

RESPONSES OF ELEMENTARY STUDENTS AND THEIR TEACHERS
TO A WORLD MUSIC PREFERENCE SURVEY

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DEDICATION

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RESPONSES OF ELEMENTARY STUDENTS AND THEIR TEACHERS TO A WORLD MUSIC PREFERENCE SURVEY

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ABSTRACT

The purpose of this study was to investigate student listening preferences towards examples of music from around the world. The study of characteristics of music from different cultures is included in the school music curriculum, and music is an excellent medium with which to introduce multicultural lessons to school-aged children. By understanding their reactions to unfamiliar world music, teachers can develop strategies for introducing children to this music in the most appropriate ways. A total of 443 third-, fourth-, and fifth-grade children from three elementary schools in Southwest Missouri responded to the 10-example listening survey, rating the degree to which they liked each song, would like to hear it again, or would like to purchase the music. The students' music teachers participated in interviews designed to provide a context for the student responses. Students in all three schools demonstrated moderately high responses to the multicultural music. The music teachers expressed various perspectives and concerns towards including world music in the curriculum, including lack of time. Their students' levels of interest and tolerance for the world music examples presented surprised them. Results of this study may be used to reassure teachers that children tend to respond positively to multicultural music, and to encourage them to set aside the time necessary to

teach world music in the school music curriculum so that their students may benefit from expanded musical and cultural perspectives and learning.

CHAPTER ONE

Introduction

There are many reasons immigrants traveled from other countries to the United States to begin a new life. These reasons included: religious freedom, better employment, to unite with extended family, and the hope of a better reality full of more opportunities than the existence left behind. Once here, a new collection of social dynamics formed as a result of the converging cultures. One metaphoric example of the United States was a melting pot. The concept of a melting pot was first used by playwright Israel Zangwill in 1909 (Ganzo, 1993). In his play *The Melting Pot*, Zangwill metaphorically described the United States as a melting pot that acts as a crucible or a vessel where all races and cultures come together and assimilate into one society. This description was not entirely accurate, for although the United States had been more racially diverse than many countries, assimilation did not always occur. Instead, many people of various races and cultures called the United States their home and identified with the title “American”, but preferred to retain their cultural identities that gave them distinction. During the first half of the twentieth century some ethnic groups considered the preservation of their previous lifestyles a higher priority than others and went to great lengths to maintain language, social customs, and artistic expressions. For example, they formed language schools and community cultural organizations, but eventually the fervor waned. This cultural abandonment was an attempt to assimilate into the dominant culture and “become white”, with the belief that this would afford more opportunities for their children (Derman-Sparks, 2006).

Cultural diversity created dilemmas in education. Public education could have served as a catalyst to broaden cultural understanding and offer experiences in the exploration of unfamiliar cultures. Instead, public education offered a narrow curriculum that was biased towards one dominant race (Brown & Kysilka, 2002). This bias was found throughout the curriculum subjects, including music. Mark (1996) described the narrow music curriculum by stating, “Despite the heterogeneity of the population it served, music education of the nineteenth century, and even much of the twentieth century was based especially on Western Art Music” (p. 9). Since the last third of the twentieth century, however, music educators have begun to recognize the value of introducing students to unfamiliar cultures as well as helping their students retain their own cultural identity by implementing a course of study that reflects a different canon.

The Tanglewood symposium of 1967 was sponsored by the Boston Symphony Orchestra and the School of Fine and Applied Art of Boston University with the purpose of defining the role of music education in a modern and rapidly changing society (Mark, 1996). The delegates to this symposium were required not only to define the current role of music education but also to develop a vision of music education’s role in the immediate and more distant future. One of the first recommendations for including multicultural music read as follows:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avante-garde music, American folk music, and the music of other cultures. (Mark, 1996, p. 44; <http://musiced.nafme.org/file/2012/06/HousewrightDeclaration.pdf>)

In 1972 public law 92-318 was passed which stated that educators should afford students opportunities to learn about the nature of their own cultural heritage and to study the contributions of the cultural heritages of other “ethnic groups of the Nation” (1972). Although extremely broad and lacking specifics, this law set a precedent that schools would no longer teach only the customs and practices of the dominant society. The law permitted schools to broaden the cultural views of their students and to help them understand how members of diverse cultures have influenced the United States.

In order to affirm diversity, it has first to be acknowledged. This apparently simple task is described by Nieto (2006) as being more complicated than it first appears as she stated “Although almost all of us have an immigrant past, very few of us know or even acknowledge it” (p. 3). As Nieto pointed out in her book, *Affirming Diversity*, before teachers can embrace the differences of others, they must acknowledge the diversity in themselves.

Changing Demographics in United States

The student population in the United States is becoming more varied each year. Authors Brown and Kysilka reported a shift in school population from a 75% white and 25% “color” to a 50/50 ratio in many states (Brown & Kysilka, 2002). According to the National Center of Educational Statistics (NCES); the enrollment demographics from 1993–2003 showed public school enrollment of minorities had increased from 34 to 41 percent (NCES, 2007). While this number does not support the projection made by Brown and Kysilka, it seems possible that there are many urban areas and various communities where students representing racial/ethnic minorities outnumber White students. Even though the population of minority students is increasing, the large

majority of teachers remain European American middle-class Christian females. This indicates that most teachers do not have the same cultural experiences as most of their students (Brown & Kysilka, 2002). As classrooms become more diverse, teachers may find themselves in situations where they are the minority and realize that they have become the cultural outsider (Benham, 2003).

According to the latest Census report, one of every three students enrolled in elementary and secondary schools is of a racial or ethnic minority background (NECS, 2012). One in five children younger than age 18 lives in poverty and more than one in seven children between the ages of 5 and 17 speak a language other than English at home (NCES, 2012). Yet it is believed that only 8% of the teaching population may be multi-culturally competent (Bradford-Kreider, 2001). Authors Brown and Kysilka (2002) elaborate on this by saying “the other 92% of teachers are predominantly White, have led culturally encapsulated lives in defacto-segregated neighborhoods, and have not yet engaged in the difficult work to prepare them for multicultural teaching in urban and other diverse classrooms” (p. 31). Many multicultural experts refer to the defacto-segregation as enculturation. Campbell explains this enculturation as such:

From birth through old age, the individual is exposed to values, attitudes, and information through an informal means of social learning. The child’s cognitive system is organized through cultural learning – the observation and imitation of the established society; the maturing individual develops perspectives that reflect those of the culture (p. 80).

