundaries. To create and maintain a civic community that works for the common good, education in a democratic society should help students acquire the knowledge, attitudes, and skills they will need to participate in civic action to make society more equitable and just (p. 1).

Bennett (1999) described four dimensions in developing a multicultural curriculum based on democratic values: (a) movement toward equity, (b) reformation of school curriculum, (c) development of intercultural competence of faculty and administrators, and (d) a commitment of
schools to combat prejudice and discrimination. In the movement towards equity dimension, teachers strive to reduce inequality that minority students have in school. Teachers in this dimension work to create fair and equitable opportunities for students, including the disclosure of the hidden curriculum. The second dimension, reformation of school curriculum, expands beyond a monoethnic curriculum and toward a diverse curriculum that includes contributions and histories of many cultures. Bennett (1999) proposed in the third dimension that teachers develop intercultural competence. In doing so, teachers can maintain their cultural identities, while expanding perceptions and beliefs of other cultures and ethnicities. Lastly, in the fourth dimension, teachers help students develop social action skills through examination of the causes of discrimination and through highlighting the importance of human similarities.

Authors have also recommended many ideas concerning the values and goals of multicultural education. Bennett (1999) proposed four core values for multicultural education: (a) the acceptance and appreciation of cultural diversity, (b) respect for universal human rights and human dignity, (c) individual responsibility to the world community, and (d) reverence for the earth. She envisioned six goals of multicultural education that would incorporate these values.

The first goal of multicultural education is to develop multiple historical perspectives. This includes correcting the Anglo-Western European bias by presenting historical events through multiple cultural perspectives. The goal is not to eliminate the Western perspective altogether, but, as Banks (1994) clarified, to provide “a more truthful, complex, and diverse version of the West taught in the schools” (p. 4).

The second goal of multicultural education is to strengthen cultural consciousness through an awareness of diverse ideas, worldviews, and personal biases. Through developing
cultural awareness one can then strive to meet the third goal of multicultural education, cultural awareness. According to Bennett (1999), “intercultural competence is the ability to interpret intentional communications (language, signs, gestures) some unconscious cues (such as body language), and customs in cultural styles different from one’s own” (p. 347).

Combating all forms of prejudice and discrimination is the focus of the fourth goal of multicultural education. Goal five involves an increased awareness and understanding of environmental factors that affect the planet. Finally, goal six emphasizes the importance of building social action skills to combat discrimination and societal inequalities.

Banks (1994, 2001) further added that developing democratic citizens who can successfully participate in a culturally diverse society is also a goal of multicultural education. According to Banks, (2001) multicultural education strives to “provide all students with the skills, attitudes, and knowledge they need to function within their community culture and the mainstream culture, as well as within and across other ethnic cultures” (p. 46).

Despite the various ideas and thoughts regarding the establishment of multicultural education, it is an on-going process toward equality, rather than a one-shot activity (Domnwachukwu, 2010). According to Domnwachukwu (2010), “as a reform movement, [multicultural education] targets schools and educational systems with the intent of transforming them to the points where social class, gender, ethnicity, and languages no longer pose a hindrance to any child in attaining his or her best in the schools” (p. 84). In other words, the study of culture extends beyond the foods people eat or the clothes they wear. Consequently, when teachers use superficial guidelines to describe a culture, they are distorting the true conception of that culture. As Banks (2001) stated, “teachers should help students to understand the complex nature of ethnic groups in order to prevent them from developing new stereotypes
when ethnic groups are studied in school” (p. 51). In addition to practitioner articles, scholars have conducted research studies regarding perceptions of multicultural education.

Empirical Studies on Perceptions of Multicultural Education

Holcomb (1995) studied middle school general education teachers’ perceptions and practice of multicultural education. She found that teachers defined multicultural education based on four properties: (a) change process; (b) curriculum; (c) interactions; and (d) teaching method. Change process involved changing the focus of teaching from content to interactions with students. The curriculum property focused on including additional cultures and worldviews into the curriculum. Additionally, participants agreed that teachers should find ways to connect the curriculum to the lives of students. Teachers described interactions as an ethic of caring. In other words, teachers saw students for their individual importance and worth (Holcomb, 1995). Finally, teachers reported that instructional methods should be modified to meet the diverse learning needs of students. The ways in which middle school teachers in this study defined multicultural education focused on interacting and connecting with the students through a diverse curriculum.

Perceptions about multicultural education can vary based on the demographics and size of the student population. McCray, Wright, and Beachum (2004), found that secondary principals of smaller schools in rural areas tended not to value multicultural education as much as principals from larger urban schools. Principals of smaller rural high schools felt that multicultural education divided the majority students from the minority students and therefore had a negative effect on students. Principals in larger urban schools thought that a multicultural education climate was needed and would cause less division among students. Moreover, Irwin
(1999) discovered that elementary teachers in diverse schools tended to approve of multicultural education whereas teachers in homogenous settings were less apt to support such an initiative. Age, gender, and ethnic background may also be factors that influence teachers’ perceptions of multicultural education. Johns (1997) found that middle school general education teachers believed that multicultural education should permeate the school curriculum. However, in observation of participants, she found that teachers with less teaching experience tended to have a more positive attitude towards multicultural education. In contrast, middle school teachers with more than 11 years of teaching experience were uncomfortable with cross-cultural environments and multicultural settings. Additionally, teachers with little to no teaching experience did not demonstrate favoritism towards particular cultures, but teachers with extensive teaching experience did. Novice teachers were also more likely to be self-aware of biases and prejudices towards particular cultures than expert teachers. According to Johns (1997):

Novice teachers appear to be more open-minded in their perspectives of other cultures and ethnic groups; more experienced teachers may hold their ideas because of their experiences or because they lack the kinds of experiences which would afford them a more open-minded perception of other cultures (p. 265).

Teaching experience seemed to determine how open-minded teachers were to diversity and multicultural education.

Johns (1997) did not find differences in perceptions of multicultural education according to gender with one exception. Both males and females believed that multicultural education was an important part of curriculum and wanted to explore cultures different from their own. Males, however, differed from females in perceptions of success levels of students from different cultures. Females believed all students could perform at successful academic levels; whereas males did not. There was a consistency between males and females regarding cultural favoritism.
Finally, ethnic background was a factor that affected perceptions of multicultural education (Johns, 1997). Johns (1997) found that Jewish European participants in her study overall did not feel that multicultural education was necessary. Jewish Europeans and White middle school teachers both believed that all students, regardless of culture, had equitable access to success. Most ethnic groups studied believed that students should become better acclimated to mainstream culture as they progress through schooling (Johns, 1997). Such perceptions encouraged a cultural deficit theory model in which the student was at fault for academic failures. Perceptions of multicultural education may be a factor in the ways in which teachers choose to implement such curriculum.

**Multicultural Education: Applications**

Practitioner Writings on the Applications of Multicultural Education

Authors have also proposed numerous ways by which to apply multicultural education in the classroom. The purpose of the multicultural education movement is to transform the school environment to reflect the cultural diversity of society. Within this environment, all races, all ethnicities, and all social classes are accepted and valued in an attempt to develop a more unified nation-state and culture. Banks (2001) noted, “multicultural education seeks to actualize the idea of e pluribus unum, that is, to create a society of diverse people united within a framework of overarching democratic values” (p. 50). These goals, according to Banks (2001) are accomplished through four dimensions: (a) content integration, (b) the knowledge construction process, (c) prejudice reduction, and (d) equity pedagogy.

Content integration involves the inclusion of content and materials from a variety of cultures and groups to illustrate educational concepts. In doing so, multiple worldviews and
perspectives are presented and provide a more comprehensive understanding of content. The knowledge construction process is a direct outgrowth of content integration whereby students help each other understand how their own knowledge and biases are constructed. In understanding how biases and knowledge are constructed, teachers can help students participate in prejudice reduction, where such biases and attitudes are modified.

Equity pedagogy may be described as a variety of teaching styles and instructional methods to meet the learning needs and styles of diverse students. Specifically, teachers modify their own teaching to develop the academic achievement of their student demographic. An empowering school culture and social structure exists when,

- grouping and labeling practices, sports participation, disproportionality in achievement, and the interaction of the staff and the students across ethnic and racial lines are among the components of the school culture that must be examined to create a school culture that empowers students from diverse racial, ethnic, and cultural groups (Banks, 2001, p. 5).

The multicultural curriculum emphasizes a conceptual and interdisciplinary approach in which students have the freedom to explore social issues within content areas (Koppelman & Goodhart, 2011). Campbell (1996) explained, “an empowerment curriculum should offer the opportunity for students to study racism and pluralism and encourage them to search for new democratic alternatives for our society” (p. 173). Such connections may help students develop diverse worldviews through a comprehensive education (Koppelman & Goodhart, 2011).

Banks (1994) also recommended that measures be taken to increase the academic achievement of students from diverse backgrounds. He encouraged schools to incorporate bilingual-bicultural education programs and special math and science programs for female students. To assist students and teachers in developing an appreciation of diverse cultures, races, and ethnicities, Banks (1994) recommended desegregating schools, classrooms, and programs as
well as implementing cooperative learning strategies and techniques. In doing so, students are provided the opportunity to learn from one another by exploring multiple perspectives and worldviews. The final level, the social action approach, occurs when students participate in making decisions on important social issues and take actions in issue resolution. Within this approach, Banks (1994) described four levels of social action:

The individual experiences superficial and brief cross-cultural interactions, the individual begins to assimilate some of the symbols and characteristics of the “outside” ethnic group, the individual is thoroughly bicultural, and the individual is completely assimilated into the new ethnic culture (p. 25).

He advocated that education administrators also have an important role in successfully implementing a multicultural curriculum.

Banks (1994) encouraged teachers and administrators to participate in curriculum reform of the current school system and described three levels of approaching such curriculum reform. Level 1, or the contributions approach, focuses on heroes, holidays, and discrete cultural elements such as food, dress, or music. In addition to celebration of cultural heroes and holiday, he recommended that teachers and administrators seek continuing professional development in multicultural content workshops and select classroom materials that incorporate multicultural content. Level 2, the additive approach, integrates new cultural content, concepts, themes and perspectives, while maintaining the current structure of the curriculum. The third level, the transformation approach, involves modifying the curriculum structure to facilitate student understanding of concepts, issues, events, and themes from multiple cultural perspectives.

While curriculum is an important facet of multicultural reform, Banks (1994) advocated that schools striving to honor multicultural awareness maintain the following characteristics:

- Teachers in multicultural schools maintain high academic expectations for students and positive attitudes towards them as individuals.
• Additionally, multicultural curriculum is formalized and reflective of multiple cultures and perspectives.

• Teachers in the multicultural schools modify teaching styles and instructional strategies to meet the academic needs of students as well as respect students’ first languages and dialects.

• In addition, teaching materials are varied to accommodate such cultural needs of students.

• Campus-wide events at the multicultural school involve a wide range of cultural topics and activities.

• Assessment procedures regarding the school curriculum are sensitive to the cultures of students.

• Students of color are represented proportionately in gifted and talented programs based off such assessment.

• The school culture is reflective and representative of the school demographic. This includes the hidden curriculum of the school.

• School administrators and counselors have high expectations for all students in the multicultural school and assist them in setting and achieving positive career goals.

Empirical Articles on the Applications of Multicultural Education

In addition to articles and books written for practitioners, research studies have also been conducted regarding the application of multicultural education. In a study examining middle school general education teachers, Holcomb (1995) developed four approaches for practicing multicultural education: (a) content integration; (b) classroom language; (c) instructional methods; and (d) school/classroom environment. She found that middle school teachers participate in content integration by making connections, promoting critical thinking, examining multiple perspectives, highlighting contributions, and transforming curriculum. Teachers in her study believed that making efforts to understand student cultures would help in constructing curriculum based on student backgrounds. From such modified curriculum, students were
encouraged to apply critical thinking skills to better understand multiple perspectives of diverse cultures. Middle school teachers in Holcomb’s (1995) study constructed curriculum based on the contributions of diverse cultures. Textbooks were perceived as limited regarding the celebration of diverse cultural contributions to society. Teachers, therefore, felt the need to seek out additional resources concerning cultural contributions. The transformation approach involved student transfer of knowledge and use of critical thinking skills (Holcomb, 1995). Teachers utilizing the transformation approach encouraged students to present their knowledge and skills in the classroom. The teacher acted as a facilitator of learning as opposed to a disseminator of knowledge.

The language diversity approach was also important in multicultural practice (Holcomb, 1995). This approach encouraged inclusion of words and phrases of other cultures in the curriculum. Holcomb (1995) noted that such inclusion helped students affirm their cultures and backgrounds and made them more invested in the content.

Instructional methods was another practitioner approach that encouraged teachers to modify curriculum to meet the academic needs of students (Holcomb, 1995). This included matching curriculum to the learning styles of students or using a variety of teaching methods and instructional strategies when presenting curriculum. Furthermore, middle school teachers in Holcomb’s (1995) study believed it was important to encourage excellence and academic success through rewards and praise. Additional instructional methods included student-centered learning and engaging students through active participation in curriculum (Holcomb, 1995).

The final approach described by Holcomb (1995) was the school/classroom climate. Successful multicultural teachers created positive student-teacher relationships and responded to classroom management issues individually. Moreover, positive student interactions were also
encouraged through classroom activities and peer learning (Holcomb, 1995). Through these approaches, according to Holcomb (1995), multicultural teachers positively affected the scholastic experiences of their students.

Howard (2005), found that teachers, students, and parents of middle school students believed that discussion of social issues should be an important part of education. The students in Howard’s (2005) study were able to understand and critically discuss social issues and their implications on society as a whole.

Multicultural Music Education

*A Brief History of Multicultural Music Education in the United States*

Elements of multicultural music education in music have existed long before the multicultural education movement (Volk, 1993). As early as 1919, music publications featured articles on “The Development of the Music of the Negro” and other world musics (Volk, 1993, p. 21). During the 1920s and 1930s, folk songs and dances became a regular occurrence at the Music Supervisors National Conference’s (MSNC) annual meetings as well as appearances in conference publications (Volk, 1993). Interest grew in Latin American music in the 1930s and expanded through World War II (Mark, 1996).

The 1940s and 1950s brought about the formation of numerous world music professional organizations such as the Advisory Council on Music Education in the Latin American Republics, a Music Educators National Conference (MENC) sponsored program called American Unity through Music, and the International Society for Music Education (ISME) (Volk, 1993). Such organizations and programs encouraged teachers to incorporate American folk musics and Latin American musics in their classrooms.
Throughout the 1950s, the interest in world music increased and in the 1960s gained additional momentum through the Civil Rights Movement. The Yale Seminar of 1963 proposed that school music repertoire include non-Western folk music in curricula. As a result, the Julliard Repertory project of 1964 emerged publishing music books, which prescribed what music students should learn in school (Mark, 1996).

Multicultural music education became an official part of the music curriculum at the Tanglewood Symposium of 1967. According to Mark (1996), traditional Western art music was not meeting the needs of a nation of immigrants. He posited:

For too long, many American students did not recognize their own cultures in the traditional music curriculum. This was ironic because as citizens of the nation that has the greatest variety of ethnic backgrounds of any country, they were part of the most heterogeneous society in the world (pp. 190-191).

It was not until the 1960s that music educators took interest in multicultural music. The symposium declaration stated that, “music of all periods, styles, forms, and cultures belong[s] in the curriculum ... including avant-garde music, American folk music, and the music of other cultures” (http://tanglewoodsymposium.blogspot.com/p/the-tanglewood-declaration.html). Music publications after the symposium primarily focused on African American music as it was receiving growing awareness during this time in the United States (Volk, 1993).

In the 1970s and 1980s there was a concentration on the professional development related to multicultural music. The Education Amendments Act of 1972 (P.L. 92-318) made multicultural education a legal requirement for educators (Mark, 1996). Title IX (1972) later clarified the intention of multicultural education that schools were to provide the opportunity for students to learn about their own cultural heritages as well as other cultural heritages. Title VII (1964) provided grants to urban schools with diverse student populations for professional development in multicultural education and for funding and legalization of bilingual education.
Music educators, according to Mark (1996), were accustomed to Western music techniques and were not familiar or comfortable with teaching world music. Therefore, many teachers depended on publishers to prepare materials for them that could be taught without abundant knowledge about the culture.

Textbooks had a history of superficially introducing cultures, which tended to create and promote stereotypes. According to Mark, (1996), “like Western music literature that had been transformed into ‘school music,’ ethnic musics were also reduced to shallow melodies in songbooks or superficial arrangements for instrumental and vocal ensembles” (p. 191). Thus, the intention of connecting with student cultures via the music of their cultures was not successful (Mark, 1996).

Professional organizations not only published articles about multicultural music, but also conducted conferences. The UN founded the UNESCO (United Nations Education, Scientific, and Cultural Organization) which in turn appointed an International Music Council (IMC). The IMC developed the International Society for Music Education (ISME) in 1953. Eventually, MENC was the official American representative body of ISME, allowing for strong promotion of multicultural music (Mark, 1996). Conferences featured discussions of the challenges and perspectives of implementing multicultural education into the music classroom as well as world music ensemble performances.

In November 1971, MENC published a special issue of the *Music Educators Journal* (MEJ) focusing on the research and impact of African American music (Volk, 1993). This was the first publication by a national music organization to devote an entire issue to world music. Music educators, according to Mark (1996) had the power to help people understand each other through music.
After great success, in 1972 MEJ published a resource issue for music educators regarding multicultural music (Volk, 1993). Titled Music in World Cultures, this issue discussed music from different parts of Asia, Africa, Europe, the Americas, and Oceania. Advertisements in MEJ included summer study in multicultural music education sponsored by colleges and universities. According to Volk (1993):

Other advertising also began to reflect a more global perspective. Advertisements included bilingual songs among new choral releases, the musical instruments from other cultures, and folk dance albums for educational use, as well as books dealing with the music of other cultures, or classroom applications of these musics (p. 143).

In the late 1980s multicultural music education had evolved from simply teaching world repertoire to teaching students about the people of the cultures being studied. In 1990, MENC sponsored a Symposium on Multicultural Approaches to Music Education that targeted African American, Asian American, Hispanic American, and Native American cultures (Volk, 1993). A Resolution for Future Directions and Actions was adopted by the participants at the end of the symposium declaring that multicultural education was an important part of music teaching.

Be it resolved that:

- We will seek to ensure that multicultural approaches to teaching music will be incorporated into every elementary and secondary school music curriculum,
- Multicultural approaches to teaching music will be incorporated into all phases of teacher education in music,
- Music teachers will seek to assist students in understanding that there are many different but equally valid forms of musical expression,
- Instruction will include not only the study of other musics but the relationship of those musics to their respective cultures; further, that meaning of music within each culture be sought for its own value,
- MENC will encourage national and regional accrediting groups to require broad multicultural perspectives for all education programs, particularly those in music (Volk, 1993, p. 145).
Goals 2000 further supported the multicultural education movement with a goal “…to improve learning and teaching by providing a national framework for education reform…” (Goals 2000, Educate America Act, 1994). Educational reform was conducted through a framework for all federal education programs that attempted to ensure equitable educational opportunities, with high levels of achievement for every student. Goal 3 of eight specifically supported multicultural education with the objective that “all students will be knowledgeable about the diverse cultural heritage of this Nation and about the world community” (Goals 2000: Educate America Act, 1994). In addition, goal 3 stated that the student population be reflective of the distribution of minority students in academic performance.

*Multicultural Music Education: Perceptions*

Practitioner Writings on Perceptions of Multicultural Music Education

Peer reviewed empirical research examining multiculturalism in secondary choral music settings is scant; however, a variety of educators have offered their ideas in pedagogical articles. Authors like Parr (2006) and Shaw (2012) have addressed the need for multicultural music in the choral classroom. As Shaw (2012) described, music as the “skin we sing” and may be one of the most intimate expressions of identity. Therefore, to reject a person’s music can feel as if the person is being rejected as well. Similarly, Conlon (1992) discussed the role that multicultural music plays in developing students’ cultural appreciation and understanding:

While multicultural choral music education leads to an awareness of other cultures, it also allows us to discover some of the universals in the music of all peoples. By its very nature, choral music is highly personal, but it also frequently conveys fundamental and universal themes, such as love, friendship, holidays and seasons, justice, work, and the beauty of nature (p. 46).
While multicultural music study can teach understanding of differences, students may also understand and unite under themes common in many cultures.

Authors have recommended that studying multicultural music may also present different terminology from Western classical music in developing students’ versatility and musical flexibility or polymusicality (Anderson & Campbell, 1989). In doing so, students might develop additional vocal and instrumental techniques when studying world music and may develop positive attitudes about foreign music that translates to greater understanding of other foreign styles. Such techniques, according to Anderson and Campbell (1989) may make it easier for students to adapt to new styles quicker and with greater ease. Anderson and Campbell (1989) purported, “when students study a variety of musics, they become more aware of aspects of their own music that they have previously taken for granted” (p. 4).