The Use of Music for Cultural Understanding

Many music educators believe that music is an excellent platform through which to introduce unfamiliar cultures in a positive light and help students build bridges of

understanding to one another. The leaders of the Music Educators National Conference (MENC) recognized the need for including multicultural music in the curriculum with such high importance, that they included “Understanding music in relation to history and culture” as one of nine, *National Standards for Music Education* (MENC, 2000).

Challenges of Implementing Multicultural Music

Many music teachers seem reluctant to include music from other cultures in their instructional plans; however, some music educators have argued that they were not adequately prepared to implement multicultural lessons (Volk, 1991). Other music educators find the task overwhelming, and acknowledge they cannot understand every culture and present lessons that accurately portray the different cultures in a way that gives respect and dignity to the varied groups. It has been my experience that the demands of various school communities dictate the extent in which music specialists are able to include multicultural music in their curricula. Not all communities are open to the exploration of unfamiliar cultures. Over my years of teaching I have met conservative parents who fear hidden agendas will influence their children in subjects they prefer they did not learn. Often the subjects they fear most include the focus on aspects that are unfamiliar to them. Many experts in multicultural education recommend that studies of unfamiliar cultures begin as early as possible because young children carry less bias; but some parents wish, for this very reason, to not have cultural studies imposed on their children when they are very young (Campbell, 1991). Therefore, because of the perceived challenges involved with including multicultural music in the curriculum, it is often excluded from many music classrooms (Williams, 2007).

Perhaps the most unfortunate matter is that many music teachers view multicultural music as an addition to the already rigorous curriculum (Villegas & Lucas, 2002). It might be more advantageous if music teachers would view multicultural music as a philosophical matter rather than a curricular one. How multicultural music is taught may be more important than which pieces or songs are introduced. I place a value, along with a growing number of music educators, on the belief that students benefit from including world music into music lessons on a regular basis. Students cannot develop an understanding and respect for unfamiliar cultures if educators do not take the time to introduce them to new cultures and the musical styles of these cultures. As a parent who desires to see my children embrace the values and beliefs I hold most dear, I also understand the fears of the overprotective parent. For although I feel the fear is unwarranted, I can see the validity in parental concern.

Benefits of Including Multicultural Music

I believe a middle ground to the introduction of multicultural music in the classroom can be found. It is possible to give students exploration opportunities in aspects related to unfamiliar cultures without threatening to erase their personal belief systems. It is essential not only to give students accurate information about unfamiliar cultures within a cultural context, but to also provide them with the tools needed to respond appropriately. Instead of allowing students to react with words like “that sounds weird” or “that looks stupid”, we must create environments where students learn to speak with openness such as “Cool! I’ve never heard or seen anything like that” or “this sound reminds me of...” An added benefit to this type of environment is that students will be introduced to unfamiliar instruments and sounds, expanding their repertoire of musical

experiences. Multicultural music can enhance listening skills and elevate awareness of music's expressive characteristics and functions.

Multicultural music study provides a gateway for students to understand diverse cultures. It offers students opportunities to sing and dance, which is their most natural way to respond to music. School may be the only place students come to learn about various cultures because traveling directly to other countries is not an opportunity afforded to most. By learning about diverse cultures students can also begin to appreciate their own heritage and culture and to place music into a historical context as well. There is disagreement, however, as to how authentic a teacher can remain and still make the lesson relevant in the classroom (Blair & Kondo, 2008). Some educators fear that by not taking great care to keep the musical experiences authentic, they run the risk of devaluing the multicultural music (Blair & Kondo, 2008). Although some believe that it is essential to offer multicultural music experiences that remain as true to the real cultural experience as possible (Parr, 2006), others believe that it is important to give students experiences with unfamiliar cultures even if they cannot preserve the authenticity of the experience, rather than use that as an excuse for excluding these experiences in their curriculum.

Best Methods for Implementing Multicultural Music

Where should one begin to attempt introducing multicultural music to elementary students? Perhaps one should start with styles and cultures that are most similar in sounds and instruments and customs to the predominant cultural experience of their students (Abril, 2004). One idea is to choose musical styles that would most likely appeal to most students' preferences. The word preference implies to prefer one thing over another. Superficially, it appears that to prefer one type of music over another is a simple and

straight-forward matter, but there is a large body of research suggesting preference is influenced by many internal and external factors such as musical ability, musical training, personality, ethnic groups, socio-economic status, and age (LeBlanc et al, 1988).

With so many possible variables of influence on music preferences, why would one want to investigate the preferences of elementary students towards unfamiliar world musical styles? Regardless whether or not one becomes a world traveler or remains near the community where he or she was born, it is likely that students currently enrolled in grades K-12 will encounter people from a variety of different and thus unfamiliar cultures during their lifetimes, in person or via media and technology. Informed music educators can plan interesting lessons for their students that will position music from unfamiliar cultures in a positive light. I believe students who experience positive encounters with diverse cultures are more likely to embrace future interactions with aspects of diverse cultures. The willingness to embrace differences could serve as a bridge to assist with better relations in one's workplace, business, and community. I have found my students to be accepting of others from cultures unfamiliar to them and to build close relationships outside the school. I was curious whether this kind of acceptance is common in other schools in my community, or if I happen to teach exceptional students who do not behave in a manner similar to other students their age.

Purpose of the Study

The purpose of the study was to examine the listening preferences of students in third, fourth, and fifth grades towards world musical styles and compare the results by grade as well as to students in participating schools. I also was interested in investigating what methods teachers use to implement multicultural music, the challenges they face in

implementing multicultural music, and how they perceive their students' preferences to be toward the music from unfamiliar cultures. All participants in this study were either teachers or students in a large public school district in Southwest Missouri. This study was based upon the prior studies of Campbell (1985, 1991, 2008), Demorest and Schultz (2004) Fung (1993, 1994, 1996), and Shen (1997).

I believe that, despite the 1972 public ruling, the implementation of multicultural music has been neglected by most music educators. I am convinced that having a better understanding of student preferences can serve as a guide to choosing better methods by which multicultural music can be taught. This study was designed to compare responses of students enrolled in the same grade, but in different schools as well as comparing students representing different grade levels within the same school building.

The following questions were developed to guide the examination of student preferences as well as to be combined with interview questions for the participating music specialists in this study:

1. What are the preference responses of elementary school children to unfamiliar world music examples?
2. Do preference responses differ as a result of grade level (3rd, 4th, or 5th)?
3. Do preference responses differ as a result of school in which students are enrolled?
4. What are the teachers' methods and attitudes related to teaching multicultural music, and their perceptions about their students' attitudes towards world music?

Definition of Terms/Constructs

There have been many terms related to preferences and attitudes used in the research literature. Operational definitions of important terms and constructs, derived from the related literature for this study are provided below.