Multicultural music education in the choral classroom is important because of the increasingly diverse student population (Conlon, 1992; Shaw, 2012). Further, the diverse population reflected in American student populations is not reflective of teacher populations (Conlon, 1992; Shaw, 2012). As of 2010, the majority of teachers were Caucasian females at 83%, however Caucasian student enrollment decreased from 68 % to 56% (National Center for Education Statistics, 2010). With these statistics in mind, Shaw (2012) posited that teaching music from the Eurocentric viewpoint could be irrelevant to the current and future American student population. Practitioner articles regarding teachers’ beliefs of multicultural music education provide useful insights, but empirical articles provide hard data that add further objectivity regarding the ways in which teachers perceive multiculturalism in their music classrooms.
Empirical Studies on Perceptions of Multicultural Music Education

Most empirical studies in multicultural music education have been conducted in the elementary general music classroom. Petersen (2005) and Yoon (2008) cited multicultural education as the most significant trend in music education since the 1960s. This trend implies that music educators are interested in the concept of multiculturalism (Petersen, 2005; Yoon, 2008). Advocates have stated that teaching music from a multicultural perspective can provide students with a variety of musical sounds from all over the world, which can help students become more receptive to all different types of music (Anderson & Campbell, 1989; Burton, 1997; Illari et al., 2013). Additionally, students can develop an understanding of world music in comparison to their own music. According to Anderson and Campbell (1989), “today composers, performers, and teachers are coming to realize that many equally sophisticated music cultures are found throughout the globe and that Western classical music is one of the many varied styles” (p. 4).

The diverse population of the United States and the growing understanding of music as a world phenomenon might make multicultural education valuable to music educators (Anderson & Campbell, 1989; Illari, Chen-Hafteck, & Crawford, 2013). In a study examining elementary music students from Oregon, Meidinger (2002) found that extra-musical benefits such as problem solving, developing a classroom community, and respect for self and others also emerged from multicultural music study. In their discussion of the relationship between singing and cultural understanding, Illari, Chen-Hafteck, and Crawford (2013) noted that participation in music not only helps us better understand other cultures, but also helps in the formation of personal identity. The authors described:

Singing is both a personal and a social act. We align a view of our musical selves with what our ears hear coming out of our mouths and, based upon our beliefs taken from society, including the community in which we live, work, and learn, we assess ourselves to be good singers or perhaps ‘not so good’ (Illari et al., 2013, p. 205).
Cultures transmit music in different ways and teaching such ways to students may accommodate different learning styles of students (Illari et al., 2013). The authors noted, “experiences with music from different cultures offers diverse opportunities which allow students with different learning styles to excel, as it provides windows into diverse ways of experiencing, thinking about, and learning music” (Illari et al., 2013, p. 211). Young (1996) found that elementary and middle school teachers believed that multicultural music education teaches students that the world is not monocultural and therefore, develops an understanding of multiple viewpoints. Others advise that students who study multicultural music can discover different and varied ways to construct music. As Anderson and Campbell (1989) posited, “they [students] discover that musics from other cultures often have principles that differ significantly from those principles contained in the music of their own culture and that one should learn the distinctive, inherent logic of each type” (p. 4).

Multicultural music however, can only be successful if teachers are open to multicultural experience. According to Lundquist’s (1985) findings on elementary music teachers, “required openness and support for multicultural experience is not easy for persons with a monocultural background and a lifelong commitment to the development of excellence in the artistic expression of that culture” (p. 49). Once the teacher has become open to various worldviews and musical sounds, they can then present a multicultural curriculum to their students (Lundquist, 1985).

In the past, American teachers had emphasized Western European and American classical and folk music, imposing the idea of its superiority (Anderson & Campbell, 1989). Part of the emphasis on Western European classical music may have been due to the training teachers received while studying at the college level (Anderson & Campbell, 1989; Wang & Humphreys,
Wang and Humphreys (2009) found in college performance classes that students spent approximately 92% of their time on Western art music. In contrast, only 6% of time was spent on jazz or Broadway music and approximately 1% on world music, such as Latin/Caribbean, African, Asian, or Native American. The remainder of instructional time was spent on exercises or arrangements based in the Western art style. Wang and Humphreys (2009) concluded, “Despite numerous calls for multicultural music teacher education in recent decades, this finding reinforces assertions that western art music continues to predominate in American music teacher education programs” (p. 25). Anderson and Campbell (1989) surmised that, “by stressing the importance and perhaps ‘superiority’ of that system, educators have taught by implication the relative unimportance, if not the actual inferiority, of other musical systems” (p. 3). All levels of music education, Anderson and Campbell (1989) recommended, should strive for a balanced curriculum of many cultures as well as the cultures that are representative of the United States itself.

In contrast, Knapp (2012) found that perceptions of undergraduate music students did not change when enrolled in a world music course. Although many students in this study were enrolled in multicultural classes, coursework tended to explore multicultural music without providing students with methods by which to teach multicultural music. According to Knapp (2012), “In many cases, world music survey courses are the same for all music students, regardless of major. In these cases, course content that focuses on music education students by incorporating multicultural music pedagogy is difficult if not impossible” (p. 95). Although, students may have exposure to multicultural music coursework, their perceptions or ability to teach multicultural music may not be improved or altered.
Personal perception as well as the perceptions of colleagues and school administrators regarding the value of multicultural education may be a contributing factor in how choral directors choose to implement multicultural education. Joseph and Southcott (2010) found that while many preservice music educators reported the importance of multicultural music education, few enacted multicultural methods beyond repertoire performance after college. The authors proposed that when preservice teachers do not observe multicultural education in practice during student teaching, they may be less likely to apply multicultural methods in their own classrooms. According to Joseph and Southcott (2009), “unless students see teachers modeling effective multicultural music education they are initially constrained in their ability to teach cultural diversity, even if they have been exhorted to do so by their tertiary music educators” (p. 468).

Criticisms of Multicultural Education

While there is much research to support multicultural education in the schools, some scholars have discussed issues and limitations they believe are inherent in multicultural education. Authors have noted that some teachers believe that multicultural education favors the African American population (Banks, 1994; Castagno, 2013). Providing an African perspective, teachers reported, can make the curriculum Afrocentric, placing African ideals at the center of anything that involves African people or culture (Banks, 1994).

Others have argued that multicultural education emphasizes political special interests versus public interests (Banks, 1994; Robinson, 2007). According to Banks (1994), some politicians label the multicultural education initiative as a special interest to imply that it is not part of the greater good and not part of the overarching goals for the country. He stated, “the
conservative agenda wants to reinforce the status quo, dominant group hegemony, and promote interests of the small elite” (p. 23). Robinson (2007) however, posited that an individual’s personal politics or identity politics affect how multicultural issues are perceived. In order to combat personal bias, Robinson (2007) studied elementary general music teachers’ applications of multicultural music education. She advised that the following items be asked: “What assumptions am I making about this person? On what am I basing these assumptions? How can I verify these assumptions as true and accurate” (p. 208)?

Guo and Jamal (2007) conducted a study examining issues with multicultural education at the collegiate level. The authors stated that multicultural education is “cosmetic and superficial” (p. 44) in the depiction of diverse cultures and therefore fails to address the social inequalities that exist in society. In multicultural education:

The focus on encouraging knowledge of different cultural groups, harmonious social relationship with these groups, and curricular and pedagogical change is firmly located within a consensus paradigm which ignores existing inequities and asymmetries of power that influence social relationships (Guo & Jamal, 2007, p. 44).

Systemic and structural inequities, Guo and Jamal (2007) posited, are ignored and are therefore reproduced through educational institutions.

Castagno (2013) further argued that multicultural education actually promotes White privilege through a colorblindness mentality. In a study examining secondary school teachers’ understanding and engagement of multicultural education, Castagno (2013) found that teachers avoided the discussion of race through a colorblindness lens. Colorblindness protects whiteness by maintaining the belief that race does not matter. If race does not matter, then “there cannot be inequity, privilege, or oppression based on race and, therefore, whiteness neither exists nor is a problem worth examining and changing” (pp. 118 – 119). By ignoring race and racism, and failing to challenge whiteness, whiteness and white privilege continue to be dominant.
“Whiteness is protected not only because race and racism are presumed irrelevant but also because the structural arrangements that maintain social class hierarchies are ignored in favor of a deficit model that blames individuals for their class positions” (p. 116). In other words, teachers would rather blame individual students for shortcomings rather than dissect the education system for inequalities towards minority students. Castagno (2013) emphasized the ideas of colorblindness: that race does not affect the teaching and learning process, promotes powerblindness, the avoidance of acknowledging how differences affect power distribution.

Castagno (2013) explained that “powerblindness includes colorblindness but also includes other elements…our reluctance and avoidance of race, social class, language, gender, sexuality, and other politicized aspects of identity that are linked to power and distribution of resources in the United States” (pp. 107 – 108). Powerblindness, she noted, protects the ideas of whiteness and White privilege. The idea of sameness implies that everyone is the same as the dominant culture. It promotes the assumption of White culture as the normal culture, and that all cultures should be normal, or similar to White culture. According to Castangno (2013):

By focusing on personal values and how to get along, educators can believe that this alone will solve our social problems and, more importantly, they can locate the blame within individual people who are “immoral” rather than in everyone’s role in maintaining structural inequalities and relations of power. There exists a clear tension between the individualized, polite interaction called for in human relations and the collective agitation required for social change, and whiteness both supports and is supported by an emphasis on the former (p. 112).

Students, Castagno (2013) described, are encouraged to maintain the status quo by participating in dominant values of obedience and not challenging the system. She posited that:

Believing that multicultural education is really about learning styles and teaching strategies allows educators to maintain the belief that schooling is apolitical and disconnected from the social injustices outside the school walls. This is powerblindness at work. These beliefs, then, explain and justify the absence of educational practices that might begin to critique and change current social arrangements—thus protecting whiteness (p. 109).
Teachers may not understand or agree with the benefits of a multicultural curriculum and might be resistant to implementing it in their classrooms.

Some teachers may view multicultural education as irrelevant to academic success (Sleeter, 1997). In a study of elementary, middle school, and high school teachers, Sleeter (1997) found that certain White teachers believed that engaging students in fun motivating activities would increase student achievement. According to Sleeter (1997), teachers “did not find multicultural education useful mainly because of its stress on color, believing that acknowledging color or other ascribed characteristic would either reinforce limiting stereotypes or excuse people from trying” (p. 683). The culturally different students Sleeter (1997) described were valuable to teachers in providing additional cultural information to help teachers teach more effectively.

Multicultural Music Education: Applications
Practitioner Writings on Applications of Multicultural Music Education

The ways in which music educators often implement elements of multicultural education include diverse classroom décor, observation of holidays from various cultures, and discussion of similarities and differences between cultures and music (Anderson & Campbell, 1989; Banks, 1994). One pedagogical article discussed how foreign language affects repertoire choice in choral programs (Gratto, 2009). Gratto (2009) suggested that although teachers feel comfortable teaching music in a foreign language, they may not understand the dialectical intricacies that exist within different languages. She posited that music publishers often provide pronunciation guides to accompany choral literature, and that music educators should take advantage of such a
resource. Utilizing native language speakers may be another way for students and teachers to properly perform music in a foreign language (Parr, 2006).

Consulting directly with cultural representatives is important in creating culturally valid experiences (Parr, 2006; Shaw, 2012). Alloting time for students to collaborate with musicians native to the culture being studied as well as drawing upon local community resources such as parents, religious organizations, and other local community organizations can be even more valuable. Parr (2006) suggested:

Whenever possible, try to make direct contact with a native of the culture who can give firsthand information about the music, language, and cultural context of the piece being performed. Having a native present during rehearsals not only gives the singers a human face of the culture, but the native can give feedback on the way the choir performs and make suggestions for improvement. Preparing for the arrival of a guest can also serve as powerful motivation for singers in rehearsal (p. 35).

By utilizing community resources, the choral director can provide a valid means of teaching, programming, and performing music from diverse cultures. While practitioner writings provide valuable information regarding applications of multicultural music education, empirical articles provide information on how teachers are actually applying this curriculum in their classrooms.

Elliott & Silverman (2015) explained six levels of music curriculum that describe varying levels of multicultural commitment: (1) assimilationist, (2) amalgamationist, (3) open society, (4) insular multiculturalism, (5) modified multicultural, and (6) dynamic multicultural (intercultural) curriculum.

The assimilationist music curriculum focuses exclusively on the Western European classical tradition with the purpose of elevating student taste and discouraging affiliations from popular or non-Western Music. This type of curriculum is viewed from the Western aesthetic viewpoint and “as a result, the assimilationist fails to recognize the cultural identity of his or her students” (Elliott & Silverman, 2015, p. 448).
The amalgamationist curriculum, as described by Elliott and Silverman (2015), offers a small quantity of multicultural repertoire and practices. Western classical music continues to be at the core of repertoire selection, but jazz is also acceptable “because its distinctive musical features have been successfully incorporated into compositions by such ‘legitimate’ Western composers…” (Elliott & Silverman, 2015, p. 448). Non-Western musics can be viewed in terms of utility for teaching elements of fine art, but amalgamationists as a whole believe that world musics alone have no curricular value. According to Elliott and Silverman (2015), “to the amalgamationist, the integrity of a microculture’s music, like the integrity of a person’s ethnic heritage, is best broken down in the interests of transmitting a society’s ‘national culture’ or macroculture” (p. 448).

In an open society curriculum, Elliott and Silverman (2015) stated, “…allegiance to the traditional music of one’s cultural heritage is viewed as an obstacle to social unity and the development of loyalty to the secular corporate society” (p. 448). All symbols of the microculture are considered irrelevant to the greater good of the nation-state and therefore, students and teachers should work toward the culture of the nation-state (Elliott & Silverman, 2015). According to Elliott and Silverman (2015):

The curricular manifestation of this ideology is the “with-it” music curriculum that places a high value on “musical relevance”: the study of everything contemporary, the development of new musical forms as a means of “personal expression” in the context of “now” (p. 448).

Insular multiculturalism, Elliott and Silverman (2015) proposed is curricula that are selected based exclusively on students’ cultural backgrounds. They argued that these curricula are not truly multicultural because student cultures are still isolated into groups rather than working in tandem. There are two common forms of insular multiculturalism: (a) microcultures seek to preserve their customs as they exist with the macroculture, and (b) macroculture makes
attempts to seem culturally sensitive to microcultures, such as performing a token Latino composition for Latino/a students and nothing more. According to Elliott and Silverman (2015), “This kind of music curriculum often seems multicultural because it adds an exotic musical flavor to the conventional diet available in music programs by and for the dominant majority” (p. 449) yet it lacks the cultural context of such compositions. “Many teachers believe simplistically that if they teach ‘another’s’ music, regardless of how they honor (or dishonor) said musics, they are contributing to world citizenship” (Elliott & Silverman, 2015, p. 450).

In the modified multicultural curriculum music content and lessons are selected based upon local or regional boundaries of culture, ethnicity, religion, function, or race and then taught from multiple viewpoints. Elliott and Silverman (2015) purported, “in this type of music program, students study various ‘styles’ of music (music-as-object) with a concern for how they have been modified in reaction to, or by incorporation into, mainstream Western styles” (Elliott & Silverman, 2015, p. 449). The modified multicultural curriculum focuses on the evolution of the music of microcultures as they try to fit into the macroculture. Although more inclusive than the previous curricula, the modified multicultural curriculum is biased in the assumption that music is universal and that music is usually chosen for the specific cultures of the immediate student population. “Once again, then, the ideology underlying the music curriculum obviates an essential goal of a truly inclusive musics curriculum: to understand the underlying musical beliefs and assumptions of various music cultures and to thereby expose ethnocentric attitudes” (Elliott & Silverman, 2015, p. 449).

The sixth and final stage of music curricula is dynamic multicultural (intercultural) curriculum. This curriculum “…emphasizes the need to convert subgroup affiliation into a community of concern through a shared commitment to a common purpose” (Elliott &
Silverman, 2015, p. 449). A dynamic multicultural curriculum focuses on comprehensive and collaborative learning of music and in so doing, the understanding of multiple perspectives and viewpoints. According to Elliott and Silverman (2015), “…such efforts inevitably include encounters with familiar and unfamiliar beliefs, preferences, and outcomes, in teachers’ and students’ full awareness of the pedagogies and power structures in and for different musical praxes” (p. 449). Introducing students into different music cultures may help them develop skills to approach social and community problems. Therefore, one goal in a multicultural music education is to present music from diverse cultures of the world and also the social and political contexts, and cultures from which world music comes.

Empirical Studies on Applications of Multicultural Music Education

Empirical articles discuss the ways in which music teachers apply multicultural music in their classrooms. Researchers have discovered that teaching music in a foreign language and listening to music of different cultures was the most common way that music educators have taught multiculturalism, followed by learning cultural dances (Petersen, 2005; Stafford-Davis, 2002). Teachers may also choose to teach in a foreign language with which they are familiar. Sieck (2013) found that high school choir directors preferred to teach music in English rather than a foreign language. However, when programming music in a foreign language, teachers did not feel limited to languages they have studied. Teachers in Sieck’s (2013) study reported using colleagues or repeated recordings to teach literature in a foreign language.

Other researchers have noted that multicultural music education may have the ability “to offer a cultural experience to students through the provision of a variety of musical experiences
that may help them understand how music reflects people’s belief systems, values, lifestyles, and ways of thinking across cultural boundaries” (Illari et al., 2013, p. 204).

Music Concept and Sociocultural Approach to Multicultural Music

There are a variety of ways in which multicultural music education can be taught. Along with alignment with state and national standards, Anderson and Campbell (1989) and Illari et al. (2013) have suggested music teachers might consider cultural and social contexts behind world music. According to Anderson and Campbell (1989), “through guided performance and listening, students can eventually understand that music is not just an American or European phenomenon” (p. 5). As Wu (2012) described, “if cultural understanding is not the basis of teaching or learning world music, there is no reason for the existence of world music in classrooms” (p. 308). Thus, cultural backgrounds behind world music may be just as important as teaching the notes on the page.

Scholars have identified two methods to address these goals in the music classroom: a music concept approach and a sociocultural approach (Abril, 2006; Chen-Hafteck, 2007). A music concept approach includes a focus on the formal elements of music (e.g., rhythm, pitch, vocal timbre) as a framework for music learning (Abril, 2006). By focusing on the fundamental concepts of melody, rhythm, texture, timbre, dynamics, and form, students may be able to organize musical experiences different than their own (Anderson & Campbell, 1989). Students may also discover similarities and contrasts within music of their own and other cultures: “the perception of similarities is important in helping students understand the fundamental processes found in music around the world, and the perception of contrast help demonstrate the many different ways of organizing musical sounds” (Anderson & Campbell, 1989, p. 5).
The sociocultural approach to teaching multicultural music focuses on “the construction of knowledge about unfamiliar performance styles, sounds, and cultures” (Abril, 2006, p. 34). Songs are contextualized through interactive classroom discussions about musical meaning from multiple worldviews. Abril (2006) found that fifth-grade students who learned via the sociocultural approach still maintained the same level of musical skills as their music concept counterparts. However, the sociocultural group was found less likely to have negative attitudes toward singing in a foreign language and music of other cultures. Additionally, these students reported more opportunities for transfer of knowledge from their school music experiences to their personal music experiences. He concluded that educators might “…engage students in explicit discussion surrounding sociocultural issues…” (p. 40) to encourage positive student interaction with unfamiliar musical styles or cultures.

Additionally, students can learn that world music is prevalent in the United States: This nation of immigrants provides ample opportunities for discovering the music, the arts, the cuisine, and various customs of the world. Students who have experience with a variety of what now constitute “American Musics” may gain a new understanding of the cultural plurality of their own country (Anderson & Campbell, 1989, p. 5).

According to Illari et al. (2013):

As teachers prepare materials to foster cultural understanding in their students, and at the same time develop singing abilities and build group unity, they should pay attention to the conceptual meanings of the songs that derive from the original culture (p. 211).

Integrated learning of multicultural music along with the music’s cultural origins may help students understand the importance of music in culture and the different meanings music bears (Anderson & Campbell, 1989; Illari et al., 2013). According to Anderson and Campbell (1989), “through an interrelated study of many aspects of a culture, students develop new and important understanding of other people, and they begin to realize the integral place of music and the arts in other cultures” (p. 7).
Chen-Hafteck (2007) also studied music concept and sociocultural instructional approaches to multicultural music. Specifically, she investigated whether the effects of these two approaches on Chinese fifth- and sixth-grade music students’ attitudes towards diverse cultures were affected by a particular instructional approach. She found that students who were taught multicultural music using a sociocultural approach had more positive cultural understandings and attitudes than those of their peers who solely focused on music concepts. According to Chen-Hafteck (2007), learning multicultural music from a sociocultural perspective helped music become more meaningful and relevant to students; whereas, exclusive focus on music concepts did not. She recommended that music teachers find an appropriate balance between learning music concepts and sociocultural aspects when teaching multicultural music.

In a study of graduate music education students, Bradley (2012) found that some elementary music teachers avoid the sociocultural context of music. For example, the South African freedom songs have become among the most popular world musics in North American classrooms (Bradley, 2012). Many times, however, teachers present such music as an uplifting, exciting piece to end concert programs rather than programming songs based on their social context.

One such song, *Siyahamba*, has been arranged for many different types of groups (Bradley, 2001). While on the surface *Siyahamba* seems like an aurally pleasing piece with an attractive rhythm, the text in *Siyahamba* refers to the antiapartheid movement in South Africa. Yet, it is rare to find references to the antiapartheid movement within most published versions of *Siyahamba* (Bradley, 2012). Without understanding the social context of the song’s full meaning, depth of emotion cannot fully be expressed or experienced. The same may be true for the African American spirituals, whose emotional meanings of living in American slavery are rarely
expressed. As Bradley (2012) inquired, “Yet without knowledge of the historical context giving birth to such music, how can we begin to hear, to develop a deeper cultural understanding, such as that which multicultural music education seeks to foster” (p. 190)? In other words, how can music teachers claim to be bearers of culture through music, when cultural context is not intertwined within repertoire?

Bradley (2012) proposed that teachers might fear exposing their own political opinions or movements in which they are activists as a reason for not discussing the social contexts of repertoire. She noted, “the fear of political discussions in the classroom resides in tension with these same teachers’ own political activity outside the classroom—activism in which they had a personal stake (i.e., the protests against Wisconsin’s ‘budget repair bill’)” (Bradley, 2012, p. 190). Additionally, some music teachers may mask discussion of race by using the word politics.

This fear of discussing race in the music classroom that Bradley (2012) described can perpetuate White privilege in the classroom. “In this case, politics function as code for race—a topic to be avoided both in polite conversation and classroom discourse, even though such discussion may be necessary to provide context” (Bradley, 2012, p. 191). Bradley (2012) noted that the idea that music is a universal language suggests that all musical understanding transfers across multiple cultures with no responsibility for contextualization. As a result, many music teachers use pedagogical strategies that focus on common musical elements, which many not be common from culture to culture. Bradley (2012) stated:

The belief that music’s sonorous qualities have meaning without reference to the historical and cultural contexts from which the sounds emerge lulls educators into misguided pedagogies focused on performance, where attention to notes and rhythms takes priority over important cultural meanings (p. 193).

By not discussing the historical, political and social contexts inherent in music, Bradley (2012) argued, White supremacy is upheld through ideas of colorblindness:
Educators who present sanitized contexts for the music they teach or who avoid contexts altogether contribute to the ongoing devaluation of the arts in education. A people’s music holds their histories, their belief systems, their humanity. If teaching is a political act, teaching music is even more so (p. 193).

Kindall-Smith (2013) noted, “Music teacher education infused with social justice content promotes successful student learning and an understanding of diversity” (p. 34). In a narrative study with 114 undergraduate music majors, Kindall-Smith (2013) integrated social justice content into three required course taught at her university. Lectures, supplemental readings, and student discussions approached social justice content such as prejudice, colorblindness, and White privilege. She found that through the 3-year coursework, undergraduate students’ attitudes began to change positively toward understanding and seeking cultural knowledge. They were more likely to apply for jobs in urban school districts where there is a diverse student population and seemed more comfortable in teaching music in diverse classrooms (Kindall-Smith, 2013).

Rather than separating social concepts and musical concepts, Reimer (1993) advocated for a multimusical culture. He believed that the term “‘multicultural music’ glosses over the fact that there exists an identifiable American culture, rooted in Western traditions yet enhanced by all the many world traditions that give the particular flavor and distinctiveness to this nation” (p. 26). In multimusical culture, musical experience is the central focus and is twofold: horizontally, concerning the diversity of musical experience, and vertically, regarding the quality of musical experience. Reimer (1993) emphasized three urgent musical needs in the United States: (a) to make accessible America’s Western musical heritage to all citizens, (b) to honor and preserve the music of the cultural groups in America, and (c) to make the music of cultural subgroups accessible to all American citizens. Acknowledging the music of American culture as well as the cultural subgroups that exist in America, “… allows one to share freely in the cultural
particularities of subgroups other than one's own-is the great cultural gift of being an American” (p. 21).

Wu (2012) advocated that the focus of teaching world music should be narrowed down to three items: “(1) How does it work?; (2) Is it different from our music culture?; and (3) Why and how is it different” (p. 311). Students, Wu (2012) posited, should critically examine the sounds they hear as well as their preference for certain styles of music. Music literacy, therefore, is the ability to participate as authentically as possible in the many different musical experiences that exist in the cultures of America (Reimer, 1993). Reimer stated, “Musical literacy in this case means the ability to share the many types of musical experience available in our multimusical culture—the ability to understand them and engage appropriately with them so that we can enjoy and cherish them” (p. 27). As Wu (2012) noted, this would not include superficial performances of music without cultural background. He described, “…understanding a Chinese ceramic teapot in the British Museum is not equal to understanding Chinese culture, as the teapot is merely a ‘snapshot’ of a huge cultural phenomenon” (p. 307). Likewise, Skelton (2004) believed that music should be taught as culture, as praxis, and for its own sake. In short, an individual needs to perform music and understand non-Western music as well as Western music to become a well-rounded musician.

Pedagogical Concerns Regarding Multicultural Music Education

Practitioner Writings Addressing Pedagogical Concerns

Practitioner journals have published articles concerning pedagogical concerns when teaching multicultural music. Authenticity and political correctness were of greatest concern in
Gratto (2010) posited that authenticity demands cultural sensitivity, precision, and validity:

> It is about being an informed choral director/music educator who is able to lead ensembles through the study of diverse repertoire that results in enriched musical experiences, a broader worldview, and an increased level of understanding of other peoples and cultures (p. 65).

Gratto (2009) cautioned teachers about perceived authenticity from music publishers, as octavos may not authentically represent a culture. For example, “An octavo with a title in Swahili but no other apparent connection to a culture or a country probably cannot be considered ‘African’ and should be suspect” (p. 57). Further, music publishers may also modify world music to fit into Western musical paradigms, which may limit authenticity (Parr, 2006). According to Parr (2006):

> The limitations of Western notation, different opinions about which version of a piece is ‘authentic,’ and the presence of many choral arrangements that ‘Westernize’ the music by taking it far out of the original musical context to make it more accessible, all combine to complicate this issue (p. 36).

Parr (2006) suggested that teachers utilize the technology available to them to listen and view authentic recordings of the multicultural literature they wish to teach, rather than assuming that octavos are presented genuinely. Authenticity can most closely be achieved when the choral director conducts research on the musical traditions (vocal style, instrumentation, and language) of diverse cultures (Gratto, 2009, 2010; Parr, 2006).

Parr (2006) advocated that teachers only focus on a few cultures at a time when studying multicultural music. He claimed, “Performing five pieces from one country on a concert will likely lead the conductor and singers to better cultural understanding than if the choir performs one piece from each of five different countries” (p. 35). By limiting the amount of cultures
covered in a concert, teachers and students may be able to develop a more thorough understanding of a culture and their music.

Political concerns were also addressed in pedagogical articles in choral multicultural education. Although some teachers may want to use music to discuss and interpret global social issues, they may receive negative feedback from their local communities or administration (Gratto, 2009). Gratto (2009) noted, “music publishers are aware of the current trends regarding music of certain cultures or religions, based on changing demographics and diplomatic relationships between the United States government and other countries and on political upheaval” (p. 57). Gratto (2010) cautioned that while publishers are aware of current trends in political relations, the teacher should use discretion on which issues he or she chooses to discuss in the classroom. However, there is some research on the instructional methods in which music teachers teach multicultural music.

Scholarship Addressing Music Teachers’ Concerns

Authenticity has been of particular concern for teaching and performing world music. According to Anderson and Campbell (1989), multicultural songs should be taught as authentically as possible using original language, proper accompaniment, authentic musical instruments, and proper style. Empirical articles have also examined music teachers’ concerns about authenticity. Community members or students from a local university may be valuable for authentic performance and community engagement (Illari et al., 2013). Illari et al. (2013) advised:

Apart from searching for songs on the Internet or recorded media, teachers can also connect with members of different cultural communities, who are often happy to share their cultural heritage. This includes inviting parents and relatives of students, who come
from other cultures, to share their musical experiences and cultural heritage with the class (p. 212).

Knapp (2012) found that preservice music teachers were unable to discern authenticity between recordings and publisher websites. According to Knapp (2012):

If preservice music teachers are unable to make accurate distinctions between authentic and inauthentic multicultural music available from publishers’ web sites, it seems likely that primary and secondary students will continue to be exposed to repertoire that does a poor job of providing an authentic multicultural experience (p. 97).

Further, Knapp (2012) compared the ability to distinguish authentic multicultural music between undergraduate students who were enrolled in a world music course versus students who were not. He found that regardless of course enrollment, preservice music teachers were still unable to critically examine multicultural music for authenticity (Knapp, 2012). Knapp (2012) suggested:

These multicultural courses, it seems, do not improve students’ abilities to make discriminations between authentic and inauthentic multicultural music. Because these courses are typically the only training students will receive in multicultural music, it is important they do an adequate job of preparing music educators to make critical choices in multicultural repertoire (p. 98).

Although preservice teachers did express a preference for teaching authentic music, typically such music was not available from traditional publication sources.

Reimer (1993) proposed in his philosophical article that music teachers could help students become more literate by understanding that music is inherently cultural and unique. He posited, “we cannot suddenly be members of a foreign culture, experiencing music as natives of that culture can, but we can share something of what they are experiencing while at the same time retaining our own reality as persons” (p. 27). Although, musical performances may not
reach full authenticity, Reimer (1993) advised, it remains important for teachers to provide these musical experiences for students as they strive to teach music literacy.

A common argument for not performing world music is the challenge of maintaining authenticity of instruments, vocal style, or environment (Illari et al., 2013; Reimer, 1993; Stafford-Davis, 2002; Weidknecht, 2011). Illari et al. (2013) attempted to soothe teacher’s fears of authenticity by stating, “although it is probably not possible for one to arrive at a level of understanding similar to that of indigenous people, learning the music and culture of others is still worthwhile in educational contexts” (p. 210). Wu (2012) noted that rarely is there one correct way to perform a piece. While notation has made it possible to imitate the sounds the composers desired, interpretation and cultural context are fluid with each performance. Morton (2000) cautioned that some publishers dilute music by eliminating or changing elements of the composition. Such “sanitized” literature can eliminate and possibly alter the perceived context of the composition (Morton, 2000, p. 121). World music is oftenaurally handed down from generation to generation, thus interpretation and cultural context is even more flexible. According to Wu (2012), “in this [world music] context ‘authenticity’ refers to the performer’s style, competence, interpretation and creativity, rather than to their ability to stick accurately to the original” (p. 309). Wu (2012) proposed that teachers not focus on emulating performances as accurately as possible, but on “giving pupils an overview of how music functions differently in other cultures, how different emotions and ideas can be conveyed, and where the differences come from” (p. 309). In this case, authenticity is not always as important as the aural transmission of culture through the music.

The practicality and logistical nature of teaching from a multicultural perspective is also an issue in implementing a multicultural curriculum. Some teachers have reported the lack of
time allotted for a multicultural curriculum in addition to the state and district-wide academic
requirements (Nethsinghe, 2012; Robinson, 1996; Reimer, 2007; Stafford-Davis, 2002,
Weidknecht, 2011; Yoon, 2008). Other educators have expressed a lack of classroom materials
to authentically implement a multicultural education curriculum (Moore, 1997; Robinson, 1996;
Stafford-Davis, 2002, Weidknecht, 2011; Yoon, 2008). Additionally, teachers have questioned
the applicability of teaching cultures other than that of their students in the classroom. Stafford-
Davis (2002), discovered that elementary teachers found it difficult to teach about cultures they
were not identified with and were afraid of offending or misrepresenting other cultures.

Multicultural Education: Professional Development Opportunities

In general education, educators do not always positively perceive professional
development opportunities in multicultural education. Ibrahim (2007) interviewed Texas
multicultural/diversity trainers regarding their perceptions of the causes of teacher resistance to
professional development. He found that general educators resisted multicultural/diversity
training because it challenged personal and deep beliefs about diversity and encouraged self-
examination of these beliefs. Additionally, there was a lack of administrative support regarding
multicultural professional development. According to Ibrahim (2007):

Trainers described a wide range of behaviors among central and district administrators
which indicate their nonsupport such as: 1) total refusal to engage issues of culture and
diversity, 2) rudeness, 3) sarcasm, 4) insensitivity, and 5) defiance (p. 201).

Further, the participants in Ibrahim’s (2007) study explained that administrators tended to
respond to multicultural needs in perceived scholastic crisis, such as low performance on
standardized tests. Ibrahim (2007) described, “Teachers want instructional strategies, but display
a lack of interest in concepts, principles, or the theoretical underpinnings of multicultural
education” (p. 269). When specific groups of students were struggling with standardized test scores, professional development was a means to focus on those populations to increase achievement. Multicultural/diversity trainers, therefore may be contradicting initial teacher training they received. Ibrahim (2007) posited:

They acknowledge that many teachers, because of their training still function within a monocultural framework and are thus unprepared for the various cultures, languages, lifestyles and values they confront in their classrooms. They agree that the result is that many teachers attempt to treat all students the same way, reflecting the unchallenged assumption that equal access and equity are synonymous (p. 273).

According to Ibrahim (2007), these teachers tend to rely on a cultural deficit model when describing the achievement levels of minority students.

In contrast, Butler (1998) found that general education teachers want professional development opportunities in multicultural education, but often had to take the initiative to facilitate their own learning. The majority of middle school teachers in his study lacked support for administration regarding multicultural education professional development. This transferred to a lack of learning opportunities for teachers on multicultural instructional strategies, but also a lack of planning time for teachers to develop multicultural lessons for their students. Although teachers did prepare individually for multicultural lessons, they did not seek out professional development opportunities not sponsored by their district. Butler (1998) concluded that teachers needed ample support and encouragement to fully engage in individual and district sponsored professional development activities.

Teachers may also feel ill prepared to teach a multicultural curriculum based on limited knowledge gained from their district in services or college training (Nethsinghe, 2012; Okun, 1998; Petersen, 2005; Reimer, 2007; Robinson, 1996; Stafford-Davis, 2002). Anderson (1997) found that teachers who had more training in multicultural education tended to have more
positive perceptions of implementing such a curriculum. Additionally, Maltese (1985) found that preservice teachers who had positive experiences during urban school field experiences tended to perceive that they were effective as multicultural teachers. This perception positively affected teacher’s participation in professional development activities (Maltese, 1985).

To discover how music teacher education programs could prepare preservice teachers to effectively respond to demands of a pluralistic music education, Okun (1998) interviewed music education leaders, such as William Anderson, Patricia Shehan Campbell, Barbara Reeder Lundquist, David McAllester, Bruno Nettl, and Will Schmidt, who specialized in multicultural education. With master music educators at distinguished universities, the following ideals were constructed regarding multicultural music teacher education:

1. Teacher education curricula should be reformed if new teachers are going to be prepared to successfully use multicultural music materials in their classrooms.

2. Teachers tend to teach as they were taught; thus preservice teachers should be introduced to multicultural musics as early as possible in their training as music educators.

3. The canon of American music education revolves around Western (European “classical”) art music; a more balanced curriculum could be achieved through integration of jazz, popular, and non-Western musics into the undergraduate curriculum.

4. Curricular reform should be instituted gradually.

5. To transmit a cogent philosophy of multicultural music education, professors should come to consensus concerning consistent use of terminology within their music teacher education program.

6. The role of the discipline of ethnomusicology in music teacher education should include; 1) cooperation between members of the music education faculty and ethnomusicologists; especially utilization of the expertise of ethnomusicologists and their extensive data on specific music cultures; and 2) teaching undergraduates the skills that enable them to employ ethnomusicological techniques in the analysis of any given musical example. (Okun, 1998, pp. 136-137)

In a study conducted by Nethsinghe (2012) surveying 100 Australian music educators from primary and secondary schools, 60% responded that they had no previous experience
performing music from other cultures. Tatum (1998) found that of 200 preservice teachers surveyed, 81% wished they had received more training in teaching students with different cultural identities than their own. According to Rego and Nieto (2000), teachers should be educated on the different cultures that construct their student bodies. The authors encouraged teachers to build relationships with students, parents, and other community members to promote student involvement in school in relevant ways (Rego & Nieto, 2000). Frierson-Campbell (2007) noted that music teachers lack planning time, rehearsal space, musical instruments, and professional development in multicultural music education. Teachers reported that most of the professional development opportunities focused on the integration of music into core subject areas (Frierson-Campbell, 2007).

Conclusion

The research literature has shown that multicultural education has been a topic of concern across many disciplines. While many scholars have varied in their definitions of multicultural education, commonalities include a curriculum that develops cultural appreciation through an exploration of diverse cultures. Empirical research regarding multicultural music education has tended to focus on elementary general music with a scarcity of literature represented in the secondary choral classroom.

There are several scholarly publications that have noted music teachers’ perceptions of the numerous social and musical benefits to studying multicultural music in the elementary classroom. Social benefits to studying multicultural music have included cultural appreciation, expansion of worldviews, and camaraderie among peers. Teachers have noted in the literature
that students benefit musically by learning rhythms and tonalities present in multicultural music and thereby expanding their musical skill set.

Research in general education has found that perceptions of multicultural education are related to demographics (e.g., age, gender, and ethnicity), geographical location (e.g., urban, rural, suburban), and college training. According to the literature, elementary music teachers are more likely to incorporate multiculturalism in their classrooms if they have prior experience singing or listening to diverse music.

Research has shown that many elementary music teachers cite foreign language as the primary method of applying multiculturalism in their classrooms. However, research is scant in the area of secondary choral music. Authenticity was the primary concern as noted in the literature, specifically language pronunciation. Most of the literature concerning authenticity is scholarly, but not empirical.

Two types of instructional approaches were presented in the literature: the music concept approach and the sociocultural approach. The music concept approach focuses on the musical elements present in multicultural literature, such as rhythm, pitch, and harmony. The sociocultural approach also includes musical elements but focuses on teaching the social context of the music, such as the purpose or meaning of the piece. Research has shown that a sociocultural instruction approach to multicultural music does not result in a regression of musical skills. Research has not been conducted on how the music concept approach and sociocultural approach are applied in the secondary choral classroom.

According to the literature, professional development opportunities in multicultural education were sparse. Research has found that school administrators tend to focus on in-services that have the potential to increase standardized test scores, rather than a multicultural curriculum.
Teachers, according to the research literature, feel ill prepared to teach from a multicultural perspective. Research in music education, however is limited. Based on this review of literature, there is a need to research middle school choir directors’ perceptions and applications of multicultural music education as well as professional development opportunities available for such curriculum.
CHAPTER 3
METHODOLOGY

Introduction

This chapter discusses the methodology used for this study. This study described middle school choir directors’ perceptions of multicultural music education. The following research questions guided the study:

1. What were middle school choir directors’ perceptions about multicultural music education?
2. How did middle school choir directors apply multicultural music pedagogy in their classrooms?
3. How did middle school choir directors perceive professional development opportunities in multicultural music education?

Descriptions of the sample for both the pilot and main study are presented. The questionnaire development, including its validity and reliability are each described along with testing procedures.

A descriptive survey research design was chosen to provide data relevant to the research items. In order to provide rich data, 16 open-ended items, providing qualitative data were chosen. Results are reported via codes and themes.

Sample for the Main Study

Respondents \((N = 83)\) included 20 males and 62 females, whose ages ranged from 22 to 62 years \((M = 34.37; SD = 11.68)\). One teacher selected that they would prefer not to answer regarding gender. Participants were comprised of White \((n = 65)\), Latino/a \((n = 8)\), African American \((n = 4)\), and Asian American \((n = 1)\) middle school choir directors from the state of
Texas (with 3 item non-respondents). Two teachers preferred not to answer about their race or ethnicity.

Teachers surveyed described their school’s neighborhood as rural ($n = 14$), urban ($n = 22$), and suburban ($n = 44$) (with 3 item non-respondents). Twelve of the teachers described their own neighborhoods as rural, whereas 18 described their neighborhoods as urban, and 50 as suburban (with 3 item non-respondents).

Sixty-three participants had earned a bachelor’s degree, 18 had earned a master’s degree, and one had completed a Doctor of Musical Arts degree (with 2 item non-respondents). Participants’ teaching experience ranged from 1 to 30 years ($M = 7.80; SD = 8.68$).

Teachers reported teaching a variety of choral ensembles including beginning mixed choir ($n = 54$), beginning boys choir ($n = 7$), beginning treble choir ($n = 7$), non-varsity treble ($n = 48$), non-varsity tenor/bass ($n = 19$), varsity treble ($n = 48$), varsity tenor/bass ($n = 35$), non-varsity mixed ($n = 9$), varsity mixed ($n = 10$), and show choir ($n = 8$). One participant reported only teaching one choir that contained sixth-, seventh-, and eighth-grade girls and boys. Four participants did not respond to this question. Other than ensembles, teachers reported teaching general music ($n = 16$), piano ($n = 3$), private voice ($n = 1$), drama/musical theatre ($n = 4$), Mariachi ensemble ($n = 1$), GT magnet mini course ($n = 1$), advisory ($n = 1$), special education/life skills ($n = 2$), production ($n = 1$), inclusion science ($n = 1$), inclusion social studies ($n = 1$), personal finance ($n = 1$), leadership ($n = 1$), RTI math ($n = 1$), drill team ($n = 1$), study skills ($n = 1$), learning lab ($n = 1$), and physical education ($n = 1$). Forty-six teachers did not answer this question, presumably because they only taught choir at their school. Other than being a middle school choir director, demographics did not play a factor in participant selection.
Respondents for the main study ($N = 83$) were surveyed from the population of middle school choir directors who were members of the Texas Music Educators Association (TMEA) in fall 2014 ($N = 338$). In this study Texas teachers were chosen for convenience, as the researcher taught in Texas and had access to the TMEA membership list.

Procedures

Following permission from the Institutional Review Board, participants received an email invitation to participate in the study. The Fall 2014 membership directory from the Texas Music Educators Association was used to acquire teacher email addresses and phone numbers. The recruitment email included a description of the study and its purpose. In addition, the recruitment email notified participants who responded to the questionnaire before the 3-week deadline that they would be entered into a raffle for a $100 Visa gift card. Participants had the option to click a link in the email invitation to direct them to the online software program, Survey Monkey, or to reply to the message to request a phone interview. The phone interview consisted of the same format and questions as the questionnaire. Participants were also recruited through Facebook, and with flyers distributed during the Texas Music Educators Association convention from February 12-14, 2015 in San Antonio, Texas. The link to the questionnaire was provided on both the flyer and the Facebook post.