Affective response – Reaction involving feelings and emotions. A learned behavior resulting from a life history of interactions with musical stimuli (Haack, 1980; Price, 1986).

Appreciation – Awareness of salient characteristics (Hargreaves, 1984)

Attitude - A learned predisposition reflecting the way one feels about a subject while not in the presence of that subject, which is not directly observable. Positive and negative evaluations, beliefs, and feelings regarding a phenomenon that may produce error in perception and recall. Generally used synonymously with opinion; however, opinion is a verbal reaction to a stimulus and is directly observable (see opinion). Defined by the use of an attitude scale. (Colewell, 1970; Drinkwater, 1953; Edwards & Edwards, 1971; Jensen, 1970; Kuhn, Sims, & Shehan; 1981; Price, 1986; Yarbrough & Price, 1982).

Behavioral intention – Opinion, or simulated preference expressed in the absence of a stimulus object, but with contextual referents given (e.g., what recording would a subject purchase if given \$10.00?). (Kuhn, Sims, & Shehan, 1981; Price, 1986; Yarbrough & Price, 1982).

Behavior preference – Differential response for one stimulus as opposed to another. Demonstrated choice through non-verbal actions such as concert attendance, recording purchase, choosing to listen to specific music. Also called operant preference. (Geringer, 1982; Greer, 1981; Greer, Dorow, & Hanser, 1973; Greer, Dorow, & Randall, 1974;

Kuhn, Shehan, & Sims, 1980; Kuhn, Sims, & Shehan, 1981; Morgan & Lindsey, 1966, Yarbrough & Price, 1982).

Culture – A set of beliefs, experiences, and attitudes embraced by a group of people. The totality of socially transmitted behavior patterns, characteristics of a people (Webster, 1984).

Enculturation – The process of instilling beliefs into a group of people through experiences that influences their viewpoints, attitudes, and preferences (Campbell, 1991).

Familiarity – Assumption of having heard something somewhere before. Predictability, as a result of repeated exposure to same or similar music. (Davies, 1978, Price, 1986; Schoen, 1968; Schukert & McDonald, 1968).

Multicultural education – The teaching and learning of a wide body of musics for the purpose of musical and cultural understanding (Abril, 2006).

Multicultural music – Any music of a particular style or genre with origins outside the United States that does not include American folk songs, children's songs, music by American composers, or music sung in English.

Perceive – To be aware of, primarily through the senses (see also perception) research (English & English, 1958; Pirce 1986; Wolman, 1973).

Perception – The process through which sensory data are received by means of the senses so that the individual becomes aware of features. The way an individual hears and interprets music. (Anderson, 1979; Davies, 1978, Harre & Lambe, 1983; Knieter, 1971; Price, 1986).

Preference – An act of choosing, esteeming, or giving advantage to one thing over another. Propensity toward something. (Geringer, 1976; Kuhn, cited in Asmus, 1982; Price, 1986).

Valuing – Believing, (knowing) that a thing, phenomenon, or behavior has worth. (Krathwohl, Bloom, & Masia, 1956; Price, 1986).

World Music – Term used interchangeably with multicultural music. Any music of a particular style or genre with origins outside the United States that does not include American folk songs, children’s songs, composed by American composers, or music sung in English.

Summary

This chapter reveals the changing demographics of the United States and need for more cultural studies that are unfamiliar to students. Music is believed to be an excellent medium with which to introduce multicultural lessons to school- aged children. Furthermore, there is substantial evidence that supports the introduction of multicultural music education into music lessons as early as possible (Campbell, 1991). There is also evidence, however, that music specialists experience challenges that inhibit quality multicultural lessons from taking place due to lack of time, teacher preparation, and community support (Wang & Humphrey 2009). Additional adverse factors include an overall misunderstanding of the purpose of multicultural education (Benham, 2003). Questions also arise as to the degree to which teachers should attempt keeping the musical experiences authentic while making the music lesson relevant to the students in the classroom (Blair & Kondo, 2003).

While teachers face valid challenges in implementing multicultural music lessons, there are many added benefits to including them. These benefits include: expanding awareness of multicultural sounds, elevating awareness of musical functions, enhancing listening skills, and offering a more direct experience through performances. It is also acknowledged that a school setting may be the only place students come to know diverse cultures and obtain tools with which to respond appropriately toward people from unfamiliar backgrounds (Abril, 2004). Finally the most important benefits from including multicultural music in the curriculum would be the creation of bright, well-informed students who have a broad and balanced world view. These benefits would also enable students to have positive encounters with people from other cultures in the work place, which will without doubt become more globally interrelated in the future.

Because I believe music is an excellent medium by which to introduce multicultural lessons, I designed this study to investigate the listening preference of students in the intermediate elementary grade levels attending different schools. By examining the preferences of such student samples, as well as the attitudes of their teachers, music specialists can develop a better understanding of how best to implement multicultural music in the elementary music curriculum.

CHAPTER TWO

Review of Literature

The sources cited in this chapter focus on the challenges and benefits of implementing world music studies in the music classroom. As music educators navigate through the challenges of implementing world music into their classrooms, complex issues arise that require resolution before true multicultural education can be achieved. Some of the main issues identified by the literature are: determining the unique needs of one's classroom based on the changing demographics of a community, the role of culture in the classroom, and the influence of community beliefs on students. Additional challenges cited in the literature include: the attitudes and philosophies of teachers, including their perceptions of preparation or the lack thereof to teach multicultural music and the blunders educators make that hinder true multicultural education. There is an increasing amount of literature in support of introducing multicultural music into the music classroom including that which describes the benefits of multicultural music, the best age at which to include multicultural music, and the factors that influence student preference towards multicultural music.

Changing School Population

Authors Susan Brown and Marcella Kysilka (2002) expressed concern for public school education and particularly for students within ethnic minorities. The population of school children is changing from what used to be 75% white and 25% minority to a ratio of 50:50 (Brown & Kysilka, 2002). By comparison the large majority of teachers are European American, middle class, Christian females (Brown & Kysilka, 2002). This

means the majority of teachers will not have the same cultural experiences as most of their students. Furthermore, concerns arise about the “unwritten curriculum” that is taught in many classrooms. For example, although religious beliefs may not be part of the state-mandated curriculum, the teacher presenting the instruction may inadvertently modify the curriculum through their implied or overt attitudes and actions. Most of this unwritten curriculum occurs unintentionally because educators are often unaware of their own biases and how their opinions influence their choices in the classroom. Nevertheless, the bias exists, and it dictates not only what is taught but also how it is delivered. Ironically, nearly everyone in the United States has an immigrant past, but few know much about it, and even fewer choose to acknowledge it (Neito, 2000).

The Influence of Culture

The dynamics caused by changing demographics require an alteration in teaching methods. As classrooms continue to become more culturally diverse, educators will persist to search for ways to insure that students become informed about cultures different from their own, allowing them to reach out to their classmates from other cultures and interact in intelligent and respectful ways. Because of this, many music educators are seeking effective methods with which to prepare music lessons that teach music and culture. Campbell (1991) believed that “it is vital for teachers to teach musically and culturally” (p. 36). Teaching musically and culturally is more than a passing attempt at being politically correct. Campbell believed that culture plays such an important role in the lives of children that cultural influences run deeper than most realize. Campbell (2002) explained by saying; “Culture plays a considerable role in psychological processes, including musical thought” (p. 72). Giving students information

about cultures that are unfamiliar to them will encourage students to construct knowledge that will help them better understand the world (Villegas & Lucas, 2002).

Some communities are resistant to new methods and ideas, but others are beginning to realize that the education system should be doing more to prepare students to know how to respond to the people they will undoubtedly encounter in their future. Gaitan (2006) wrote, “Whether we teach in urban, suburban, or rural communities, we share the challenge to create inclusive, culturally responsive learning settings in the classroom” (p. 153). The society in which we live is rather mobile; however, some people live their entire lives in the community in which they were born. Even if a community seems rather isolated from the growing diversity found in larger, urban settings, it is essential to include multicultural lessons because many students in these isolated communities will likely encounter unfamiliar cultures at some point in their future. Abril (2006) supported this idea when he wrote, “For many students, school might be the only place they come to know cultures different from their own” (p. 44). Groups within communities may not welcome the introduction of unfamiliar cultures because of new beliefs that collide with their own. Parr (2006) recommended that “When encountering music of another culture, we may need to suspend our own beliefs – at least temporarily – to fully appreciate the music’s emotional depth and cultural richness” (p. 34). Some may not realize that the goal of multicultural lessons is not to challenge or change beliefs but to increase understanding. Blair & Kondo (2008) supported this idea by saying, “Exploring music from other cultures is essential and valuable because of the bridges of understanding it creates among peoples and because of the expanding world of sound that enriches our musical lives” (p. 55). If understanding is the goal, then music is the

gateway through which one can pass into an understanding of culture (Campbell & Beagle, 2003).

Personal bias and philosophical conflicts. These are often reflected in teachers' work as well. In her book *Multicultural Education: a Caring-Centered, Reflective Approach*, Pang (2001) explained that such bias is due more to ignorance than lack of preparation. According to Pang, "People do not have a clear understanding of the goals and principles of multi-cultural education. Other misconceptions demonstrate that individuals are reluctant to examine their personal and professional values and actions for bias; also, some individuals are unwilling to change because change takes effort" (p. 53).

Teacher preparation has been blamed for why educators feel a lack of confidence in teaching multicultural lessons in the music classroom. It has been argued that music education has adopted such a narrow view that it has resulted in addressing cultural diversity as a curriculum issue rather than in creating teaching methods that are culturally diverse (Benham, 2003). Thus a diverse classroom with students from a variety of backgrounds may be subjected to a narrow curriculum. Benham (2003) elaborated on how this is possible. He wrote, "Most often, the culture of the teacher is dominant within the classroom setting. Students [who come] from other background are expected to leave their culture at the classroom door at which point they become the 'other'" (p. 23).

Reaching multicultural competence is a goal that most educators are uncertain how to achieve. Nieto (2000) declared that teacher uncertainty was actually unawareness, "This journey needs to begin with teachers who themselves are frequently unaware of or uncomfortable with their own ethnicity" (p.3). Bradfield-Kreider (2001) stated that it is a matter of awareness that will cause the process to unfold as it should, "Knowing oneself

and knowing the learner in context, are the prerequisites to becoming multi-culturally competent” (p. 31).

According to Bradfield-Kreider, only 8% of the teaching population was multiculturally competent. She further elaborated stating that, “The other 92 percent of teachers are predominantly white, have led culturally encapsulated lives in de-facto segregated neighborhoods and have not yet engaged in the difficult work to prepare them for multicultural teaching in urban and other diverse classrooms” (p.31). As American classrooms become more diverse, teachers will continue to find themselves in situations where they are in the minority and will realize that they are the outsider (Benham, 2003). Regardless whether music educators find themselves as a majority or the minority culturally, they still make the decisions about what is taught in their classrooms. Abril (2006) addressed this issue as a matter of integrity. He wrote, “As gatekeepers of culture, music teachers must remain keenly aware of the messages music conveys” (p. 42). Music educators must choose carefully what is taught, for music is a subject vital to the education of our students. Kodaly once said, “No other subject can serve the child’s welfare - physical and spiritual - as well as music” (p. 121). Elliott (1995) expressed the importance of music learning to cultural learning:

I shall take a leap of faith at this point and suggest that the induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: preparing children to work effectively and tolerantly with others to solve shared community problems. (p.293)

Understanding how multicultural music can serve the welfare of our students is the beginning of multicultural competence. According to Brown & Kysilka (2002), one must have both multicultural sensitivity and global awareness before global education can take place. They stated that multicultural music emphasizes individuals and cultural groups within local society, while global education emphasizes world problems and interconnections within a global context. They wrote, “You must have multicultural awareness/sensitivity before global education will have an affect” (p. 8 -9). The desired affect is to give our students a broader world view than when they enter our classrooms. Rideout (2005) described how this broadening worldview unfolds. He wrote, “Music teachers should select music that leads students to a broader understanding of their cultural expressions in music; the values that students develop as a result of such study will be more meaningful because of their connection to students’ lives outside school” (p. 40).

Teacher Preparation

One of the challenges music educators recognize when implementing multicultural music is the feeling of inadequacy or lack of preparation in their undergraduate programs. It is impossible for a four-year college program of study to prepare future teachers for every challenge they will face during a long-term career. Multicultural music preparation could only be introductory at best because of the numerous countries and cultures represented. It is impossible to study comprehensively all the cultures represented in the United States, let alone the world. Obviously, we understand music in the manner in which we have been taught and for most of us, this is in terms of Western notation. In her book *Lessons from the World: a Cross-cultural*

Guide to Music Learning and Teaching, Campbell (1991) explained that “music is not a universal language: it communicates fully only to those who know the unique treatment of its components” (p. 101).