Those who chose to participate clicked a link that directed them to the consent form and instructions regarding the electronic questionnaire. The teacher consent form was signed electronically prior to beginning the questionnaire through Survey Monkey. After signing the consent form, teachers then proceeded to the questionnaire. The questionnaire took
approximately 20–25 minutes to complete via phone and approximately 15–20 minutes to complete online. Teachers were asked to complete the questionnaire within three weeks.

According to Dillman, Smyth, and Christian (2015), a sample of 175 participants (50/50 split of a 5% confidence interval) would need to respond to the questionnaire to represent the population of Texas middle school choir directors who were members of TMEA ($N = 338$). The initial TMEA middle school vocal division list included 415 members. Seventy-seven teachers were removed from the population list because they no longer were employed by the schools, did not provide a phone number, or did not provide correct contact information. This reduced the original list from $N = 415$ to $N = 338$. After the initial recruitment email message was sent, follow up procedures were implemented to increase response rate. Reminder emails were sent to all non-respondents at the end of the first week (14 additional respondents completed the questionnaire), the second week (8 additional respondents completed the questionnaire), and the third week (26 additional respondents completed the questionnaire) to increase the return rate of the questionnaires. Participants who had not completed the questionnaire after the second week ($n = 290$) were contacted by phone to complete the questionnaire (5 additional respondents then completed the questionnaire).

Phone conversations were recorded using the iPhone application, Tape-a-call. Teachers were read a consent statement to participate in the study. Upon receiving verbal consent, the participants responded to the same Questionnaire Items that were available on Survey Monkey. Participants continued to be notified by phone until the end of the 3-week data collection.

At the end of data collection, a total of 53 responses were collected for a response rate of 16%. Data from participants who had incomplete questionnaires ($n = 63$) as well as questionnaire non-respondents ($n = 222$) were contacted via email for one week following initial
data collection for response comparison. According to Dillman et al. (2015), non-respondents surveyed should comprise 10% of the population. Since the population was $N = 338$, 33 non-respondents were needed for data comparison. Non-respondents were sent individual personal emails inviting them to take the survey online or over the phone. Following a week of data collection, 30 additional responses were collected, which was near Dillman’s recommendations. Following data collection, responses were coded and organized by Questionnaire Item.

**Measurement Instrument**

The instrument for the main study was a questionnaire with 15 open-ended items. Questionnaire Items (see Appendix E) were separated into five sections: perceptions of multicultural music education (3 items), applications of multicultural music education (10 items), and professional development in multicultural music education (2 items). Although the responses were open-ended, answer boxes were structured to guide the participant in answering the items. For example, for items that asked for teachers to list particular items, multiple small open-ended boxes were provided. In contrast, singular large open-ended response boxes were saved for items asking for more detailed descriptive answers.

Demographic information, including nine items asking the respondent’s age, gender, race, highest degree earned, years taught, choral ensembles taught, additional courses taught, school geographic location, and resident geographic location, was collected at the end of the questionnaire. Demographic questions on gender, race, education, school geographic location, and resident geographic location were in a multiple-choice format. The remaining demographic questions were in an open-ended format.
Questionnaire Items were adapted from multiple dissertations and studies exploring multicultural music education in the elementary general music classroom (Abril, 2006; Chen-Hafteck, 2007; Petersen, 2005; Robinson 1996; Tatum, 1998). While these studies and dissertations measured similar perceptions and applications of multicultural music education using interviews and Likert-scale questionnaires, an open-ended questionnaire was chosen for this study. Since this was an initial examination of multiculturalism in the middle school choir, open-ended questions were used to provide rich, contextual data for the study. Because there are no studies examining multicultural music education in the middle school choral classroom, an electronic questionnaire was used to reach a larger population of teachers. Open-ended items were used to allow teachers greater flexibility in answers, thereby providing greater context for responses (Dillman, Smyth, & Christian, 2009). Such context could lead to further study about the specific needs and concern of middle school choir directors regarding multicultural music education.

An open-ended electronic questionnaire utilizing the online questionnaire software, Survey Monkey, was created to measure middle school choir director’s perceptions and applications of multicultural music education. An electronic questionnaire was chosen over hard copy forms due to the low cost of questionnaire construction, faster response time, and accessibility of reaching larger populations (Dillman, Smyth, & Christian, 2009). One concern regarding web questionnaires was Internet and computer access (Dillman, Smyth, & Christian, 2009); however, since this questionnaire involved teachers, there was a greater likelihood that educators would have Internet and computer access on campuses.
Validity/Field Test

After consulting the literature and developing an initial set of 28 questions, a copy of the questionnaire was sent to a content validity panel to evaluate whether questionnaire instructions, items, and topics were clear, and whether they needed to be modified, removed, reorganized, or reordered. Of the three experts on the panel, one was a music education professor at a large university in Texas who had taught courses and published studies regarding multicultural music education, one was a music education professor at a university in Arkansas who specialized in work with minority populations, and one was a middle school choral director in central Texas who had experience working with diverse student populations. Based on the input from the validity panel, all items were modified in order to allow teachers the option of responding that they did not utilize certain aspects of multicultural education. Additionally, examples (such as types of teacher resources or categories of social issues) were provided in item questions to ensure clarity of terms. Two items were reordered for a more logical thought process within sections. A question regarding administrative support of multicultural education was removed because it did not directly relate to the research questions. Finally, an item giving teachers the opportunity to define multicultural education was added to the beginning of the survey.

Recommendations from the validity panel members were implemented, resulting in a questionnaire containing 28 questions. This questionnaire was field tested with three white, female, middle school choir directors in Texas. The teachers who participated in the field test did not participate in the pilot study or main study. During the field test, directions for the questionnaire and Questionnaire Items were reviewed for clarity. The field test panel suggested several modifications. In the original questionnaire, the category “transgender” was utilized to be sensitive to all possible gender identification variants. However, one of the field test participants
who identified as part of the LGBTQ community suggested removing that category, stating the advice that persons who identify as transgender most likely would identify as male or female. Examples of various choral ensembles (e.g., varsity mixed, varsity women’s) were added to a demographic item asking choral directors to list the different ensembles they taught throughout the day. In the music concept section, an item regarding musical style was replaced with one focusing on vocal timbre. In the sociocultural section, items regarding student experiences were changed from in choir to through choir to include choral activities that occurred outside of the classroom (trips, contests, community events, etc.). One item was removed because it duplicated another. Finally, in order to make questionnaire completion less daunting for participants, directions were modified to inform participants that complete sentences were not required. Based upon the recommendations of the validity panel and the field test, a final version of the questionnaire was constructed.

Pilot Study

A pilot study was conducted in the fall of 2014 to check for reliability. Participants in the pilot study included middle school choir directors from the Florida Public Schools (N = 11) who were currently teaching. Participants included four males and seven females, whose ages ranged from 25 to 53 years (M = 34.90; SD = 10.31). Of those respondents, nine identified as White and two as Hispanic/Latino. None of the teachers surveyed described their school’s neighborhood as rural, however eight described it as urban, and three as suburban. Likewise, none of the teachers described their own neighborhoods as rural; whereas four described their neighborhoods as urban, and three as suburban. Four of the respondents did not provide an answer to this demographic question.
Six participants had earned a bachelor’s degree, four had earned a master’s degree, and one had completed a Doctor of Musical Arts degree. Participants’ teaching experience ranged from 3 to 20 years, with a mean of 8.90 years (SD = 6.23). Teachers reported teaching a variety of choral ensembles including beginning mixed (n = 7), non-varsity girls (n = 2), non-varsity boys (n = 2), varsity girls (n = 4), varsity boys (n = 1), non-varsity mixed (n = 3), and varsity mixed (n = 1). None reported teaching a show choir. Two participants reported only teaching one choir which contained sixth-, seventh-, and eighth-grade girls and boys. One participant did not respond to this question. Other than ensembles, teachers reported teaching piano (n = 2), orchestra (n = 2), band (n = 2), drama/musical theatre (n = 3), general music (n = 1), and guitar (n = 1).

Respondents for the pilot study (N = 11) were surveyed from the population of middle school choir directors from Florida who were currently teaching in the fall of 2014 (N = 517). The pilot study used a purposive sample of middle school choir directors from public schools in Florida. Florida teachers were chosen because of the similarity between demographics and music education (such gender, race, a large state music educator organization, and the large minority student population) to the population that was surveyed in Texas for the main study. According to the Florida Department of Education (2013), the majority of Florida teachers are White (63.5%), followed by African American (18.5%), Hispanic/Latino (15.5%), Asian American (0.01%), American Indian of Alaska Native (0.003%), Native Hawaiian of other Pacific Islander (0.0009%), and teachers of two or more races (0.008%).

Initially teachers were surveyed from the Orange County Public Schools (N = 40). This district was selected due to of the convenience of distributing the questionnaire through a colleague who had access to the email addresses of participants. However, due to low response
rate ($n = 1$), middle school choir directors from the entire state of Florida ($N = 517$) were contacted via phone numbers available on the public schools’ websites to complete the questionnaire ($n = 10$ respondents). Nine additional interviews were completed over the phone and one was completed on Survey Monkey for a grand total of 11 respondents. Following data collection, responses were analyzed for themes.

Although this study involved survey research, responses were coded using qualitative methods, therefore, data were sent to a peer reviewer to check for trustworthiness of coding. The pilot study peer reviewer provided informal approval for codes. The peer reviewer was a professor at a university in the Midwestern United States, and a specialist in qualitative research and techniques. There were no changes in coding. A more formal peer review was conducted for the main study. The peer reviewer for the main study was a professor at a large Midwestern university and a specialist in qualitative research and techniques. The peer reviewer examined reliability of coding procedures and accuracy of coding themes. She believed that descriptive coding was an appropriate coding method and coding was accurate and reliable.

Based on the pilot study responses, modifications were made to the questionnaire. Some of the questions elicited similar answers and therefore, had similarly coded themes. For example, the first two questions of the pilot questionnaire (What is the definition of multicultural music education? and What is the purpose of multicultural music education?) elicited similar responses from teachers such as cultural exposure or world music exposure from teachers. Other teachers described the purpose of multicultural music education as their definition. For the main study, the question read, Describe what you believe to be the definition and purpose of multicultural music education.
Additionally, questions 4 and 5 (Describe any personal experiences outside of teaching with people of diverse cultures, and Describe any personal musical experiences outside of teaching with people of diverse cultures) also prompted redundant responses. Since this study focused on music, many participants responded with musical experiences to both questions. For the main study teachers were asked, Describe any personal experiences (musical or otherwise) outside of teaching with people of diverse cultures.

Questions 6 and 7 read, Describe any musical benefits to studying multicultural music in the middle school choral classroom and Describe any social benefits to studying multicultural music in the middle school choral classroom, respectively. Again, some teachers answered similarly to both questions with responses of cultural appreciation and exposure to different styles of music. In the main study, these two questions were combined to read Describe any musical and/or social benefits to studying multicultural music in the middle school choral classroom.

Likewise, questions 14 and 15 in the pilot study were combined to avoid repetition. These questions asked What resources (instruments, textbooks, technology, choral literature, publications, etc.) does your school provide in order for you to teach multicultural music? and How do you utilize these resources and what personal resources (instruments, textbooks, technology, publications, choral literature, etc.) do you utilize when teaching multicultural music, respectively. The main goal of the two questions was to determine what resources teachers were using to teach multicultural music, therefore, the two were combined for the main study to read, What resources (instruments, textbooks, technology, publications, choral literature, etc.) do you utilize when teaching multicultural music?

Similarly, questions 16 and 17 asked teachers When teaching multicultural music, do you
tend to compare the rhythmic similarities (meter, syncopation) found between Western music and music from other cultures? If so, explain how this benefits your students and When teaching multicultural music, do you tend to compare the tonal similarities (scales, harmonies) found between Western music and music from other cultures? If so, explain how this benefits your students, respectively. Although teachers were able to provide different answers to both questions, they often answered similarly to both questions. For the main study, teachers were asked, What tonal and rhythmic similarities do you use from Western music to teach multicultural music?

Questions 19 and 20 read, Describe any opportunities your students have through choir to participate in activities that promote appreciation for other cultures and Describe any opportunities your students have through choir to participate in activities that promote a positive self-image in understanding their own cultures, respectively. These questions tended to produce parallel responses or lack of response. They were combined for the main study to read, Describe any opportunities your students have through choir to participate in activities that promote appreciation for other cultures or self-appreciation of their own culture.

In questions 21 and 22 teachers were asked, Describe any opportunities your students have to discuss social issues such as oppression, ceremonies, or the role of music in diverse cultures in your classroom and describe your opinions about teaching social issues (racism, oppression, sexism) surrounding multicultural music, respectively. Teachers tended to elaborate more on the latter question than the former; therefore, the former question was combined with the latter. For the main study, the question read, Describe your opinions and approaches to teaching social issues (racism, oppression, sexism) surrounding multicultural music in your choir classroom.
Questionnaire items 23, 24, and 25 asked teachers about their professional development opportunities regarding multicultural music education at the campus, district, and state levels, respectively. These questions were combined to read, *Describe the professional development opportunities for multicultural music education provided for you through your campus, district, and state conference in-service.* Questions were combined in the main study to allow teachers to provide thorough responses without redundancy. In addition, combining items shortened the questionnaire, with the goal of increasing possible response rate.

When conducting phone interviews in the pilot study, it was discovered that some teachers needed clarification regularly on particular questions. For example, questionnaire item 11 asked teachers if their physical classroom environment reflects musicians/music from diverse cultures. While this question occurred in previous literature regarding elementary classrooms, it seemed less practical in the secondary classroom. This question was removed from the main study, as it did not seem to contribute directly to the research questions and because of a lack of clarity with the participants.

Data Analysis

The data were coded using qualitative techniques for themes among responses. According to Miles and Huberman (1994), codes are “tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study” (p. 56). The Questionnaire Items were separated into categories based on the research items. Descriptive coding procedures, as outlined by Miles and Huberman (1994), were used. Meaningful quotes were extracted from the data and were assigned a code based on target words. Several quotes fell under multiple coding categories.
Limitations

Although every attempt was made to ensure generalizability, there were limitations to the study. All TMEA middle school choral members were provided with the opportunity to participate in the questionnaire. However, since participation was voluntary, the sample may not be representative of the population of middle school choir directors. Additionally, questionnaires completed via phone conversation may have constituted different responses from participants than the online questionnaire. As much as possible, the researcher read the questionnaire items verbatim to the participants without providing filler so as not to direct answers. Further, the researcher made an effort to make participants comfortable without inserting superfluous information that could have altered results, however, participants may have felt compelled to answer questions a certain way to a person as opposed to in the privacy of the online questionnaire. Because of these limitations, results for this study should not be generalized.
CHAPTER 4
RESULTS

This chapter presents the results of the study according to the three research questions examined:

1. What were middle school choir directors’ perceptions about multicultural music education?
2. How did middle school choir directors apply multicultural music pedagogy in their classrooms?
3. How did middle school choir directors perceive professional development opportunities in multicultural music education?

Data for all Questionnaire Items were analyzed for themes and codes according to procedures outlined by Miles and Huberman (1994). Survey Monkey, the web service used to distribute the 16-item questionnaire, automatically assigned teachers identification numbers in the order that they attempted the questionnaire. Although 167 teachers attempted the survey, only 83 completed the survey, resulting in a 25% response rate. For consistency, the original identification numbers are used to identify participants. Results are organized by research question. Many responses fell under multiple coding categories; therefore, response numbers do not always reflect the exact number of participants. Frequencies for all codes are reported with quotes highlighting those that were most prominent.

Research Question 1: Perceptions of Multicultural Music Education

Research Question 1 examined how middle school choir directors perceived multicultural music education. Questionnaire Item1 asked teachers to define multicultural music education. The most prominent codes, exposure to world music ($n = 50$) and cultural appreciation ($n = 38$)
were followed by music as a universal language \( (n = 14) \), student motivation \( (n = 4) \), historical connections \( (n = 2) \), and interdisciplinary connections \( (n = 1) \).

Teachers believed that multicultural music education helps students develop an appreciation for cultures other than their own. According to Teacher 91, the purpose of multicultural music education is “to expose students to other cultures, to promote understanding between different cultures, and to help all students feel valued and understood.” Other teachers believed that the purpose and definition of multicultural music education included exposure to world music. Teacher 108 reported,

I would define multicultural music education as celebrating music of various civilizations, histories and heritages. The purpose of multicultural music is to enlighten audiences and performers to different musical experiences through various types of performance and perspective.

Some teachers responded that music serves as a universal language \( (n = 14) \), which connects cultures. Teacher 42 noted, “I believe multicultural music education is true music education. Music is already a universal language and the true purpose of music is to communicate things that cannot be seen but felt. Music is a part of every single culture.” Three teachers responded that multicultural music education motivates students to participate in choir class. Teacher 119 stated,

I think multicultural music is important because every country and every culture has something new to introduce to the students, whether it is syncopation or different modalities of music. It enhances their brain development, but it also increases their interest in music.

One teacher defined multicultural music education as a means to connect to history. Another noted that multicultural music education helps provide a complete interdisciplinary education.

Questionnaire Item 2 asked teachers to describe their own personal experiences outside of teaching with people of diverse cultures. Teachers reported having diverse experiences through
their jobs \((n = 21)\), travel \((n = 19)\), home lives \((n = 17)\), college \((n = 13)\), church \((n = 3)\), family experiences \((n = 8)\), community performance \((n = 6)\), and music class \((n = 1)\). Although this question specifically asked teachers to discuss experiences outside of teaching, job experiences were often cited \((n = 21)\). Many teachers referred to the diverse experiences teaching had provided them. Teacher 33 reported,

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\text{I currently teach at a private school that includes students from 16 different countries. I enjoy the diverse backgrounds my students come from and embrace music from each different culture. I encourage students to share their music and make sure my repertoire list for my choirs is culturally diverse.}
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Fourteen teachers shared experiences from their home lives. Teacher 2 described, “I was born in Tokyo, Japan, so I lived in a different culture as a young child and then when I came to Texas, I lived in a rural part of Texas. “Many teachers discussed experiences with diverse cultures while traveling;

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\text{My husband has been in the United States Air Force for 21 years. We were fortunate enough to be stationed in Germany twice. The first time we were about a mile from the French border, and then the other time we were about a mile from the Dutch border. We have traveled all over Europe, and in the United States. It really helped me to appreciate the different cultures. Of course we went to concerts and took them everywhere we could when we were in those countries so we could experience the music and the art and every part that we could. It was a great educational experience for me and my children. (Teacher 119)}
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In reference to college experiences with diverse cultures, Teacher 57 described,

\[
\text{One of my closest friends in college was of a different ethnicity than my own, and I spent a weekend with his family. The way they communicated and their traditions were entirely different than what I was used to, and I had a great time learning about their culture.}
\]

Church \((n = 13)\), family experiences \((n = 8)\), community performance \((n = 6)\), and music class \((n = 1)\) were all experiences teachers described regarding interactions with diverse cultures. According to Teacher 55, “My church has always been very open to people from a variety of cultural backgrounds. I have attended worship services with people from all over the world”.

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Teacher 40 described, “My daughter-in-law is from South Africa. She has a very different experience of education growing up. We discuss it often.” Two teachers reported that they did not have any personal experiences with people of diverse cultures.

Questionnaire Item 3 asked teachers to describe the musical and social benefits of studying multicultural music in the middle school choral classroom. The following themes emerged: cultural appreciation \((n = 43)\), broaden music horizons \((n = 34)\), expand student worldviews \((n = 21)\), tonal benefits \((n = 7)\), linguistic benefits \((n = 6)\), interdisciplinary curriculum \((n = 6)\), general music skills \((n = 5)\), student motivation \((n = 4)\), rhythmic benefits \((n = 4)\), and historical connections \((n = 3)\). Cultural Appreciation was the most common response regarding social benefits. Teachers believed that students who studied multicultural music would learn to appreciate the diversity and contributions of diverse cultures. Teacher 36 noted,

I believe there are many benefits, both social and musical, to studying multicultural music in the middle school choral classroom. Middle school is such a period of growth in a student's life—it’s a time when student are exploring who they are and what they would like to become. It is essential to celebrate diversity and teach that not everyone is the same, and that's ok! By teaching multicultural music, we are able to show that diversity is valid and should be accepted.

Twenty-seven teachers also believed that teaching multicultural music in the middle school choir broadened students’ musical horizons. According to Teacher 57, “Musically, studying works from another culture introduces harmonies, instrumentations, and arrangements that students may otherwise never experience. These students will build a much richer understanding and appreciation for music in general.” Expanding students’ worldviews \((n = 21)\) was another benefit to studying multicultural music reported by teachers. Regarding the expansion of worldviews \((n = 21)\), Teacher 71 described,

In middle school, multicultural music really opens the eyes of the students to the world outside of their own friends and family. It helps them to be more accepting of differences
in the ways other people do things and the different things other cultures appreciate that may be different from theirs.

In reference to musical benefits noted in tonal ($n = 7$) and rhythmic ($n = 4$) categories, Teacher 65 shared, “Multicultural music gets students acquainted with rhythms that are not often seen in more traditional music.” Likewise, Teacher 105 explained,

Taking students from learning music that “sounds Japanese” or “sounds Spanish” and helping them understand what makes it sound different (use of pentatonic scales, or unusual instruments like sitar) and learning the folk tales of other cultures that make up the lyrics of their folk songs—also, comparing folk songs from other cultures to folk songs from our culture are all ways that they benefit from studying multicultural music.