While a lack of preparation may have been true for teachers when the National Standards for Arts Education (MENC 1997) were first introduced into the music curriculum, more recent studies have indicated a shift in how music teachers perceive their preparation to teach multi-culturally (Williams, 2007). Southcott and Joseph (2010) conducted a qualitative study comprising volunteer participants. The goal of the Australian university professors was to improve pre-service teachers’ understanding of diversity and multiculturalism, and to improve the courses offered to them. The participants were asked to complete online anonymous surveys, observe experienced teachers working with artists in schools, and attend interviews. The results found that pre-service teachers were well aware of the challenges and limitations involved in presenting diverse music of other cultures, and most realized the key to the success of diverse musical studies was the attitudes of the student teachers (Southcott, 2010).

Benefits of Multicultural Music

Once teachers have overcome their feelings of inadequacy, the true benefits of including multicultural music can begin to be recognized. Bresler and Thompson (2002) explained that there are extra-musical benefits from multicultural music education. They wrote,

The schooling of children in music can help to ensure the survival and even flourishing of certain genres and styles, and can affect the likely development of children’s attitudes and values for music all their lifetimes long. Musically

educated children receive a broader and more balanced outlook not only on music but also on the various components that make up their world. (p. 67)

These extra-musical benefits occur as a result of schools that honor the pathways of knowledge their students are on. Instead of treating their narrow experiences as inferior, educators find ways to associate what their student know to what they need to know. As a result, the schools can produce bright, well-informed students with a broad and balanced world-view (Bresler and Thompson, 2002). Retaining the long-term vision of the purposes of multicultural music education is recommended to ensure that such an education will continue. Campbell and Beegle (2003) wrote; “Cultural diversity in music education is no fad whose time has come and gone; it is a vital mission with the interests of young people’s musical growth at its core” (p. 28).

Teacher Blunders

Many teachers see a value to introducing world music to their students, but lack the sensitivity to know how best to present these traditions from other countries and cultures. Quite often music educators try to tie a musical objective to multi-cultural songs. Innocent as it may appear on the surface, such actions may indirectly imply that the primary function of world music in the music classroom is to illustrate Western music concepts. To suggest that other cultures exist to serve as a tool for one to understand one’s own culture defeats the purpose of multicultural experiences (Dunbar-Hall, 2005). Multicultural music should be valued as an expression of humanity. Campbell (1991) stated there must be four components present for true aesthetic education to take place. She wrote, “The basic premise of aesthetic education that formal instruction in music should provide a deeper understanding of music’s artistic worth implies the

interdependence of cognition, performance, listening, and creativity in the process of teaching and learning; it follows then, that the absence of any of these components means that a thorough aesthetic education has probably not occurred” (p. 305). Pang (2001) also expressed concern over teaching too little information and making overgeneralizations. She wrote, “If students learn only a small fragment about a group of people, this information may create over generalized images about individuals from a group based upon superficial knowledge” (p. 21). Unfortunately, music teachers who attempt to give their students a “snap shot” of an unfamiliar culture may contribute to stereotyping and biases because their approach is not deep enough or authentic enough. Derman-Sparks & Ramsey (2006) described the unintentional and flawed world view that can emerge from students when they are given a false sense of identity. They wrote, “By basing their identities on a sense of racial superiority, white children are at risk for developing overblown, yet fragile identities instead of developing a solid sense of self based on their real interests, connections to people, and contributions to the community” (p.42).

Authenticity

Music educators must use great care to choose lessons that capture the true essence of a culture. They must also know the abilities of their students before they determine the purpose and tasks they wish to accomplish. Blair & Kondo (2008) recommended a balance among cultures to keep the experience relevant for students, as they wrote, “We must seek a delicate balance between honor and respecting the cultural content of the music and honor and respecting the culture and the learning processes of students in our classrooms” (p. 50). Campbell explained how lessons with the best intentions can accomplish the wrong goal. She wrote, “Students make the music their

own through their continued involvement with it; however, sometimes, their artistic inspirations may not match the original intent or function of the music as it was conceived and created within a culture” (p. 211).

Any time world music is to be introduced, experts recommend that it be done within its’ cultural context. When music is not presented within the cultural context, distortions can be created within the minds of students. When distortions go unchallenged, they can easily become perpetuated truths (Abril, 2004). Many music educators believe the goal is to create musical experiences that will be memorable and meaningful to our students. Blair & Kondo (2008) explained by saying:

If we teach students music of an unfamiliar culture without allowing them to connect the experience to what they already know about music, we are increasing the likelihood that they will acquire misconception, or worse, we create a situation where the potential exists for students to devalue the music. If the students are in a situation where they do music but do not understand it, the opportunity for a meaningful musical encounter has been lost. We value new things when they connect to us – when they speak to us in a meaningful, personal way. (p. 52)

When music is taught in a cultural context, music teachers hold the power to open the minds of their students about differences and that is the essence of cultural education (Gaitan, 2006). It is recommended by most multicultural experts to introduce multicultural music within the cultural context; however, the ability of the students must also be taken into consideration. Younger students with a less sophisticated musical understanding may not be able to grasp complex details of an unfamiliar musical style. Wai-Tong Lau (2007) explained, “If students are to enjoy singing Chinese folk songs

they will need enough information to understand how these songs differ musically from Western songs” (p. 24). Some might argue that students do not require a deep understanding of musical concepts to enjoy music and that offering young students positive experiences to which they can attach information at a later date is a worthy goal in itself.

Finding authentic recordings and versions of multicultural songs is a challenge because not all music was originally written in Western notation. Parr (2006) acknowledged that rules of authenticity must be stretched to make some musical styles available to our students. “In order to make some musical styles more accessible, it must be placed into western music notation. Some argue by notating in Western notation, it is no longer considered authentic” (p. 36). Abril challenged inflexible authenticity methods by saying; “The term authentic is predicated on the assumption that music is static and something to be preserved” (p. 40). Santos (1994) rejected the concept of authenticity altogether, explaining that the idea is based on the faulty notion that music practices are static and that only one true version of a piece of music exists. Many educators hold fast to harse terms of authenticity, however. Dekaney & Cunningham (2009) stated; “The very idea of an arrangement suggests it is further from authentic than is ideal” (p. 51). Blair & Kondo (2008) also supported the rigid terms of authenticity saying, “The further removed the cultural context of the music from the cultural experience of the learners, the more difficult it is for them to make meaningful connections to the new experiences” (p. 50). Nevertheless, holding to a strict model of authenticity will limit the music lessons available. While keeping an experience authentic and within the cultural context is most

preferred, there are instances where it would be best to make simplifications rather than miss the experience altogether (Koops, 2010).

Navigating through the complex rules of authenticity can be overwhelming to a music educator with limited resources and time. One way to ensure authenticity is to consult a person in the community with in-depth understanding of a particular culture. This individual can be a culture bearer (Abril, 2004). Another way to ensure authenticity is an increased attention to historical issues. A better understanding of the historical element will greatly increase the authenticity by allowing students to hang a new experience on prior knowledge (Koops, 2010). Adhering to the method of delivery is also helpful in aiding authenticity. Parr (2006) explained by saying; “Pieces traditionally learned by rote should be taught by rote, even to choirs who read music well” (p. 36). In an effort to be inclusive, music educators often program songs from more than one culture; however, Parr believed it would be best to focus on one culture at a time: “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).

Many educators find it difficult to know where to begin because there are many cultures and musical styles from which to choose. The likely place to begin is in the study of a musical style the students will like. Blair and Kondo (2008) wrote, “Students may not be able to verbalize precisely what they know, but they hear much more than they can tell and are quite sure about what they like and dislike” (p. 53). Students come into the music classroom with their own set of preferences and biases towards musical styles they are familiar with. This musical preference is possibly the result of enculturation.

Campbell (1991) explained this process by saying, “Musical taste is a natural outgrowth of enculturation. A national style of folk music with its inherent tuning system, scale, and rhythmic and textural traits, is likely to be more favored by members of the culture than by nonmembers. The prevalence of the music within the environment makes it familiar, a trait that in turn often generates preference” (p. 81).

Student Preferences

There is a large amount of research in the field of music education about student preference. Shen (1985) wrote, “It is established in the literature that attitudes are learned in a manner similar to the acquisition of cognitive skills, and that once learned, they are stable and not amenable to change” (p. 150). Brown & Kysilka (2002) shared a similar belief when they stated, “Assumptions and attitudes are closely tied to personal beliefs and values” (p. 25). Student preferences are varied and change from year to year as student populations change. This can make it difficult for educators to predict what countries and cultures their students will be interested in learning more about. Chen-Haftek (2007) wrote, “Teachers can never predict what students will like or dislike” (p. 227). Demorest & Schultz (2004) believed the key to influencing student preference is knowing the factors that affect them and utilizing these factors to manipulate student responses in a positive way.

Brittin (1996) found that preference was related to life experiences inside and outside of the music classroom. She stated, “One factor affecting preference for music is musical experience itself” (p. 328). Sims (1987) found that age also was a factor that affected preferences with younger children generally responding more positively to music excerpts than older children. LeBlanc (1982) also found age to be a factor that influenced

preferences, along with socio-economic status, and ethnic group membership. LeBlanc, Colman, McCrary & Sherrill (1988) classified the multiple factors influencing student preference into three broad categories. They described the categories by stating, “Three major sources of input information influence a listener’s music preference decision. These sources are: (a) physical characteristics of the music itself, (b) the influence of the cultural environment in which the listener lives, and (c) the personal characteristics of the listener” (p. 157). Yarbrough (1987) conducted a study on music preferences of musicians versus non-musicians and found the amount of musical training affected preferences.

Shen (1997) found that the more familiar students were with particular songs, the higher their preference. Shen found a correlation between preference and familiarity, thus reporting “Results show that the music preference significantly correlated with the degree of familiarity” (p.65). Familiarity with style may affect responses to multicultural music. Demorest & Schultz (2004) concluded that, “Students overwhelmingly preferred the arranged versions suggesting that these may be the best choice as a starting point for introducing world music, even if the eventual goal might be to make students aware of more authentic recordings” (p.304). The best way to initiate a positive change in attitude may be the level of depth of instruction (Abril, 2006). Abril wrote, “This study supports the notion that positive attitude changes toward music can occur when instruction delves beneath the musical surface and facilitates critical thinking about personal group perceptions of people, sounds, and images associated with unfamiliar music” (p. 31).

Students often prefer music that has a fast tempo and instruments with bright timbre (Fung, 1996). With passive listening being the least desirable method of

constructing listening lessons related to world music, Campbell (1991) recommended getting the students actively involved in the listening process. She wrote; “The more involved they [students] become in the listening process, the more enriched and complete their musical understanding can be” (p. 54).

Very little is known about the transfer of preference from familiar pieces of music to the unfamiliar. Much of the educational research has documented the transfer of knowledge and skills; however, there is much less research available that accounts for the transfer of changes in attitudes (Shehan-Campbell, 1985). Abril found in his multicultural music study that students with positive attitudes towards world music became even more positive as a result of his multicultural lessons; however, the students with negative attitudes toward cultural groups continued to hold negative attitudes (Abril, 2006). In his discussion of the study, he expressed his disappointment by stating, “Teachers should not assume that experience with multicultural music is sufficient to promote tolerance, acceptance, and/or value in students” (p. 40).

Some researchers have found that age is a variable to take into consideration when examining student preference for new musical genres. Older students tend to rate unfamiliar music lower in preference than younger-aged children (Demorest & Schultz, 2004). Demorest and Schultz also voiced a word of caution to music educators’ expectations of preference especially in their older students writing, “Teachers who wish to introduce culturally unfamiliar music, particularly in the upper graders, need to understand what factors influence student preference and how to manipulate those responses in a positive way” (p. 302-03). These consistent findings suggest there may be a developmental aspect to world music preferences.

When examining the challenges and benefits of introducing multicultural musical styles in the music classroom, there are many variables at work: teacher willingness, teacher preparation, the ability to utilize authentic recordings and arrangements, cultural biases within the classroom due to the class's particular demographic arrangement, and the teacher's uncertainty of how students will respond. The fact remains that the multicultural music is not widely implemented in music classrooms across this nation and unfamiliar world cultures are not widely represented (Dekaney & Cunningham, 2009). Scholars agree that multicultural integration in the United States is still in its early stage and warrants further examination (Abril, 2006). Campbell and Beegle (2003) referred to the world event of 911 and how it revealed where America was in achieving unity as well as in accepting diversity as follows, "It takes a momentous event, however, for people to recognize that multiculturalism and the world music movement is still a rough and incomplete blueprint that begs for further detailing, expanded development, and careful working out of professed beliefs into practice" (p. 22).

Some music educators hold to a more rigid canon of teaching American folk songs that excludes certain Americans. When Pete Seeger was asked how he felt about the idea of an American canon of folk songs, he replied by saying, "A canon is not a good idea, except to know that some songs hurt peoples' feelings, and we need to recognize this" (Wright, 2010, p. 29) Whether an American canon is a good idea or not, there is an important questions to answer: How do we help our students value the music of other cultures around the world as well as the music of their own country?