Among the less frequently cited themes [Linguistic benefits ($n = 6$), Interdisciplinary Curriculum ($n = 6$), General Music Skills ($n = 5$), Historical Connections ($n = 5$), and Student Motivation ($n = 4$)], Teacher 15 noted, “As an educator, my students get ecstatic when they learn to sing in a different language. They feel they’re learning something others are not. It kind of makes them feel special, if you will.”

Research Question 2: Applications of Multicultural Music Education

Research Question 2 examined how middle school choral directors implemented multicultural education in their classrooms. Questionnaire Item 4 asked teachers how much they incorporated multicultural music throughout the school year. Teachers replied that they incorporated multicultural music in every concert ($n = 46$), some concerts ($n = 17$), less than two concerts a year ($n = 11$) and none of their concerts ($n = 4$). Teacher 72 described,

I make sure that all of our music is not the same genre of music and therefore it is from differing cultures. We will not sing an entire concert that has music from the same culture, time period or genre with the exception of the pop show at the end of the year. We sing music from all time periods and many different cultures and it just keeps changing. We will never run out of new music to sing.
Teacher 90 stated, “I don’t consciously think that I need to add more culture into each program. I think in my desire to expose my students to different genres of music, that I naturally add more multicultural pieces to my programming.”

Although many teachers reported programming multicultural music, in Questionnaire Item 5, over half ($n = 46$) reported that they did not program concerts based on student backgrounds. Ten of those teachers believed that curricular goals were more important than focusing on student backgrounds. Teacher 30 noted, “I select music based upon how the music is written and whether it will challenge my students to become better musicians after they have learned and performed the music.” Sixteen of these 46 teachers responded that music should be chosen that helps students explore cultures other than their own. Teacher 105 elaborated,

My students are almost all African American, Caucasian or Hispanic. Although we sing some American Folk songs and Spirituals as well as Mexican folk songs at times, I try to select songs from beyond those three ethnicities in an effort to broaden their understanding of the world and its music.

Three teachers did not choose repertoire based on student backgrounds because they believed that students were more motivated by music of other cultures. Teacher 85 explained, “Interestingly, my school has a very high Hispanic population, but many kids don’t want to sing in Spanish.” Finally, 14 of the 46 teachers cited general reasons for not choosing repertoire based on student backgrounds. Teacher 86 described the importance of learning Western music: “Good repertoire is good repertoire, and kids are kids. They all need to learn about spirituals, Mozart, pentatonic music, Palestrina, and jazz.” Another teacher noted that the lack of diversity in her school makes choosing music challenging. “My campus is not very diverse, so I do not pick music based on a particular background” (Teacher 116).

In contrast to teachers who did not consider student background in their curricular decisions, 15 teachers indicated that student background was an important factor in choosing
choral repertoire. Teacher 12 believed that choosing music based on cultural backgrounds helps students’ motivation levels. She noted.

Yes. I believe that sometimes these students do not connect with some classes as a whole (probably because of a language and social barrier). Additionally, I believe that students learn best when they have a say in a piece. Combining the two, I often show the student specifically some pieces and let them choose which one. When we work on the piece I let them help teach it.

Teacher 22 explained,

I currently have two students from Brazil who are fluent in Portuguese, and [I] am learning/teaching “Muie Rendera.” I had an AFS student from Germany and chose to teach a German folk song arranged for choir one year. In my piano class, I have several students from Korea and have printed out selections from the Korean pop collection as a reward for earning points in class. In our winter concerts, we are sure to include Jewish holiday selections in our program.

Four teachers not only noted that they chose music based on student backgrounds, but that they also gave native students the opportunity to teach. Teacher 89 stated, “I do incorporate songs from other backgrounds and let them teach the correct pronunciation. The IPA is utilized with those songs in other languages.”

Some teachers (n = 25) reported that students’ cultural backgrounds were sometimes the basis for choosing repertoire. Overall needs for the choir was of concern to Teacher 90: “I take it into consideration, but I don’t choose on that decision alone. I have to look at the big picture and decide if it is beneficial to the entire group.” One teacher noted that some students reject performing music of their native culture: “I have chosen music in the past that represents my students’ Hispanic heritage. It gets mixed reviews. Some students relate and enjoy it, others reject their culture” (Teacher 4). Some teachers chose music representing students’ cultures with the intent of having native students help teach the language (n = 6). Teacher 33 answered,

I choose a varied repertoire of music from different cultures since our school upholds diversity as a very important quality about our campus. I also will choose music in
languages that are native to my students. They are able to assist with diction and happy to share music of their homeland.

Teachers were asked in Questionnaire Item 6 if they tried to make multicultural music experiences authentic for their students. Only five teachers responded that they did not try to make music experiences authentic. Most teachers replied that they strived for authentic musical experiences in a variety of ways that include utilizing technology \((n = 24)\), emphasizing historical background \((n = 22)\), using authentic instruments \((n = 20)\), inviting guest speakers \((n = 12)\), and utilizing students as culture bearers \((n = 6)\). Seven teachers indicated that did not try to make authentic experiences for their students.

Video clips and recordings accessed through YouTube and pictures from the Internet emerged as the most frequently utilized technological sources. One teacher explained,

I try to show them different aspects of the culture of the piece. My 6th grade boys are singing a Scottish sailing song, so I showed them videos of the Gaelic singing traditions and lots of Celtic dancing and choral arrangements. I also discussed with them that Celtic music has a very strong attachment and history towards music and emotions. (Teacher 115)

Regarding historical connections as a means to authenticity, teachers reported that class discussions sometimes led into in-depth dialogues about history and culture. One teacher noted,

With the pieces we’ve done now, I’ve given a small background on the area. We’ve heard different pieces from that country we’ve heard the language. Our pieces are based on folk songs, so we’ve looked at folk songs from that country. We’ve had discussions. I have Hispanic kids in every class. So one of the pieces is in Portuguese instead of Spanish. [We talk about the] differences between Spanish and Portuguese. Why is Portuguese not really Spanish? What’s it a mixture of? Authentic? I don’t know how to define that, but they’ve at least gotten a grasp of what the world is for that piece. (Teacher 116)

In addition to historical connections, teachers also created authentic musical experiences by utilizing students as culture bearers. For one teacher, this meant having students share their music and culture with the class. She described,
I try to accomplish this by letting the students bring in examples of music for their peers. Students love to share things with their peers; by allowing the student to direct and pick the learning, it becomes authentic for the class instead of my playing the “Sage on Stage” and sharing my “expert” knowledge that may or may not be applicable. (Teacher 92)

Six teachers specifically mentioned using students as culture bearers to help pronounce foreign languages. Teacher 13 noted, “If a student is of the culture of our repertoire, I ask them to give us some insight, even if it is as simple as pronunciation.”

Incorporating authentic instruments was another way teachers tried to create authentic musical experiences for their students. However, due to funding, teachers were limited on types of instrumentation or accompaniment they could use. According to Teacher 71, “If the music calls for a simple instrument to be added, I will try to add it to the song. However, I can’t afford to hire musicians to accompany my choirs.”

Teachers who invited guest speakers into their classrooms felt that these figures helped to meld traditional and contemporary concepts. Teacher 91 explained, “I try to bring folks into the classroom as guest speakers to tell them about their culture. I ask them to bring some items to show from their country and perhaps a sample of modern music.” Other teachers reported inviting colleagues to help students with pronunciation of language.

Questionnaire Item 7 asked teachers to identify which resources they utilize when teaching multicultural music. Teachers often reported using multiple resources to teach multicultural music including technology (n = 44), choral literature (n = 36), instruments (n = 31), textbooks (n = 28), publications (n = 12), music publishers (n = 11), personal contacts/colleagues (n = 10), experience (n = 6), and media (n = 2). Four teachers reported not using any resources to teach multicultural music. One teacher described,

[I use] whatever I can get my hands on. I own a variety of instruments (mbira, nose flute, steel drum, African drums, etc.), which I will bring in when applicable. I do not have any textbooks or publications that I go to regularly for help. Most of my knowledge comes
from the Internet, my Ethnic Music class, or my personal contacts. There was a book that I had used when teaching elementary school, but I don’t even know if it is still in print. It had a variety of folk tunes from around the world, but it didn’t offer much background information. (Teacher 21)

Teacher 119 answered that experiences at conferences helped her with her instruction. She explained, “In Texas, we have TMEA, and we just got back from convention and just seeing what they’re doing and how they’re incorporating that into their programs. I copycat a little bit.”

Consultation with colleagues or personal contacts was also an important resource for some teachers. One director stated, “I also talk to a good friend of mine. He’s a wealth of knowledge about that kind of stuff and other colleagues that have knowledge on the subject. That’s probably the best way—someone who’s done that piece before” (Teacher 117).

Questionnaire Item 8 asked teachers if they felt they were missing any resources to properly teach multicultural music. Teachers provided multiple answers to this question but most teachers (n = 61) responded that they were missing resources. The most common resource reported missing was access to multicultural music (n = 12) and a lack of instruments (n = 12), followed by lack of funding (n = 6), access to professional artists, instructional time (n = 4), and training and knowledge (n = 4). Teachers felt that they did not have access to a large variety of multicultural music and were limited to what was provided to them through music publishers or textbooks. Additionally, teachers believed that the multicultural music that did exist was often too difficult for students at the middle school level. One teacher explained,

I feel that I don’t have proper access to multicultural music that I feel I could actually teach in my classroom. Some of it seems too simple or too hard for students’ level. I would love a book that had a compilation of multicultural songs at varying levels with background information and performance suggestions. (Teacher 65)

Teacher 112 stated,

I think there is just not as much multicultural literature available to those of us in America as there is of American literature, which makes sense since we do live in
America. So lack of interesting and suitable literature is one resource I feel may be lacking.

Lack of instruments \((n = 11)\) was another resource that teachers reported was absent. Teacher 105 explained his struggle to obtain resources.

Access to instruments from other cultures so that students can perform more authentic renditions of multicultural music. If they are singing a song with sitar accompaniment, it will sound and feel totally different that singing the same song with piano.

Other teachers felt that lack of instruments was directly connected with lack of funding. According to Teacher 87, “I do not have a budget for instruments or to bring in people to workshop. I usually borrow or invite people to come with the knowledge that I cannot pay them.”

Six teachers cited a lack of funding as another obstacle to teaching multicultural music properly. Funding issues often led to issues with acquiring instruments or hiring professional artists to clinic or perform for students. Five teachers indicated they lacked access to professional artists. Due to their remote locations, they acknowledged that although professional artists were not particularly expensive, they were sometimes difficult to procure. According to one teacher, “Due to being in a small community with long distances to the following areas, educated or qualified guest speakers are difficult to find” (Teacher 13).

Several teachers \((n = 4)\) cited a lack of instructional time as a concern. They felt that they did not have the planning time to prepare multicultural lessons or the class time to devote to teach multicultural music properly. One director discussed how performance assessments interfered with teaching multicultural music.

I think there is more emphasis on UIL contests and things of the like rather than doing full lessons on multicultural music. That being said, when I do teach multicultural songs, I will sometimes incorporate a video or story to help students understand. Beyond that, there is not much time to use other resources. (Teacher 111)
Four teachers indicated that their personal lack of knowledge, education, and training was detrimental to teaching multicultural music. Teacher 35 noted,

I feel like I need more exposure or professional development to learn more about different languages. If I don’t know about the musical culture and repertoire in many various countries, then I can’t adequately teach them to my students.

Without training in multicultural music or cultures, teachers believed they were inadequately prepared to teach their students about diverse cultures and music.

Although many teachers reported missing resources to teach multicultural music properly, 31 teachers reported that they were not lacking any resources. Teacher 15 stated, “I feel like there are no excuses for teaching multicultural music incorrectly!” Another teacher noted,

I can honestly say that I think our school is in a good place regarding resources. I have the wonderful opportunity to work with special needs students of different abilities and experience levels in small groups, and I feel that we can incorporate the use of instruments with singing and get the materials we need. (Teacher 80)

These teachers believed that either their schools provided them with adequate resources, or they were able to obtain what they needed to properly teach multicultural music.

While Questionnaire Item 8 focused on resources, Item 9 asked teachers to describe any pedagogical concerns they had regarding teaching multicultural music. Authenticity was the most often cited concern ($n = 30$), with specific reference made to teachers’ language pronunciation and knowledge base. Teachers ($n = 13$) worried that their students were not pronouncing the text of music correctly, which was often connected to lack of teacher knowledge. One teacher explained,

My greatest pedagogical concern is mastering the diction in languages with which I am unfamiliar. I have heard many choral performances, which butchered foreign languages, and I refuse to allow my choirs to give such a performance. (Teacher 86)

Teacher 116 further aired,
Of course there is always that language barrier. If this is not a language that you are comfortable speaking everyday, then there are going to be some issues with explaining to students, “Well, you’re going to do a dentalized T instead of a regular, normal, American T.” If you cannot reproduce those yourself for them to hear, or reproduce them aurally, that is a pedagogical concern. Being from a Hispanic background, when I was talking about the mispronunciation of Spanish or any kind of Latin language, the dentalized T’s are a huge concern. In America it’s the hard T [demonstrates] instead of the [demonstrates]. I know that’s kind of hard to do on the phone. And then there’s B’s and V’s. The B’s are supposed to be pronounced as V’s and the V’s are supposed to be pronounced as B’s. That’s also something in English...it looks like English, and it could be pronounced like English, but when you speak it, it’s completely different. IPA is a big deal in any of the languages. If you don’t know how to speak the languages, then the students will never be able to pronounce the words.

Beyond language pronunciation, 17 teachers cited overall concerns with their general knowledge of multiculturalism. Teacher 115 shared,

I always want my kids to be happy, healthy, and enjoying what they're doing. Sometimes I worry that I don’t know enough about different techniques and styles of music, and I also worry that the kids won’t fully understand and commit to the different cultural ideas of music, or that they will think it is weird.

Another teacher was concerned about teaching multicultural music through a Western music lens: “Since I have only had traditional western vocal and musical training, I worry that I am appropriating the music of other cultures and enjoying the novelty of it while imposing western musical ideals upon the music” (Teacher 35).

While some were more concerned with multicultural authenticity, nine teachers reported concerns regarding the effect of multicultural music on their middle school students’ vocal technique. According to Teacher 13,

Too much focus on the multicultural aspect of music can cause us to ignore developing proper vocal technique, music literacy, and standard repertoire. This repertoire is standard for a reason: it has great value as learning material and cultural influence. Tone quality in some cultures is not desirable or healthy for our students, and too much exposure may produce a double standard in our students’ minds and ears.

Teacher 65 further explained,
Some multicultural music is sung in a manner in which I don’t want to expose my young singers to, which does not allow me to make the music authentic. I also worry about where the music is placed in my students’ ranges. I don’t want anything too low or too high.

General concerns were also cited by teachers \((n = 12)\), such as student attitude and community perception. Teacher 64 was concerned that “many teachers do not consider it important. There needs to be an open minded approach to all kinds of music.” Teacher 11 tried to counter negative student attitudes with her descriptions of multicultural music.

I try to stay away from the words “weird” or “strange,” and encourage my students to do the same. I instead try to use the word “different.” I try to emphasize that this piece of music sounds different, but it does not sound weird. Using that word implies that it is not normal. While it may not be normal for us, it is normal for some. I think using “different” sets that apart.

Four teachers also cited student ability as a pedagogical concern. Teachers were often worried that multicultural music was too difficult for their students and, therefore, could not be used in the classroom. Teacher 21 shared,

> It is extremely hard to teach higher-level rhythmic patterns with my 6th graders, which limits what pieces I can present them unless I teach it by rote. Some songs require a different type of tone. I have seen this done at the high school level but I do not know if my 6th—8th graders can handle creating a different type of tone and then going back to their rounded/tall vowel sound.

While 75 teachers reported pedagogical concerns with teaching multicultural music, 17 teachers reported no concerns.

Questionnaire Item 11 asked teachers to identify which tonal and rhythmic similarities they used from Western music when teaching multicultural music. Most teachers responded with rhythmic similarities \((n = 28)\), followed by scales \((n = 23)\), solfege \((n = 13)\), general comparisons \((n = 18)\), and harmonic structure \((n = 3)\). Five teachers reported that they did not utilize tonal or rhythmic comparisons.
Rhythmic comparisons included syncopation inherent in African American and Latin music as well as Western music. According to Teacher 57,

Ties, slurs, and syncopation are often prevalent in Western music and multicultural pieces. When exploring sight-reading and new music, I often pick pieces or examples that have a lot of ties so multicultural music is more accessible.

Teachers incorporated their preferred method of counting in order to master multicultural rhythms. Teacher 110 described, “Solfege and the rhythm counting system that we use doesn't change from Western music to multicultural music, so the learning process is the same.”

One teacher believed that rhythm was universal regardless of style or culture.

Rhythm is rhythm. If students can count rhythms, they can learn multicultural music. I teach students how to read rhythms and match pitch with proper vowels, both of which are useful in learning multicultural music. (Teacher 112)

Seventeen teachers compared scales of Western music to help teach multicultural music. Teacher 119 described how she used solfege to help teach diverse scales.

What I try to do is compare our tonality to theirs. Like which scales do they use? Do they use a la scale? Are they using the do scale? Do they use a pentatonic? I’ll talk about those and we’ll incorporate it into our solfege. I’ll say, “Okay, do you see the difference in what we just did”? I know a lot of our folk songs in our country are do-re-mi; they begin with do-re-mi. The other countries, like Hungarian Folk songs, they are more of a sol-mi, sol-mi. I incorporate that into my sight-reading, but you have to do it carefully because they are different. But they all pull together because you have to point out how they are alike and how they are different. The kids catch on to that. They’re very observant. They’ll hear it and [say] “That’s very different than what we’re used to singing.” [I respond with] “Well, yeah, but how is it different? How does that go with our solfege we’ve been learning?” Our rhythms are dotted rhythms and everything, so it’s cool.

Teachers (n = 23) also used specific scales for particular genres of music. Teacher 116 shared, “Some multicultural music, especially in Asian music, is pentatonic. We’ll go over the pentatonic scale and what that has to do with [the piece we’re studying].” Other teachers (n = 3) discussed how they compared harmonic structures of multicultural music with Western music.
Specifically, these teachers used chord structures such as the I, IV, and V chord to teach multicultural music.

Thirteen teachers referenced solfege systems as an important component of teaching multicultural music. As discussed earlier, teachers used solfege systems to learn different tonalities present in multicultural music. Teacher 65 explained, “I think much of multicultural music can be accessed through traditional Western music techniques such as sight-reading rhythms and using solfege for the tonal aspects.”

Other teachers \((n = 18)\) found a variety of ways to compare Western music to multicultural music. One teacher chose to compare literature that students had performed or planned to perform.

A lot of times I’ll compare it to songs they are currently working on. If it’s something, for example, they’re working on right now, I’ll apply what they’re doing in there to the new multicultural piece. I’ll say, “Look! Go back to this song. It’s the same things we’re working on” or what not and “Apply it to this one.”

Another teacher focused on the differences in vocal timbre between Western music and multicultural music:

I would say I tend to point out the differences in tone more than the similarities. For example, I usually prefer a high, lifted, forward, but round sound for Western music, as opposed to allowing for a brighter tone for the music of some other cultures. (Teacher 55)

Questionnaire Item 11 asked teachers about stylistic practices in teaching multicultural music. The majority of teachers \((n = 74)\) responded that musical style was an important component to teaching multicultural music, while others \((n = 12)\) reported that they did not teach about musical style. Teachers who said they taught musical style had students listen to performances \((n = 13)\); focus on vocal technique \((n = 8)\), concentrate on diction \((n = 7)\) and rhythm \((n = 5)\), invite guest speakers to their classrooms \((n = 2)\), and facilitate historical connections \((n = 2)\). Among the majority of teachers who valued musical style, 34 provided
general responses regarding style and pedagogical techniques. Teacher 64 indicated teaching musical style by comparing music to Western music and popular music. “I try to relate it to the form, the instruments. Maybe have them comparing it with other music that they are familiar with, even pop music.” Other teachers reported that teaching musical style was important.

Of course! Who cares if they sing the right notes but have no sense of style? In fact, I hate to hear a choir that sounds the same on every single selection regardless of its cultural background. Superior choirs vary performance techniques to meet the demands of the piece. (Teacher 55)

Among those who cited listening to performances (n = 13), Teacher 2 explained, “Not every song is to be sung in the same style. We discuss stylistic differences with a piece of music. We listen to authentic performances; I model different styles, etc.” Teacher 119 incorporated student discussion “by listening to music in the foreign language and having students describe what they hear.”

Other teachers taught style using music concepts such as vocal technique (n = 8), diction (n = 7), and rhythm (n = 5). Regarding vocal technique and diction, Teacher 11 noted,

The only kind of style I can think of is the way words are said. Vowels can be a big obstacle to overcome (especially in French!) as a choir, so I try to emulate the exact sounds and encourage my students to also.

Likewise concerning rhythm, Teacher 4 explained, “In order to accurately perform a piece, they must perform it stylistically. In order to do that, they must understand the style—whether it be swinging 8th notes or an augmented 2nd.” Of those who mentioned historical connections, Teacher 13 shared:

I try to teach style in every song I use, be it European Classical genre or strophic Hispanic dances. Put the song in historical context: What did their world look like when the song was written? What cultural values or morals does it describe? What is the story the music is trying to tell, and how do the notes reflect that? How should those ideas influence how it is sung?
Teacher 33 taught musical style “by analyzing text, tonality while talking about traditions within that culture.”