Researchers have begun to forge a path along which to lead music educators into deeper professional growth and understanding of multicultural music. The researchers

cited in this chapter recommended starting multicultural music lessons as early as possible, offering students a variety of musical experiences, seeking out help from experts or cultural gatekeepers of a culture, and improving teacher development. If music educators will follow the recommendations of those cited in this chapter, significant improvements in multicultural music education could occur. By following the recommendations of researchers and by familiarizing themselves with the listening preferences of their students, music educators can plan more meaningful lessons.

Philosophical Influences

One's personal philosophy regarding the types of music that should be taught in the classroom can also hinder the implementation of world music. Many music educators believe they must teach "mother tongue" songs in the United States, i.e., English-language folk and children's songs. Zoltan Kodaly, music educator, nationalist composer, and author is considered to be one of the most influential music educators of the twentieth century. His philosophies and teachings are still practiced in classrooms worldwide. Kodaly believed that folk songs are the inheritance of the children. As referenced earlier in Kodaly's address to the music educators' conference, it is difficult to define world music because many of the songs considered to be American folk songs actually came with the settlers and immigrants from other lands and countries. One could argue that all American folk songs qualify as world music. Unfortunately, that would only be partially true. To examine music from a Western perspective is to only look at it from one side. To see beyond the song to its originating culture and country is to truly embrace world music.

Not all world music implementations have been successful. A study conducted by Abril (2006) concluded that students who initially had overall positive attitudes about different cultures became more positive after his lessons however; students who had negative attitudes toward unfamiliar cultural groups were difficult to change. Abril stated that: "Teachers should not assume that experiences with multicultural music are sufficient to promote tolerance, acceptance, and or value in students" (p.40). Campbell, musicologist, and author of numerous books related to world music stated that this is due to enculturation. She explained by saying, "From birth through old age, the individual is exposed to values, attitudes, and information through an informal means of social learning. The child's cognitive system is organized through cultural learning - the observation and imitation of the established society; the maturing individual develops perspectives that reflect those of the culture" (p. 80). A child's cultural background gets a five-year head-start on public school influence; therefore, it is recommended that the incorporation of world music start in music classrooms as early as possible.

Previous studies indicate that younger children may process unfamiliar music differently because they have not acquired the level of bias that the older students exhibit (Campbell, 1991). In a study where upper elementary students in third, fourth, and fifth grades were surveyed on their preferences for singing Asian and Western songs in their original languages versus singing them in English, results indicated that music preference significantly correlated with the degree of familiarity to the students (Shen, 1997). Shen reported that older students found singing in a different language "interesting" but younger students rated singing in a foreign language as a separate task from singing in English. Many music educators choose listening lessons to introduce multicultural music

to their students rather than singing in a different language (Byo, 1999). This choice to listen instead of sing could be due to ease of preparation or presentation. Listening is an essential music classroom activity that accomplishes multiple purposes. While students are improving their listening skills, they are also exploring new sounds and tone colors produced by unfamiliar instruments.

Campbell (1991) supported starting multicultural education as early as possible. Beaty (1997) recommended beginning with methods that feel the most natural to young children such as music and dance. Beaty wrote, “Music and dance are natural languages that cross cultural barriers for children and speak to them in tunes they can quickly relate to” (p.201). Beaty continued by saying, “Singing is as natural to them (children) as talking; in other words, it is one of the common bonds that run through all cultures and all people” (p.203).

Summary

Scholars agree that the integrations of multicultural music into the educational system in United States is still in its early stages and warrants further examination (Abril 2006). Dekaney, Macedo, and Cunningham (2009) reflected on the efforts of music educators to the present day. They wrote; “Despite considerable efforts to include music from other regions and peoples in the curriculum, traditional music from world cultures is still not greatly represented” (p.50). Williams stated that; “Although the National Standards have had more than ten years to influence the profession, it’s questionable how pervasive their implementation is in music classrooms day-to-day” (p.18).

Music educators encounter many challenges related to the task of implementing multicultural music, such as, limited time and materials, community expectations and

biases as a result of enculturation, and less than adequate teacher preparation.

Nevertheless, there is still an ever increasing body of research that supports the implementation of multicultural music in the music classroom. Educators who make the effort to include this music are reaping the benefits of doing so, notably in terms of: increasing global awareness, expanding student world views, increasing tolerance and respect for unfamiliar cultures, and building bridges of understanding towards unfamiliar cultures that can offer enrichment.

The words of Southcott and Joseph (2004) illustrate why music educators should actively seek to include multicultural music in the curriculum. They wrote, “Music education is a powerful medium to rethink cultural diversity, where difference can be celebrated” (p.2). Music educators are in a unique place where they can serve as agents of change to broaden student understanding of unfamiliar cultures and their musical styles. Dewey (1958) believed that students come to value that which they experience as valuable. Students will come to value music from unfamiliar cultures to the degree to which they see music educators value multicultural music.

CHAPTER THREE

METHOD

This descriptive study was designed to investigate preferences of students enrolled in grades 3, 4 and 5 for world music, as indicated by their responses to musical examples. A listening preference measure administered to the children and interviews with their music teachers served as the data.

Recruiting Participants

In an effort to locate the schools with the highest level of interest in participating in this project, I emailed every elementary music specialist in the district chosen for this study; with a brief overview of what I proposed to do. Of the thirty-five music specialists contacted, six expressed a willingness to participate. In compliance with district research guidelines, the researcher cannot enter any district building without the expressed written consent of the building principal. I therefore contacted the six corresponding building principals via district email. In my communication, I explained the purpose of the study, its educational benefits, and the promise to only take one thirty-minute music session of instructional time. Of the six building principals contacted, three granted written permission for me to have access to their building and perform data collection for this study. I gave each school in my population sample a pseudonym, within this document they will be referred to as Sherlock Elementary, Blackwood Elementary, and Jetson Elementary. The music teacher in each building was interviewed as one of the teacher participants in this study.

Sherlock Elementary was a small neighborhood school in an affluent neighborhood with a school population of 373 students in grades K – 5. Sherlock had a free/reduced lunch rate of 22% and received no Title I services. Its' students represented a variety of ethnic backgrounds including: Hindustani, Chinese, Japanese, Iranian, African/American, and Whites. The average home in this neighborhood sold for approximately \$175,000. The music specialist in this building had twenty five years of experience teaching in public school. She incorporated most of the multi-cultural songs from the adopted text into her lessons as enrichment activities.

Blackwood Elementary was a small neighborhood school in a low-income area of the city with a population of 285 students in grades K – 5. The student population had a free/reduced lunch rate of 90.2% and received Title I services on site. The student population was mostly of White, Hispanic, and African/American origin. The average home in this neighborhood sold for approximately \$25,000. The music specialist in this building had twelve years of experience in public school education. She utilized primarily the instrumental excerpts of the world music selections in the text and avoided asking her students to sing songs with foreign texts because she did not believe they were interested.