Questionnaire Item 12 asked teachers to describe student opportunities in choir that promote appreciation for other cultures or appreciation of students’ own cultures. Most teachers \((n = 44)\) replied that choir class participation provided such opportunities. One teacher explained,

My students have participated in a Multicultural program that was presented to all of the student body. [We’ve had a] Black History program, Winter Concert and Spring Concert for parents and friends. These opportunities helped my students appreciate and develop strong connection to the music they were performing. (Teacher 30)

Teacher 35 discussed opportunities that involved individual students, “I allow my students to frequently have the option to perform as a soloist in class. Many of my students choose to perform songs from Indian and Mexican culture.” Teacher 85 provided multiple ways for students to experience different cultures.

We have WOW (Waiting on warm-ups) Fridays. Students may sing or play or dance any music suitable for school. While much is popular music, I have had songs in Spanish, Iranian and Iraqi languages. I love it when the kids share. I used to do a Family Music History project with 6th grade Music Appreciation students. That was fun to see what kind of music their relatives listened to or performed.

Students also experienced cultural appreciation through school events/assemblies \((n = 15)\), field trips \((n = 8)\), holiday concerts \((n = 4)\), and guest speakers \((n = 1)\). Teacher 40 explained, “We sing for teachers and classes on special holidays. For example, [we sing] Hanukkah songs for our Jewish teachers and Spanish songs for our Spanish classes. We perform at assemblies to recognize Black History or Hispanic History” (Teacher 40). Teacher 116 described a program through the Dallas Opera that helped students experience culture.

The Dallas opera has this wonderful program where we can take students to the opera and so we had the opportunity to take 30-35 students. We thought we were going to be sitting in the nosebleed section, but they sat them in the very front. They sat three rows away
from the orchestra and had the full experience of being immersed into that culture. That’s something that none of them had ever done. They got to get all dressed up. They got to experience—they got to sit right next to the people who pay thousands of dollars to have those seats year around. It was a complete culture shock for them, but they also got experienced in that kind of culture. Some of them heard an opera for the very first time: they got to hear it in their language. It was a really big experience for them. I’m planning on taking them to a Broadway show, so they’ll get to experience that part of it. It’s a really accessible way to make connections.

Although most teachers responded that their students had opportunities for cultural appreciation, there were 14 teachers who did not provide such occasions. Teacher 93 explained,

I provide lots of social opportunities for students to get to know each other and how to better interact with students from other cultures, but I don’t directly teach it. Sometimes bringing more attention to it than is natural can be more harmful than good.

Largely, however, teachers found it beneficial to provide opportunities for students to learn about their own culture as well as others’ cultures.

Questionnaire Item 13 inquired about teachers’ opinions and approaches regarding social issues (e.g., racism, oppression, and sexism) that surround multicultural music. Most teachers provided responses \( n = 70 \) in favor of examining social issues in the classroom. Some teachers \( n = 10 \) provided answers that did not answer the question or did not provide information that could be coded. Other sentiments and methods were spread across the following themes: Class Discussion \( n = 26 \), Music as a Gateway \( n = 22 \), Historical Connections \( n = 11 \), Direct/Honesty \( n = 9 \), Safe Environment \( n = 7 \), and Neutrality \( n = 5 \).

Classroom Discussion was the most common approach to teaching about social issues in the middle school choral classroom. One teacher based classroom discussion around the music her choirs were currently performing.

I present the ideas as they are in the music, and then apply that to our own culture. The students draw conclusions based on their values and beliefs with some guided questioning from the teacher. (Teacher 13)

Another teacher used media to spark discussion of social issues.
I teach social issues with class discussion and short movie clips as it pertains to the time in history that the music was written. The kids really like the visual pictures, which produce questions that we can discuss in class. Then we apply that knowledge from the past history and determine if it is still relevant today. (Teacher 30)

Teacher 57 believed that class discussion of social issues could help students better understand one another.

I may open the class to discussion about such issues, or bring up the issue if it is mentioned in a piece. I think that the students are intelligent and involved enough to have legitimate opinions that should be respected and heard. Healthy, facilitated discussion can often open up commonalities and form deeper, stronger bonds between students.

Discussing social issues, one teacher believed, could help students develop a stronger appreciation for diverse cultures.

Racism comes up more often than any other issue related to culture. I often use videos about a culture to show students some positive things about whatever culture we are learning about. Conversations in the classroom help students to gain an understanding and appreciation for cultural differences. In my opinion, it is important to help kids understand that every culture has value and deserves respect. Music is a good tool to bring that about in a classroom. (Teacher 71)

Some teachers (n = 22) felt that the music provided a gateway by which to discuss social issues. Teacher 40 noted, “I think it is important to teach about social issues. We often sing songs from places like South Africa and talk about apartheid or spirituals and talk about slavery.”

Another teacher described that teaching social issues through music helped students become more connected to the piece.

I use music as a way to represent times in history that major social issues have occurred. I present the facts and views to give the students an insight of what they are singing about and help them become more connected with the real messages of the music (Teacher 42).

Other teachers (n = 9) emphasized the importance of a direct and honest approach to social issues in multicultural music. Teacher 11 described,

Especially with African American work songs, I try to be very gentle about explaining what happened. I do not gloss over it or make it seem prettier than it was. I think that it is important to touch on the issues because it helps to relay the meaning behind the song. I
am very clear that this is not something that is supported by me or the school, but rather something that just happened when the song was written (and it is probably why the song was written).

Teacher 13 believed that students value a direct and honest approach to controversial issues: “I do not try to soften or defend the facts surrounding social issues. Children in 7th and 8th grade can handle the truth, ugly or not. They value honesty and integrity.” Teacher 105 not only strived for a direct and honest approach to social issues, but also encouraged students to take steps towards social justice.

I am very frank with my students that we live in a broken world with a history that we cannot always be proud of, but that we should strive to make our world better through whatever we do including singing songs that educate our audiences.

Teachers \((n = 11)\) felt that connecting social issues with history was a valuable pedagogical approach. Teacher 70 noted, “If there is an opportunity to open students eyes to the severity of a current issue in society or a past one, I think it is important to make students aware and educate them regarding it.” Further, Teacher 80 explained,

Sometimes it is difficult for some of my students to realize the impact that prejudice, ignorance, slavery, mistrust of people who speak differently, etc. has had in the history of the United States, but we still talk about some of these issues in a historical context when possible.

Seven teachers discussed the importance of creating a safe classroom environment when discussing social issues in the classroom. One teacher described how she created a safe classroom environment.

I teach that every student in my classroom regardless of race, height, weight, language, socio-economic standing, etc. is special, unique and valuable. I teach a code of conduct that requires my students to embrace the above. We have open conversation about what makes us unique (including culture), and how we are going to create a culture of music and teamwork in our classroom. We draw from the strengths of each other as we investigate new song material that embraces another culture. (Teacher 82)
Teacher 85 explained the importance of appreciating student identity when creating a safe environment.

Chorus needs to be a safe place for all of my students. I try to encourage the ensemble as a place to respect one another. I have had a student who is struggling with sexuality and gender issues, but in his chorus classes, the others respected him for his talent.

Some teachers \( (n = 5) \) described the importance of a neutral approach when teaching social issues in choir. One teacher described that neutrality was important when there were differing beliefs surrounding an issue.

It is a dance. As an educator, I want to address things but I also respect that their parents may have different beliefs. I always try to refer back to the piece/culture/people group and their history so that it isn't simply my opinions and the students can formulate their own worldview. (Teacher 21)

Teacher 24 encouraged students’ viewpoints while providing an objective environment.

I try not to get political about it. I teach the students to have an open mind and realize that they are studying the music for its historical and cultural value and do not need to agree with everything that it means or says. It is helpful to understand why music was written and what was going on in history at the time in order to correctly interpret the music.

Although many teachers \( (n = 70) \) believed in the importance of addressing social issues in the choral classroom, there were some teachers who did not \( (n = 10) \). One teacher believed that the large amount of diversity in her school negated the need for discussing social issues. She explained,

It is often hard, especially in the middle school classroom, to talk about these social issues. I would love to approach them. Being in a very diverse school, ethnically, I don’t find racism that big of an issue. (Teacher 65)

Another teacher chose to take a colorblind approach when discussing racism in the classroom,

As long as there is such a thing as race distinction, there will be racism. I don’t use race to describe my students when I speak of them. This is a soapbox for me. We shouldn’t have Black History month. We should have Civil Rights Movement month or American History month. Even if the goal is to build up the “them” group (whomever that may be according to one’s perspective), the fact that there is still a separation between “us” and “them” is detrimental to the process. I don’t have black students, white students, brown
students, or any other color. I have students who need love and respect and attention like any other human being. (Teacher 93)

Research Question 3: Professional Development

Research Question 3 described the professional development opportunities available and the amount of desirability for professional development in multicultural music education. Questionnaire Item 14 asked teachers how likely they would be to attend a multicultural music workshop during a conference. Most teachers ($n = 45$) answered that they would be highly likely to attend such a workshop; while others reported they would be somewhat likely ($n = 14$) or would not likely attend ($n = 12$). Teachers reported that they were highly likely to attend workshops especially if they provided new literature and new pedagogical methods of teaching multicultural music. Teacher 30 explained,

I like the opportunity to hear music selections that may be available to bring back to my students, new instruments that I can use to allow my students to accompany the song(s) we are learning to create or learn rhythms and the information I may obtain to teach elements and concepts of multicultural music that I was not already aware of.

Several teachers ($n = 14$) were somewhat likely to attend a multicultural workshop with some conditions. Some teachers ($n = 12$) noted that they would attend if the multicultural workshop had a focus on middle school choir. Teacher 105 described, “I would enjoy it if it were specifically focused on middle school choral music. Not just general multicultural music or with an elementary or instrumental focus.” Other teachers ($n = 3$) were concerned with the professional credentials of the clinician. One teacher noted,

It depends on who’s giving it and if I recognize them, or if I know where they’re coming from, or their background experience. That’s the biggest thing for me; their background experience. If they’ve been giving this clinic all over and they have this wide background, and they’ve been to all these countries, or they’ve had all these really cool experiences, then I think it’s more likely that I’d like to go because they have experiences to share. (Teacher 116)

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Finally, teachers indicated that workshop content was a major determinant in whether or not they would attend a multicultural music session. Teacher 43 explained,

> I have visited SEVERAL multicultural workshops for many years. I didn’t this year for a very simple reason. Usually, it’s not done correctly, or certain things are overlooked and make me cringe. I have only worked in situations where I was the only person in the room with a European American background. You learn to adapt quickly as to what works and what doesn’t. You must embrace the culture before you teach it. That is never discussed. And you must not leave out the European culture, either. It’s a mixture of ALL cultures that makes it multicultural.

Content was of particular concern among those teachers \((n = 12)\) who answered that they would not be likely to attend or would not attend a multicultural music workshop at a conference if offered. Teachers questioned the value these workshops might provide to their programs, compared to tips provided in other sessions that might be more immediately applicable. Teacher 66 explained that other workshops take precedence over a multicultural music workshop:

> “[regarding attendance] Not likely. Only because of the other things like All-Region, Solo/Ensemble, UIL Concert and Sight-Reading Contest, musical, etc. That crowds our schedule.” Another teacher believed that multicultural workshops could be superficial and therefore, not beneficial to teachers. He stated, “I have attended one in the past and it was rather awkward because many of the things addressed were rather token and less effective. Also the music selected for the workshop was too difficult to perform” (Teacher 12).

Finally in Questionnaire Item 15, teachers were asked to describe the professional development opportunities provided by their campus and district in-services as well as those offered by their state’s music education organizations. Most teachers \((n = 53)\) responded that they only had professional development opportunities through the Texas Music Educators Association or the Texas Choral Directors Association. One teacher remarked, “For my district, I haven’t really gotten any multicultural training. My campus, not really. My district, not really. At
TMEA, yes. That’s my favorite place to go. I’m like a sponge when I’m at TMEA” (Teacher 119). Few teachers \((n = 4)\) reported professional development opportunities through their district in-services, and only one director reported opportunities at the campus level. Even fewer teachers \((n = 3)\) reported national opportunities for professional development such as the national American Choral Directors Association (ACDA) convention or the National Association for Music Education (NAfME) convention. Some teachers \((n = 14)\) believed that there were no professional development opportunities available in multicultural music education. Teacher 42 explained, “Little to none in the choral world especially. It seems geared more towards elementary music only.” Most teachers \((n = 53)\) however, found state conferences to be a valuable way to learn more about multicultural music education.
CHAPTER 5
CONCLUSION AND RECOMMENDATIONS

Introduction

This chapter discusses the conclusions and recommendations of the current study. A concise review of current literature and the need for the study are described, followed by the purpose of the study. Subsequently, a brief description of the design and analysis are discussed. The results of the study are then presented followed by a discussion of the past literature related to the research questions. Lastly, recommendations for future research are reviewed.

A Brief Review of the Literature

As the United States becomes more diverse, teachers are faced with the task of implementing curricula that will accommodate the academic needs of all students. Scholarly articles (Banks, 2001; Campbell, 1996; Sleeter, 2004) have described multicultural education as one pedagogical approach that may develop cultural appreciation in students and expand their global worldview. In the music classroom, multicultural music offers a means by which to develop cultural appreciation in students through exposure to world music. Most of the research in multicultural music education has been conducted in the elementary general music classroom (Anderson & Campbell, 1989; Chen-Hafteck, 2007; Illari et al., 2013; Nethsinghe, 2012; Petersen, 2005; Robinson, 1996; Sleeter, 1997; Stafford-Davis, 2002; Weidknecht, 2011; Yoon, 2008; Young, 1996). Research and practitioner articles (Banks, 1994; Campbell, 1996; Howard, 2005; Koppelman & Goodhart, 2011; Sleeter, 2004) have noted the social and academic benefits of learning about diverse cultures from all over the world such as cultural appreciation, student motivation, and transfer of knowledge. Research on perceptions and applications of multicultural
music in the secondary choral classroom is notably absent. More information is needed on how multicultural education is applied in the middle school choral classroom as well as the perceptions of educators.

Purpose of the Study

The purpose of this study was to describe how Texas middle school choir directors perceived multicultural music education and how they applied it in their classrooms. The following research questions guided the study: (1) What were middle school choir directors’ perceptions about multicultural music education?; (2) How did middle school choir directors apply multicultural education in their classrooms?; and (3) How did middle school choir directors perceive professional development opportunities in multicultural music education?

Design and Analysis

Respondents ($N = 83$) included 20 males and 62 females, whose ages ranged from 22 to 62 years ($M = 38; SD = 12$). Participants were comprised of White ($n = 65$), Latino/a ($n = 8$), African American ($n = 4$), and Asian American ($n = 1$) middle school choir directors from the state of Texas (with 3 item non-respondents). Respondents for the main study ($N = 83$) were surveyed from the population of middle school choir directors who were members of the Texas Music Educators Association (TMEA) in fall of 2014 ($N = 338$).

A survey research design was used to answer the research questions. The instrument for this study was a questionnaire with 15 open-ended items that were separated into five sections: perceptions of multicultural music education (3 items), applications of multicultural music education (10 items), and professional development in multicultural music education (2 items).
At the end of data collection, a total of 83 responses were collected for a response rate of 25%. Following data collection, responses were coded and organized by Questionnaire Item. The data were coded using qualitative techniques for themes among responses. The Questionnaire Items were separated into categories based on the research questions. Descriptive coding procedures, as outlined by Miles and Huberman (1994), were used. Meaningful quotes were extracted from the data and were assigned a code based on target words. Several quotes fell under multiple coding categories.

Summary of Results

Results for Research Question 1:*What were middle school choir director’s perceptions about multicultural music education* revealed that most choir directors valued multicultural music as an important part of a comprehensive middle school curriculum and that the purpose of multicultural music was to expose students to different cultures and diverse worldviews. Teachers reported a variety of personal experiences with diverse cultures, but most cited their contact with students in the classroom followed by experiences in their travel. Directors also shared experiences from religious organizations, home lives, and college. Most of these experiences involved ways in which teachers were exposed to other cultures via language, food, or cultural norms.

Teachers listed several social and musical benefits related to studying multicultural music in the middle school choral classroom. The most cited social benefits included cultural appreciation and expansion of student worldviews followed by interdisciplinary study, historical connections, and student motivation. Musical benefits included the broadening of musical horizons via rhythmic, tonal, and linguistic study.
Results for Research Question 2: How did middle school choir directors apply multicultural education in their classrooms, indicated that teachers tended to program multicultural music consciously for most of their concerts and chose literature based on their students’ cultural backgrounds. Although most teachers tried to make multicultural music experiences genuine for students, indicated that authenticity was the foremost pedagogical concern. They were specifically concerned with authenticity and accuracy of language pronunciation, instrumentation, and historical information. Technology (especially access to Internet sites such as YouTube) was the most frequently cited resource to counter these concerns. They also reported reliance on collegial networks to acquire literature and authentic instruments. Most teachers tended to utilize a combination of music concept and sociocultural approaches when teaching multicultural music. Teaching scales and rhythms were the most common musical elements of comparison between Western music and world music, and most teachers utilized solfege and rhythm techniques to decipher multicultural music. In addition to comparing musical elements, teachers facilitated class discussions regarding social issues that might lend context to the music.

To provide further context, teachers sought to address appropriate performance practice through authentic musical style. Discussion of historical connections provided important background information; whereas, critical listening and guest speaker presentations helped provide further information regarding language pronunciation, vocal timbre, and the intricacies of rhythmic performance practice.

Teachers reported that students had opportunities within choir to learn about other cultures as well as develop a positive self-image for their own cultures. Most experiences teachers described were through class participation or school events or assemblies. Some
teachers described holiday concerts, field trips, and guest speakers as cultural experiences their students have had to better understand diverse cultures.

Results for Research Question 3: *How did middle school choir directors perceive professional development opportunities in multicultural music education*, revealed that professional development opportunities in multicultural music education were available through the state music organization (TMEA), but rarely at the district or the campus level. Teachers also reported opportunities at the national level for professional development. Teachers surveyed said they would most likely attend a multicultural workshop if offered, while others felt that workshops that focused on UIL (University Interscholastic League) tasks related to sight-reading and repertoire were more important.

Results of this study should be interpreted with caution. The population of the study from which the sample was drawn was limited to Texas middle school choir directors who were members of the Texas Music Educators Association (TMEA). Texas choir directors’ perceptions and applications of multicultural music education may not be that of other states in the United States. Additionally, a larger response rate would increase generalizability to the population of Texas middle school choir directors. For this study, only 53 of the possible 338 eligible directors responded to the questionnaire. Dillman et al. (2015) stated that 175 completed questionnaires be collected to adequately represent a population of 338 people. Therefore, the results of this study may not be representative of the entire population of Texas middle school choral directors who were TMEA members in 2014.

Other limitations include the discrepancy of questionnaire responses versus phone questionnaire responses. It is possible that participants may have felt a sense of anonymity when completing questionnaires online versus completing questionnaires with the researcher. The
pressure of possible judgment from the researcher regarding responses may have altered or hindered honest answers to questions. Further, some teachers may have been unable to complete online questionnaires due to time constraints or interruptions, where as most phone interviews were completed in one time frame. If incomplete online questionnaires were finished, participants may have not had ample time to elaborate on responses fully.

Conclusions

Research Question 1

Research Question 1 asked, *What were middle school choir director’s personal beliefs about multicultural music education?* Most teachers believed that the purpose of multicultural music education was to develop students’ appreciation for diverse cultures though exposure to diverse music. Teachers also believed that students should be taught about cultures other than their own to develop a diverse worldview. Banks (1994, 2001) defined similar purposes of multicultural education. He noted that a goal of multicultural education was to gain greater understanding of the self through exploring multiple perspectives and worldviews. This is also consistent with Holcomb’s (1995) findings in how middle school teachers define multicultural education. She noted that middle school teachers define multicultural education as a curriculum that is both intertwined with students’ cultures as well as a catalyst to learning about diverse cultures.

In this study, teachers commented on differences in teaching homogeneous versus heterogeneous populations. Specifically, teachers noted a lack of parental and administrative support for multicultural music in homogenous student populations. Regardless of any resistance they received from the community or school administration, however, teachers were still eagerly
supportive of multiculturalism. McCray et al. (2004) found that secondary principals of homogenous school populations were less likely to support a multicultural curriculum than those in heterogeneous student environments. Based on the findings in the current study, principals’ perceptions of multicultural education were consistent with McCray et al.’s (2004) findings.

It may be beneficial for teachers in homogeneous environments to utilize members of the community or students’ families to explore diverse cultures. Although student populations may seem homogenous, all students bring different background experiences than can be shared with others. It may be possible to have these culture bearers speak or perform at concerts to encourage community and administrative support. Additionally, providing information to administration and parents about music being performed, such as having students create and read program notes, may help them develop an invested interest in the concert as well as educate them on the different cultures.

Most teachers in this study reported having experience with diverse cultures in their personal lives and two reported none. Lundquist (1985) suggested that teachers with a monocultural background could not be successful multicultural teachers. Contrastingly, Petersen (2012) found that life experiences did not affect how elementary general music teachers apply multicultural music. In this study, directors’ personal experience did not seem to influence their perceptions of the value of multicultural education, which is consistent with Petersen’s (2012) findings. Some teachers in this investigation explained that they only felt comfortable teaching music that they either knew or that was in a language they could pronounce. In a study of high school choir directors, Sieck (2013) found that although instructors preferred to teach in English rather than foreign languages, they still continued to program music in diverse languages, despite their comfort levels. The findings in this study may be due to the lack of exposure to a multitude
of cultures or pedagogical techniques during preservice teacher training. Findings from Joseph and Southcott’s (2010) study of preservice music teachers indicated that teachers surveyed (or observed) were exposed to multicultural repertoire but not to pedagogical methods (such as intercultural competence or cultural appreciation) for effectively incorporating multicultural music. To improve comfort levels with teaching multicultural music, universities might consider supplementing multicultural repertoire study with pedagogical approaches that provide students with effective ways to teach cultural appreciation via history and customs.

Teachers in this study reported musical and social benefits associated with multicultural music in the middle school classroom. Social benefits included student camaraderie, cultural appreciation, and the expansion of student worldviews. These findings are consistent with Meidinger’s (2002) research documenting similar extra-musical benefits with elementary music students. Similarly, Young (1996) found that elementary music teachers believed that multicultural music helped students expand worldviews. Although this study focused on middle school music teachers’ perceptions, Meidinger’s (2002) and Young’s (1996) findings in elementary settings note consistencies between teacher beliefs, regardless of grade level. Conlon (1992) also described multicultural education as a means to help students understand social universals such as love, celebration, and justice. Teachers in the current study noted similarities between social themes but also musical concepts such as rhythm and tonality, which is similar to the suggestions of Conlon’s (1992) article. Participants in the current study reported musical benefits such as learning new rhythms, vocal styles, and vocal techniques. Teachers also responded that studying multicultural music broadens students’ musical horizons by exposing them to styles they may not experience on their own. Anderson and Campbell (1989), in their book on multicultural music education, posited that when students study music from other
cultures they are able to compartmentalize the characteristics of multiple types of music. Additionally, the authors point out that students who study diverse music become keenly aware of the musical aspects of their own culture they may have previously ignored. Teachers in the current study reported similar musical benefits to multicultural instruction. University professors may consider presenting the musical and social benefits to studying multicultural music to undergraduate music education majors. In addition to exposure to multicultural music, university teacher preparation programs might consider providing instruction on multicultural pedagogy in order to help preservice teachers develop confidence in teaching diverse music.

Teachers were most concerned with authenticity, specifically language pronunciation, vocal style, and instrumentation regarding multicultural music. Such pedagogical concerns were consistent with research findings and philosophical articles (Illari et al., 2013; Moore, 1997; Reimer, 1993; Robinson, 1996; Stafford-Davis, 2002; Weidknecht, 2011). Illari et al. (2013) suggested that teachers incorporate community members in a multicultural curriculum to provide an authentic model. Although teachers in this study valued guest speakers, they reported that speakers were often difficult to find or fund. It may be beneficial for choral directors to create a website or blog where teachers could seek out other instructors or guest presenters to speak on a multitude of topics. Video conferencing technology such as Skype or Face Time, could facilitate communication over vast distances, with minimal effort or expense. Such a resource could create a network of knowledgeable speakers, provide a viable communication venue between teachers willing to trade and borrow instruments, and serve as a source of skilled instrumentalists to play for concerts.
Research Question 2

Research Question 2 asked, *How did middle school choir directors teach multicultural music in their classrooms?* Overall, teachers were eager to incorporate multicultural music into their concert programming throughout the school year. Twenty-five teachers indicated that they programmed music based on the cultural backgrounds of students in order to utilize them as culture bearers in the classroom. These 25 teachers developed curriculum based on student backgrounds and encouraged critical thinking skills through classroom discussion of the context of music, which is consistent with Holcomb’s (1995) findings among middle school general education teachers. Through such critical discussion, Holcomb (1995) described, students may understand the purpose and social context the music they perform.

Also consistent with Holcomb’s (1995) discussion of diverse languages as a means of multicultural education, choir directors in this investigation often referenced foreign language texts when describing applications in the classroom. Often, teachers described music by language rather than culture when referring to multicultural music. Additionally, many participants in this study cited the importance of authenticity when teaching foreign texts, utilizing collegial and media resources to ensure its accuracy. In an examination of the ways that elementary general music teachers apply multicultural music in their classrooms, Stafford-Davis (2005) found that instructors used song in foreign languages, diverse instruments, and dances to teach multicultural music.

The other common ways teachers taught multiculturalism, mentioned by Stafford-Davis (2005), were listening to music of diverse cultures and learning cultural dances. Twenty-four teachers in this study mentioned watching YouTube videos of authentic cultural performances to teach students. Specifically, teachers in the current study showed students native performances in
order to teach style and context of the music. Teachers in this study also reported teaching
cultural dances as a way to create authentic experiences for students, which is also consistent
with the research of Stafford-Davis (2005).

Borrowing from these ideas, teachers might consider seeking the assistance of teachers in
their schools who have experience with the language being performed, especially foreign
language teachers. Other staff and faculty members may be able to assist in the learning process
and in doing so, contribute their support to the music program. Teachers may also consider
contacting cultural attachés (such as rabbis, priests, or native speakers) in the community to
assist in language pronunciation and context. Such resources may help teachers create authentic
experiences for students, while facilitating community partnerships and support for the choral
program.

In order to address their concerns regarding authenticity, teachers relied on a multitude of
resources. The Internet (primarily YouTube) was cited in the current study as the most important
resource when teaching multicultural music. Teachers not only did their own research through
the Internet, but also helped students understand cultural intricacies appropriate for authentic
performances. Teachers used the Internet and YouTube to show students performances by native
performers to teach appropriate vocal style and language pronunciation. Contrary to Petersen’s
(2012) findings that elementary general music teachers felt ill-prepared to teach multicultural
music, participants in the current study reported that a lack of preparation was not an appropriate
excuse for not teaching multicultural music. Many teachers described that their ability to be
resourceful, by seeking out necessary collegial or Internet resources, developed the confidence to
teach multicultural music.
Although teachers in this study felt prepared to teach multicultural music, many believed they lacked access to multicultural repertoire that was appropriate for the middle school level. Some teachers felt limited by music provided on publisher websites, which was not always authentic either in its presentation of the language (such as poor English translation) or the accompaniment style (use of the piano when usually accompanied by other instruments). Morton (2000) cautioned that inauthentic editions may alter compositional context. In Knapp’s (2012) study of preservice music teachers, a similar concern was noted. Preservice teachers preferred teaching authentic music but indicated that music publishers did not provide such resources (Knapp, 2012). It may be beneficial for music publishers to consider authenticity and ability level when listing repertoire. If publishers operate based on the needs of teachers, teachers may be less apt to seek other options when acquiring music, such as arranging their own music, thus increasing music sales.

Teachers also mentioned that a multicultural music database would be helpful in selecting repertoire. Such a database could be organized in the same fashion as the Prescribed Music List provided by, and used for, the Texas UIL Choral Concert and Sight-Reading Contest. Many Texas teachers were familiar with the format of this list, as it is used annually for contest selections. Many teachers mentioned being members of ACDA; therefore, such a list could also be published on this national website as well as the TMEA website. Perhaps an additional forum that would provide teachers with the ability to share additional pieces with commentary or program notes could encourage positive networking. A community-organized database may be more in accord with what teachers want and require regarding multicultural repertoire. In this way they may not be limited to music advertised by publishing companies.
Teachers reported that students experience a variety of activities through ensemble participation that encourage cultural appreciation. Some experiences included school-wide events such as Black History Month or Veteran’s Day assemblies; others included choral concerts dedicated to diversity. This finding aligns with recommendations made by Illari et al. (2013), which suggest that a variety of musical experiences may develop cultural appreciation by discovering the beliefs, values, and customs of other cultures.

Congruent with Abril’s (2006) findings among secondary instrumental teachers, most teachers \( (n = 70) \) in this study valued classroom discussion regarding context and social issues surrounding multicultural education. Congruent with Holcomb’s (1995) study of middle school general education teachers, participants in this study noted the importance of establishing a safe classroom environment to facilitate these discussions. Consistent with Chen-Hafteck’s (2007) suggestion that a sociocultural approach to teaching music makes musical experiences more relevant to students, teachers reported that teaching context surrounding multicultural music helps students develop a personal connection to the repertoire.

Although most participants valued class discussions, some teachers \( (n = 10) \) seemed timid about discussing controversial topics surrounding multicultural music, such as racism or oppression. These teachers reported fears of inciting conflict among parents and administration who might have differing opinions about teaching social issues. This is consistent with Bradley’s (2012) research on the fear that preservice music teachers experience when discussing controversial topics in the classroom. Preservice teachers in Bradley’s (2012) study were especially afraid of talking about racism in the classroom, which the author suggested promotes White supremacy.
It may be beneficial for administrators to provide professional development opportunities for teachers regarding effective strategies for addressing controversial issues in the classroom. Kindall-Smith (2013) reported that an undergraduate course in music education emphasizing social issues resulted in positive attitudes towards diversity as well as increased comfort and self-efficacy for teaching music in diverse classrooms. Similar development opportunities for practicing choral directors may not only prevent omission of important social issues in the classroom but also may provide teachers with the confidence to approach controversial topics that, nonetheless, remain core to a deep understanding of musical performance. Opportunities at campus and district levels might also signal administrative support, which is almost always appreciated. Furthermore, continued education regarding these issues might foster positive communication with parents regarding social issues surrounding repertoire. Such communication could not only educate parents, but also could help communicate the teacher’s intentions on presenting such content. Although some parents may disagree with the social content being presented, creating an open dialogue with parents may help negate such conflicts.

Research Question 3

Research Question 3 asked, *How do middle school choir directors perceive professional development opportunities in multicultural music education?* Most teachers (*n* = 45) were willing to seek out professional development opportunities in multicultural music education, regardless of age or years of experience. This is contrary to Johns (1997) findings that middle school general education teachers with 11 years or less experience tended to be more enthusiastic about multicultural education than their colleagues with more than 11 years of teaching experience. Teachers in the current study indicated that the likelihood of attending multicultural
workshops was dependent on the perceived connections to middle school choir \((n = 12)\), perceived interference with workshops focusing on skills related to annual UIL Concert and Sight-Reading Contests \((n = 12)\), and clinician credentials \((n = 3)\). Several teachers noted that most multicultural clinics at the state conference seemed directed toward the elementary music classroom rather than the middle school classroom.

It may be beneficial for middle school teachers with experience in multicultural music education to have a greater opportunity to present workshops. State music organizations, like TMEA, may want to consider reserving presentation slots for teachers that focus on multiculturalism in the secondary classroom, ensuring that these clinics do not interfere with equally valuable clinics addressing sight-reading and repertoire preparation for contests. Perhaps clinics that address multicultural instruction within a UIL context could provide information within a format that teachers might find dually applicable.

Most teachers in this study reported that campus and district level training in multicultural education was limited. Some teachers explained that this was due to other campus-and district-wide initiatives or lack of support from administration. Butler (1998) found that middle school general education teachers lacked administrative support for multicultural in-service opportunities. This lack of support, teachers described, made them less likely to seek out multicultural workshops. Similar to Butler’s (1998) findings, teachers reported having little support from administration, but contrary to his findings, were still eager to seek out professional development opportunities despite a lack of administrative support. If teachers are still eager for professional development opportunities, despite lack of accessibility or administrative support, they may consider creating workshops within their district community. It may be beneficial for
teachers to pool resources and knowledge to educate one another on repertoire and pedagogical techniques within a multicultural context.

Recommendations for Future Research

This study examined middle school choir directors’ perceptions and applications of multicultural music education as well as their reports of professional development opportunities. As information among middle school choral directors is limited, results of this study provide some informative findings that future studies could further illuminate. Many teachers in this study discussed the influence of parental and administrative support on their curriculum and repertoire choice. An examination investigating teacher perceptions of parental and administration support of multicultural education in further depth could reveal if and how teachers modify their curricular choices based on such perceptions. Additionally, a study examining parent and administrator attitudes toward multicultural music education in a variety of geographical areas (i.e., urban, suburban, rural) may provide information that could further inform teachers’ decisions.

This study examined teacher perceptions; a study of student perceptions of multicultural education in the middle school choral classroom would also provide valuable information. Much of the research and scholarly articles in teacher perceptions exist in general education (Anderson & Campbell, 1989; Banks, 1994; Bennett, 1999; Campbell, 1996; Domnwachukwu, 2010; Holcomb, 1995; Johns, 1997; Koppelman & Goodhart, 2011; Sleeter, 1997) or in higher education (Bradley, 2012; Joseph &Southcott, 2010; Kindall-Smith, 2013; Knapp, 2012; Maltese, 1985; Okun, 1998; Tatum, 1998; Wang & Humphreys, 2009). An examination of middle school students’ attitudes of diverse cultures and world music after participating in a
multicultural curriculum may reveal additional information on the perceived tangible benefits of studying multicultural music. Additionally, it may be useful to research differences in students’ perceptions of multicultural music based on geographical location (urban, suburban, rural), gender, and race or ethnicity. The literature that exists currently has examined teachers’ and principals’ perceptions regarding these demographic categories (McCray et al., 2004), but no studies have examined students in the middle school choral classroom. Such studies may help scholars and teachers better understand the impact on student attitudes and perceptions of studying multicultural music in the middle school choral classroom.

In addition to perceptions, this study investigated the ways in which teachers reported utilizing a music concept approach and a sociocultural approach in the middle school choral classroom. Most of the research in this area has been focused in the elementary music classroom (Anderson & Campbell, 1989; Banks, 1994; Chen-Hafteck, 2007; Illari et al., 2013; Meidinger, 2002; Nethsinghe, 2012; Petersen, 2005; Robinson, 1996; Sleeter, 1997; Stafford-Davis, 2002; Weidknecht, 2011; Yoon, 2008; Young, 1996) or the secondary instrumental classroom (Abril, 2006). Future research could examine more closely these how these pedagogical techniques are applied in the middle school choral classroom and the amount of time teachers dedicate to each approach. Rather than solely relying on teacher reports, classroom empirical observation could reveal how these approaches are applied in the classroom.

Some teachers in this study were concerned about discussing social issues in the classroom. Although scholars have examined this topic in the elementary music classroom (Anderson & Campbell, 1989; Bradley, 2012; Chen-Hafteck, 2007; Illari et al., 2013; Kindall-Smith, 2013; Reimer, 1993; Wu, 2012) and secondary instrumental settings (Abril, 2006), few, if any, have explored the subject in middle school choral settings. Future studies exploring the
impact of professional development opportunities that address the discussion of social issues in the classroom might provide valuable information about teacher perceptions and delivery. Likewise, an examination of middle school student perceptions regarding sociocultural issues in the choral classroom may also provide teachers with insight regarding ways to structure discussion of these topics.

Texas middle school choir directors in this study noted conditions for attending multicultural workshops at TMEA. They described the importance of attending clinics in repertoire and UIL preparation over attending clinics on multicultural music. Teachers also indicated that most of the multicultural workshops offered seem directed toward the elementary music classroom and are not applicable to secondary choral music. Little to no research has been conducted on the workshops offered to music teachers at state conferences. Future research could examine quantity and type of multicultural clinics offered at state conventions. Research could also discover which workshops teachers choose to attend and why they attend them. Findings may help conference leaders determine music educators’ most salient needs.

Finally, there are few empirical studies on multicultural music education in the secondary classroom. Most of the literature in multicultural music education appears in practitioner journals. Although the authors of these articles are knowledgeable and provide valuable information regarding guidelines for implementing multicultural education, tangible research needs to be conducted in the middle school choral classroom to examine practitioners’ ideas in a more rigorous manner. Such data may better inform music educators on how to apply multicultural curricula in a way that will create musicians versed in a variety of music styles and worldviews.
APPENDIX A

INSTITUTIONAL REVIEW BOARD LETTERS
November 19, 2014

Supervising Investigator: Dr. Don Taylor
Student Investigator: Michelle Herring
Department of Music Education
University of North Texas

Re: Human Subjects Application No. 14474

Dear Dr. Taylor:

As permitted by federal law and regulations governing the use of human subjects in research projects (45 CFR 46), the UNT Institutional Review Board has reviewed your proposed project titled "Middle School Choral Director's Perceptions and Applications of Multicultural Music Education." The risks inherent in this research are minimal, and the potential benefits to the subject outweigh those risks. The submitted protocol is hereby approved for the use of human subjects in this study. Federal Policy 45 CFR 46.109(e) stipulates that IRB approval is for one year only, November 19, 2014 to November 18, 2015.

Enclosed is the consent document with stamped IRB approval. Please copy and use this form only for your study subjects.

It is your responsibility according to U.S. Department of Health and Human Services regulation to submit annual and terminal progress reports to the IRB for this project. The IRB must also review this project prior to any modifications. If continuing review is not granted before November 18, 2015, IRB approval of this research expires on that date.

Please contact Sheila Bourns, Research Compliance Analyst at extension 4643 if you wish to make changes or need additional information.

Sincerely,

Chad R. Trulson, Ph.D.
Professor
Department of Criminal Justice
Chair, Institutional Review Board

CT/sb
December 9, 2014

Supervising Investigator: Dr. Don Taylor
Student Investigator: Michelle Herring
Department of Music Education
University of North Texas

Institutional Review Board for the Protection of Human Subjects in Research (IRB)
RE: Human Subject Application #14474

Dear Dr. Taylor,

The UNT IRB has received your request to modify the study titled “Middle School Choral Director’s Perceptions and Applications of Multicultural Music Education.” As required by federal law and regulations governing the use of human subjects in research projects, the UNT IRB has examined the request to add telephone interviews as a data collection method. The modifications to this study are hereby approved for the use of human subjects. Federal Policy 45 CFR 46.109(e) stipulates that IRB approval is for one year only, November 19, 2014 to November 18, 2015.

The IRB must review this project prior to any other modifications.

Please contact Shelia Bourns, Research Compliance Analyst, at (940) 565-4643 if you wish to make changes or need additional information.

Sincerely,

Chad Trulson, Ph.D.
Professor
Department of Criminal Justice
Chair, Institutional Review Board

CT/sb
February 5, 2015

Supervising Investigator: Dr. Don Taylor
Student Investigator: Michelle Herring
Department of Music Education
University of North Texas

Institutional Review Board for the Protection of Human Subjects in Research (IRB)
RE: Human Subject Application #14474

Dear Dr. Taylor,

The UNT IRB has received your request to modify the study titled “Middle School Choral Directors’ Perceptions and Applications of Multicultural Music Education.” As required by federal law and regulations governing the use of human subjects in research projects, the UNT IRB has examined the request to post an initial recruitment email on Facebook, Twitter, Reddit, and other available social media, to verbally describe the study to interested potential participants who ask about the study in person, and to reduce the survey from 25 to 15 questions. The modifications to this study are hereby approved for the use of human subjects. Federal Policy 45 CFR 46.109(c) stipulates that IRB approval is for one year only, November 19, 2014 to November 18, 2015.

When building your online consent notice, please copy the text exactly as it appears on the version approved by the IRB.

The IRB must review this project prior to any other modifications.

Please contact Shelia Bourns, Research Compliance Analyst, at (940) 565-2018 if you wish to make changes or need additional information.

Sincerely,

[Signature]
Chad Trulson, Ph.D.
Professor
Department of Criminal Justice
Chair, Institutional Review Board

CT/sb
APPENDIX B

INFORMED CONSENT NOTICE
Perceptions and Applications of Multicultural Music Education in the Middle

You understand you may print a copy of this form for your record

1. I agree to participate in the study and agree to the terms described above.

Please type your name as your electronic signature.

2. Please type your email address
Title of Study: Middle School Choral Directors’ Perceptions and Applications of Multicultural Music Education

Student Investigator: Michelle L. Herring, University of North Texas (UNT) Department of Music Education. Supervising Investigator: Dr. Don Taylor

Purpose of the Study: You are being asked to participate in a research study, which involves examination of middle school choir director’s perceptions and applications of multiculturalism in the choral classroom.

Study Procedures: You will be asked to complete an Internet survey or phone survey to discuss your perceptions of multiculturalism and how you apply multicultural techniques in your choral classroom. The survey will take approximately 15-25 minutes. You may be contacted for follow-up via phone or email regarding your responses.

Foreseeable Risks: There are no foreseeable risks for participation in this study. You may discontinue the study at any time. Should you feel any anxiety, you will be directed to a counseling service in your local area.
Benefits to the Subjects or Others: Participation in this study may help other middle school choir directors who teach in diverse settings better apply techniques of multicultural education.

Compensation for Participants: Each participant’s name will be entered into a drawing for a $100 Visa gift card. No other compensation will be offered.

Procedures for Maintaining Confidentiality of Research Records: Survey responses will be anonymous to protect the identities of participants. Confidentiality will be maintained to the degree possible given the technology and practices used by the online survey company. Your participation in this online survey involves risks to confidentiality similar to a person’s everyday use of the Internet.

Items about the Study: If you have any items about the study, you may contact Michelle Herring or Dr. Don Taylor at don.taylor@unt.edu.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-4643 with any items regarding the rights of research subjects.

Research Participants’ Rights:

Your participation in the survey confirms that you have read all of the above and that you agree to all of the following:
• You understand that you may contact Michelle Herring or Dr. Don Taylor with any items about the study. You understand the possible benefits and the potential risks of the study.

• You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.

• You understand why the study is being conducted and how it will be performed.

• You understand your rights as a research participant and you voluntarily consent to participate in this study.

• You understand you may print a copy of this form for your records.
APPENDIX C

RECRUITMENT/FOLLOW UP LETTERS
TEXAS MIDDLE SCHOOL CHOIR DIRECTORS!!!

WIN A $100 VISA GIFT CARD!!!

Complete this survey to be entered in the drawing. Note: Only **COMPLETED** surveys will be entered.
Wonderful teachers,

Please help me with my dissertation by taking a few minutes to complete my survey. I currently only have 23 responses and desperately need more. My goal is 100 responses by February 27th. Thank you to those of you who have already completed your surveys!

Remember, there’s an entry for a $100 gift card in it for you! Plus the satisfaction of helping one of your own graduates!

Thanks in advance for helping me!!!

hps://www.surveymonkey.com/s/5ZRST9R

Michelle Herring
Ph.D. Candidate, Music Education
University of North Texas
michelleherring@myunt.edu

On Feb 16, 2015, at 2:26 PM, Michelle Herring - miherring13@gmail.com wrote:

Hello,

It was so nice to meet so many of you at TMEA last week. Just a friendly reminder to complete my dissertation survey. I know this is a busy time and appreciate your help. Thank you to those of you who have already completed surveys online. Some of you started your surveys and you can still complete them! Remember, complete your survey by February 27th for a chance to win $100! If you would prefer a phone survey, please reply to this email to set up a time that is convenient for you. Thank you for all you do for music education.

hps://www.surveymonkey.com/s/5ZRST9R
Wonderful choir directors!

What would you do with $100 in your pocket? Read further for more details!

My name is Michelle Herring, and I am a Ph.D. candidate at the University Of North Texas. I am currently working on my dissertation in music education entitled Middle School Choir Directors’ Perceptions and Applications of Multicultural Music Education.

I am emailing to see if you would be willing to complete a survey on middle school choir director’s perceptions and applications of multiculturalism. Everyone who completes a survey by February 27th will be eligible for a drawing to win a $100 Visa gift card. To participate in this Internet survey, just click https://www.surveymonkey.com/s/5ZRST9R. The survey will take approximately 15-25 minutes. Only completed surveys can be counted. If you start the survey and get interrupted, that’s not a problem. You can return to complete it at anytime.

Some of you may prefer to take the survey over the phone, and I completely understand. If so, please reply to this email with your telephone number and a good time to reach you.

I know how busy everything gets, so starting on February 16th, I will receive a follow up phone call about participation.
you may receive a follow up phone call about participation. Your opinions are important, and I don’t want to exclude anyone.

Thank you for reading this request, and thank you for all you do for Texas choir students!

http://www.surveymonkey.com/s/5ZRST9R

Sincerely,

Michelle Herring
Ph.D. Candidate
University of North Texas
Music Education
TEXAS CHOIR DIRECTOR FRIENDS: PLEASE HELP ME WITH MY DISSERTATION. THE SURVEY BELOW IS FOR TEXAS MIDDLE SCHOOL CHOIR DIRECTORS. PLEASE SHARE!

Hello!

What would you do with $100 in your pocket? Read further for more details!

My name is Michelle Herring, and I am a Ph.D. candidate at the University Of North Texas. I am currently working on my dissertation in music education entitled Middle School Choir Directors' Perceptions and Applications of Multicultural Music Education.

I am emailing to see if you would be willing to complete a survey on middle school choir director's perceptions and applications of multiculturalism. Everyone who completes a survey by February 27th will be eligible for a drawing to win a $100 Visa gift card. To participate in this Internet survey, just click https://www.surveymonkey.com/s/5ZRST9R. The survey will take approximately 15-25 minutes. Only completed surveys can be counted. If you start the survey and get interrupted, that's not a problem. You can return to complete it at anytime.

Some of you may prefer to take the survey over the phone, and I completely understand. If so, please reply to this email with your telephone number and a good time to reach you.

I know how busy everything gets, so starting on February 16th: you may receive a follow up phone call about participation. Your opinions are important, and I don’t want to exclude anyone.

Thank you for reading this request, and thank you for all you do for Texas choir students!

Sincerely,

Michelle Herring
Ph.D. Candidate, Music Education
University of North Texas
racheltherving@gmail.com
512-858-8168

Perceptions and Applications of Multicultural Music Education in the Middle School Choral...

Web survey powered by SurveyMonkey.com. Create your own online survey now with SurveyMonkey’s...
APPENDIX D

PHONE SURVEY PROMPT
Hi, (participant’s name):

My name is Michelle Herring, and I am a doctoral student at the University Of North Texas. I’m calling because you recently received an invitation to complete an online survey for my dissertation study. I’m just following up with people to see if I could just ask my survey items over the phone. Would you be willing to complete the survey with me over the phone today?

(no)

Thank you and have a nice day.

(yes)

I will need your consent before we begin the survey.

- You are being asked to participate in a research study, which involves examination of middle school choir director’s perceptions and applications of multiculturalism in the choral classroom.

- If you have any items about the study, you may contact Michelle Herring or Dr. Don Taylor at don.taylor@unt.edu.

- To maintain confidentiality of participants, no names will be used to identify participants. Michelle Herring and Dr. Don Taylor will be the only persons with access to the research data. Dr. Taylor will maintain a copy of the collected research data on the UNT campus for three years past the end of the study. Data collected from the study will be maintained in a locked cabinet in Dr. Taylor’s office for three years following the study.
• Your participation is voluntary, and you can refuse to answer any items or terminate your participation at any time without penalty.

• This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-4643 with any items regarding the rights of research subjects.

Do I have you consent to participate in this study?

(yes) continue with survey items

(no)

Thank you and have a nice day.
APPENDIX E

QUESTIONNAIRE
Perceptions and Applications of Multicultural Music Education in the Middle School Choral Classroom

Informed Consent Notice

University of North Texas Institutional Review Board Informed Consent Notice

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose, benefits and risks of the study and how it will be conducted.

Title of Study: Middle School Choral Directors’ Perceptions and Applications of Multicultural Music Education

Student Investigator: Michelle L. Herring, University of North Texas (UNT) Department of Music Education. Supervising Investigator: Dr. Don Taylor

Purpose of the Study: You are being asked to participate in a research study, which involves examination of middle school choir director’s perceptions and applications of multiculturalism in the choral classroom.

Study Procedures: You will be asked to complete an Internet survey or phone survey to discuss your perceptions of multiculturalism and how you apply multicultural techniques in your choral classroom. The survey will take approximately 15-25 minutes. You may be contacted for follow-up via phone or email regarding your responses.

Foreseeable Risks: There are no foreseeable risks for participation in this study. You may discontinue the study at any time. Should you feel any anxiety, you will be directed to a counseling service in your local area.

Benefits to the Subjects or Others: Participation in this study may help other middle school choir directors who teach in diverse settings better apply techniques of multicultural education.

Compensation for Participants: Each participant’s name will be entered into a drawing for a $100 Visa gift card. No other compensation will be offered.

Procedures for Maintaining Confidentiality of Research Records: Survey responses will be anonymous to protect the identities of participants. Confidentiality will be maintained to the degree possible given the technology and practices used by the online survey company. Your participation in this online survey involves risks to confidentiality similar to a person’s everyday use of the Internet.

Questions about the Study: If you have any questions about the study, you may contact Michelle Herring at mherring13@gmail.com or Dr. Don Taylor at don.taylor@unt.edu.
Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-4643 with any questions regarding the rights of research subjects.

Research Participants' Rights:

Your participation in the survey confirms that you have read all of the above and that you agree to all of the following:

You understand that you may contact Michelle Herring or Dr. Don Taylor with any questions about the study.

You understand the possible benefits and the potential risks of the study.

You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.

You understand why the study is being conducted and how it will be performed.

You understand your rights as a research participant and you voluntarily consent to participate in this study.

You understand you may print a copy of this form for your record

* 1. I agree to participate in the study and agree to the terms described above.

Please type your name as your electronic signature:

* 2. Please type your email address
Perceptions and Applications of Multicultural Music Education in the Middle School Choral Classroom

Perceptions of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

3. Describe what you believe to be the definition and purpose of multicultural music education.
Perceptions of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

4. Describe any personal experiences (musical or otherwise) outside of teaching with people of diverse cultures
Perceptions and Applications of Multicultural Music Education in the Middle School Choral Classroom

Perceptions of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

5. Describe any musical and/or social benefits to studying multicultural music in the middle school choral classroom.
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

6. Do you incorporate multicultural music into your concert programming within the school year? If so, how often?
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

7. Do you choose repertoire based on your students' cultural backgrounds? If so, explain.
Applications of Multicultural Music Education

8. Do you try to make multicultural music experiences authentic for your students? If so, how?
Applications of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

9. What resources (instruments, textbooks, technology, publications, choral literature, etc.) do you utilize when teaching multicultural music?
Applications of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

10. Do you feel that you are missing any resources to properly teach multicultural music? If so, which resources?
Applications of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

11. Describe any pedagogical concerns you have regarding teaching multicultural music.
Applications of Multicultural Music Education

Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

12. What tonal and rhythmic similarities do you use from Western music to teach multicultural music?
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

13. Do you teach students about musical style in multicultural music? If so, how?
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

14. Describe any opportunities your students have through choir to participate in activities that promote appreciation for other cultures or self-appreciation of their own culture.
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

15. Describe your opinions and approaches to teaching social issues (racism, oppression, sexism) surrounding multicultural music in your choir classroom.
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

16. What is the likelihood of you choosing to attend a multicultural music workshop during a conference if offered?
Directions: Please respond to the following questions below. Detailed responses are greatly appreciated and encouraged to provide rich information for this study. Please feel free to provide as much detail as necessary. Complete sentences are not required.

17. Describe the professional development opportunities for multicultural music education provided for you through your campus, district, and state conference in-service.
18. What is your age?  

19. Which gender do you most closely identify?  
○ Male  
○ Female  
○ Prefer not to answer  

20. Which race/ethnicity do you most closely identify?  
○ African American  
○ Asian American  
○ Latino/a  
○ Native American  
○ Pacific Islander  
○ White  
○ Prefer not to answer  
Other (please specify)  

21. What is your highest degree earned?  
○ Bachelor's  
○ Master's  
○ Doctorate  

22. How many years have you taught in the public schools?
23. Which choral ensembles do you currently teach? (Beginning Choir, Tenor/Bass Choir, Non-Varisty Treble, Varsity Treble, Non-Varisty Mixed, Varsity Mixed, Show Choir, etc...)

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<tr>
<th>Ensemble</th>
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24. What additional courses, other than choral ensembles, do you currently teach?

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<th>Course</th>
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25. How would you describe your school's neighborhood?

- Rural
- Urban
- Suburban

26. How would you describe the neighborhood where you live?

- Rural
- Urban
- Suburban
APPENDIX F

STUDY CODING SAMPLE
**Question 1: Describe what you believe to be the definition and purpose of multicultural music education?**

<table>
<thead>
<tr>
<th>Teacher #</th>
<th>Cultural Appreciation</th>
<th>Exposure to World Music</th>
<th>Universal Language</th>
<th>Student Motivation</th>
<th>Historical Connections</th>
<th>Interdisciplinary</th>
</tr>
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<tbody>
<tr>
<td>2</td>
<td>When students explore cultures via the music, they can relate to the music and it can allow them to more easily relate to a different culture.</td>
<td>Multicultural music education explores a variety of music from different cultures. Music is a universal language and each culture has music that is unique to their culture and often plays a part in traditions and rituals.</td>
<td>Music is a universal language and each culture has music that is unique to their culture and often plays a part in traditions and rituals.</td>
<td>Relating to music, I believe it means, the education of music outside of one's own culture. The purpose is to expose students to cultures other than their own so they have a better understanding of those cultures.</td>
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<tr>
<td>4</td>
<td>The definition of multicultural is something that represents more than one diverse culture. Relating to music, I believe it means, the education of music outside of one's own culture. The purpose is to expose students to cultures other than their own so they have a better understanding of those cultures.</td>
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<td>11</td>
<td>Multicultural music education involves teaching students not only songs that have come from America, but songs that have developed in other countries. I believe that teaching the history of the song is critical for students to connect to the song. Also, teaching and exploring the meaning of the words (if it is in another language, or if it is in &quot;archaic&quot; language) allows students to gain a deeper understanding of the song in general. Knowing that they are singing a &quot;real&quot; song that has real meaning and real emotion behind it helps develop their own personal emotions and allows them to personally connect with the song.</td>
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emotion behind it helps develop their own personal emotions and allows them to personally connect with the song.

Therefore we must define multicultural music education as the understanding of all components of a music of a culture.

Additionally, while in this context, music exists in all cultures; to fully understand a culture, we must understand all components.

I believe that music is an innate human activity that transcends cultural boundaries, yet it is intimately bound to a particular social group or society.

Multiculturalism is a study of a wide variety of cultures, nations, traditions, religions, and histories. This study must include one's own culture, not exclude it in favor of other views. Our own culture must be a lens through which we understand all others, out of necessity. We can then teach how to interact and communicate with other cultures, and know which facets of those cultures influence our own, or perhaps should be adopted by our culture. It can be used to further students' understanding of the music.
we teach, shape their appreciation for art and music from unfamiliar places and cultures, and widen their awareness of the world and its views on our own culture.

To my understanding, multiculturalism is the existences of diverse cultures in race, religious views, and up bringing.

A multicultural music education is key to a complete music education. Music, like language, is interwoven throughout time and history and to educate music students about only one or a few cultures is to do the art injustice. Also, like language, all music is interrelated in that it has evolved from a core group of cultures.

Multicultural music education is the study (Implementation) of a diverse genre of music that spans various cultures and ethnicities which will provide students the opportunity to explore, perform, and gain deeper understanding of other cultures through their music.

Purposes: enrich lives, cross-curricular (Social Studies), create a better world view/understanding of others, broader musical understanding (i.e. rhythms, varying aesthetics, varying techniques such as

I believe that multicultural music education includes a variety of different styles of music which encompasses a variety of religions, people groups, eras, and cultures.

Purposes: enrich lives, cross-curricular (Social Studies), create a better world view/understanding of others, broader musical understanding (i.e. rhythms, varying aesthetics, varying techniques such as
Mongolian throat singing, linguistic connections, and student by-in (when dealing with a multicultural students).

Definition: educating children is such a way that several or many cultures are represented in content
Purpose: to celebrate and to expose cultures in an attempt to foster appreciation

Multicultural music education is a well-rounded, all-encompassing music education that teaches about music from all over the world. To me, there is no other kind of music education. The purpose would be to teach about all kinds of music from all over the world.

To bring together cultural, racial, and religious differences in a universal language for the purpose of good...art.

Music education that allows students to experience music genre of many different countries and should encompass past and present music styles.

Multicultural music education - An education that includes music from around the world. This can include music in different languages, variations in tonality in pieces (non-western), music that has different rhythmic qualities.

This education should make students more open-minded

I believe that multicultural music
about other cultures, spark their curiosity about other countries, and make them better citizens in an increasingly connected world.

Multicultural music education should strive to educate students about performance practice, musical culture, musical history, and concert repertoire from many different countries and cultures, especially those outside of the traditional Western tradition.

Multicultural music education is essential to producing singers and choral ensembles who are proficient in a variety of styles, keys, and chordal progressions.

The study of music of people who are not of our culture. The purpose is to give students an eclectic musical education.

I believe multicultural music education is true music education. Music is already a universal language and the true purpose of music is to communicate things that cannot be seen but felt. Music is apart of every single culture.

Students are exposed to several different cultures to expand their world view. This does NOT mean at the exclusion of what was the traditional "American Culture".

To expose children to the types of music outside their culture.

I believe students should analyze, perform, and understand the relevance of a varied repertoire of music.
from diverse cultures. One of the most successful fall concerts we ever presented at my school was "Music from Around the World." The kids not only performed a wide variety of multicultural selections, but also discussed and studied the cultures from which the music derived.

Multicultural music education serves to preserve and grow cultures that otherwise may be overlooked by students in the music classroom.

57

Multicultural music education is the practice of teaching music from a culture different from that of the classroom. It places music in the context of its original purpose and meaning, and fosters passion and interest in students involved.

64

Making different types of music available to students

65

It also allows students to become more aware of the different cultures around the world and around them.

Multicultural music education is the sharing of different types of music that come from varying cultures. The purpose is to teach students that there is more than just "white" people music.

66

It is to expose the students to different cultures and languages they wouldn't normally have exposure to.
The definition of multicultural music education is the learning of and exposure to different styles of music from various cultures outside of the student norm. The purpose is to make students aware of the different forms and styles and to expand their knowledge and appreciation for different forms of music from around the world.

Multicultural music education is the process of teaching children to appreciate music from cultures other than their own, and to allow them to experience and learn to sing in a variety of styles and languages. This gives them a broadened view of their world and what they can experience as a well rounded musician.

Music is for everyone and in choral literature we study and sing repertoire from all cultures. The diversity in culture in our classroom helps everyone sing and perform the repertoire by providing the diverse background of each student/singer.
Awareness and understanding of where music(s) come from, and perhaps, why; opportunities to learn more about other cultures (especially since we all came from somewhere else), and how music plays important roles in people's families and communities.

And, music is such a great way to approach so many other subjects--language arts, social studies, science, etc.

I teach to the needs of each individual student in my classroom, incorporating those things that make them unique, both individually and culturally. However, I create a new culture in my classroom that has as its foundation, choir, and teamwork. All cultures feel included in this new culture which includes music, values and work ethic.

I believe that it is my job to expose my singers to music from different time periods and cultures. In addition to text and music, we also delve into background and context for a richer choral experience.

Multicultural education teaches students about multiple cultures.
Exposure to a wide variety of musical styles and cultural influences benefits the program as a whole. As the student progress up through the school system into high school, the repertoire demands that they are flexible when it comes to performing in multiple languages. The study of language pieces also enables the student to focus on detailed positioning of the articulators.

Cultural pride and heritage can also be a great motivator for students when performing.

As the demographics in the United States changes, so must the way we approach music education. Music is the universal language, and from its inception the history, vocabulary, and sounds have resonated throughout the world. There is nothing more exciting than watching the understanding of sound and lyrics while singing in Latin, German, French, or other languages that are foreign to the traditional classroom.

The study of multiple cultures taps into cross-curricular material as well.
The purpose of multicultural music education is to teach students about the differences in musical cultures through their musical culture to better accept our differences through understanding.

To expose students to other cultures, to promote understanding between different cultures, and to help all students feel valued and understood.

I believe that the definition of multicultural music education is exposure to and application of musical styles, cultural and historical backgrounds, and techniques of cultures other than traditional American or Western music. I believe the purpose is to broaden student horizons and to engender knowledge of other cultures' values and ideas about music.

From the syntax of the sentence, I understand it to mean the institution or implementation of multicultural subject matter/teaching methods. If I understand it correctly, then the definition would be just that. And the purpose is to help students understand the diversity of cultures outside of their own, and to appreciate the differences
and subjectivity involved in what may be someone's preference or worldview.

Teaching music from different cultures to your classes as well as teaching students who are from various cultures.

Multicultural music education makes all genres of music available to students, including literature from multiple countries and belief systems.

I believe multicultural music education exists to broaden student horizons. To make them aware that their world is bigger than they know. To encourage them to explore even beyond what they learn in the classroom about different cultures.

I would define multicultural music education as celebrating music of various civilizations, histories, and heritages. The purpose of multicultural music is to enlighten audiences and performers to different musical experiences through various types of performance and perspective.
To enrich students' lives regardless of their cultural background. Every student is unique and has a cultural history that can be celebrated in any classroom and especially the music classroom.

Since music is a universal language which unites and connects individuals with different backgrounds, the music classroom should take this seriously and allow for each student to have a comfortable and enriching experience.

**Purpose:** to broaden children's understanding of different cultures through music

**Definition:** exposing children to a broad range of musical styles and genres from diverse backgrounds and in multiple languages.

Multicultural education in music gives students the ability to compare and contrast our culture with others, gain an appreciation for other cultures, and helps students understand how these cultures may have influenced our musical culture.

Multicultural music education is the teaching and learning of various cultures' music traditions including folk songs, instruments, etc.

Including in your repertoire music from various cultures and languages. (choir)

It is a way for students to connect with themselves, and it is also another way for students to connect to each other and different cultures.
The definition of multicultural music education is the binding and bridging of different cultures put together through music. The methods and sequencing that an educator may use may wind in multiple cultures into a particular lesson. For example, for a very rhythmic and syncopated example in a piece of repertoire, a teacher may show a clip of a flamenco dancer to encourage feeling back beat and rhythmic vitality. Music can be used as a way to expose kids to different ideas and ways of thinking culturally and musically.

It’s basically music beyond borders. It touches everyone. It touches everything. It’s bringing the outside into your classroom. Giving students the experiences that they would not normally having a another classroom setting, except for history, for example. It’s bringing culture and context and language and food, a whole entire culture in a tiny musical package.
That’s teaching the kids how to celebrate the diversity of all the different ethnic background of either the kids that are in your classroom or the kids that could possibly be in your classroom.

Multicultural Education, teaching music with different cultural backgrounds. Whether it be the area that you live, for example I’m from South Texas; deep south Texas, with lots of students here who are limited English speakers, so sometimes choosing music that is more of their culture suits them very well, and they learn very well with music that’s more related to their culture.

I think multicultural music is important because every country and every culture has something new to introduce to the students, whether it is syncopation or different modalities of music. It enhances their brain development, but it also increases their interest in music.

I believe multicultural music education means that all students are involved at all times regardless of cultural backgrounds.
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