Jetson Elementary was located in a middle class neighborhood. The student population was 322 in grades K – 5 of which 53.3% qualified for free/reduced lunch. The student racial and ethnic representation in this school was 92% White with 6% Hispanic, and 3% African /American. The average home in this neighborhood sold for \$112,500. The music specialist in this school had twenty-one years of public school experience. She usually chose one country to focus on and worked with the other teachers in the building to do a multi-cultural unit each year.

Participants

The student participants in this study were 443 students enrolled in grades 3, 4, and 5. I chose students enrolled in these grades according to the process described above and administered the survey to all of the children in attendance on the day I was in their school building during their regularly scheduled music time. The total number of students present on the day the survey was administered represented 98% of the total number of students enrolled in each of the three grade levels in the three schools described above. The numbers of participants by grade and school are represented in Table 1.

Table 1

Participating Students per Grade and School (N = 443)

School	Grade 3	Grade 4	Grade 5
Blackwood	44	41	34
Jetson	45	57	59
Sherlock	60	45	58
Total	149	143	151

I chose students enrolled in these grades because they could read and work more independently than younger students. Students this age often are asked to take multiple choice quizzes and are asked to make choices from multiple scenarios which I believed would help them be more at ease answering the questions on my survey. There were also results from previous research that indicated developmental differences in students enrolled in grade 3 versus grades 4 and 5, I thought it would be interesting to see if this assertion would hold true for my study. In addition to the student participants, there were three music specialists who also took part in this research. The participating music

specialists were asked to participate in semi-structured interviews where they reflected on their students' responses and discuss their attitudes towards world music in the curriculum. I wanted to include the interviews because I believe the music specialists had insight into why their students may have responded the way they did. The interviews were recorded for the purpose of accuracy. (I was given both written and verbal permission to make the recording.) The interviews were later transcribed for coding and analysis. For a complete transcript of the interviews, see Appendix F.

I chose to perform this research project in Southwest Missouri because it is a community I lived near and could easily access, it is the district in which I taught, and it was an area that was experiencing a shift in population demographics. What used to be a mostly White community had become one with many races and cultural backgrounds represented. Some of the indications of the changes in the community were evidenced in the construction of various places of worship. Thirty years earlier one would have found mostly evangelical churches and one Jewish synagogue. This community had since witnessed the building of a mosque and more recently, a Buddhist temple. The presence of such buildings indicated that this Southwest Missouri town had significant populations representing various faiths and cultural beliefs within the community. It had been my personal experience that the students I taught were accepting of others and had formed strong friendships regardless of their ethnic or cultural backgrounds. I also found my students to be highly interested in music from other cultures. Completing this study gave me the opportunity to compare the climate and interest in my school to other schools in my community.

The Survey Instrument

The survey was designed to investigate the musical preferences of students enrolled in third, fourth, and fifth grades (see Appendix B). I played ten musical excerpts for each group. After each selection I asked the students to use rating scales to answer three questions:

- a) How much do you like this song? Rated on a scale of (5) Really liked it, (4) liked it, (3) Sort of liked it, (2) Not crazy about it, (1) Hated it
- b) Would you like to listen to it again? Rated on a scale of (5) Yes, (4) Probably, (3) Maybe, (2) Can't decide, and (1) No
- c) If you could buy this song from iTunes, would you buy it? Rated on a scale of (5) Yes, (4) Probably, (3) Maybe, (2) Can't decide, (1) No

I chose to ask three distinct questions given the previous literature and distinctions made in definitions between preference and behavioral intentions. I wanted to see if each provided different information. For example, it is one thing to indicate liking a particular song but it requires a greater commitment to be willing to listen to a selection again and even more to be interested in purchasing the song for a personal library. In an effort to design a survey with vocabulary students in grades 3, 4, and 5 could understand, I solicited the help of a child not enrolled in any of the three participating schools, but who was a student in one of the grades represented in the study. I sought input from this child to determine the choice of vocabulary to accompany each number in the ranking that would be meaningful to students of the target ages and most accurately represent their degree of preference.

Piloting the Survey

To pilot test the World Music Student Response Survey (WMSRS), I had classes from the school where I teach take the survey. I ascertained that the WMSRS could be completed successfully in a thirty-minute session. I also checked for clarity and comprehension of the directions. As a result, explanations were modified for the purpose of the actual data collection.

Protection of Human Participants

Permission for this study was granted by the Campus Institutional Review Board (IRB) of the University of Missouri–Columbia as well as the research review board of the participating school district. Parent signatures were not required because the nature of the survey allowed students to remain anonymous; filling out the survey was similar to class work required of students of this age group on a daily basis and students were not at risk beyond normal school activities. Often participants of studies are reminded that they do not have to complete the survey if they do not wish to and do not have to complete any questions they do not feel comfortable with. With IRB and school permission, I did not inform the students of this practice out of respect for my colleagues. I did not want this activity to undermine the regular activities in their classroom and giving students the option of refusing or stopping participation in a classroom activity could have allowed for some students to challenge their teacher's instructions in future assignments and would be disruptive in a normal classroom environment. I encouraged them throughout the survey and told them how helpful their answers would be in planning better lessons for my students.

The identities of the participants of this study were concealed to maintain confidentiality. I assigned pseudonyms to the music specialists and the students completed the surveys anonymously, identifying only their grade level on the response form.

Administering the Survey

I contacted the participating music specialists and scheduled time for the data collection to take place. I was introduced to the classes by the music specialist and was given complete control of the classroom procedures and activities. So as not to inadvertently influence the children's responses, the regular music specialist had no additional interaction with the class while the survey was being administered. I gave a brief explanation of what the students could expect and instructed the students them to write only their grade and the initial of their music teacher's last name. I asked for this information for the purposes of keeping the data organized.

For the purpose of giving the same directions to each class, I read the following script:

“Hello everyone thank you for letting me come to music today. Today we're going to do a fun activity. Please keep your paper's face down until I explain the directions. Have you ever watched TV and they are testing people's preference? Sometimes they ask which sock is the whitest. Sometimes they want to know which flavor people like. Sometimes a disc jockey will play a new tune and ask everyone who is listening at the time to call in and vote if it will be a hit or not. Sometimes music companies want to know if people would like to hear new kinds of music. They play short songs and ask people what they think. Let's pretend that you each have an iTunes card. You have enough money on your card to buy all of the songs, but if you don't like all of the songs, you can't just buy the songs that you'd like. You can't use this card to buy any of your favorite music from your favorite artists. For example, you can't buy songs from Lady Gaga, or the Black Eyed Peas. You can only use this card for the selections I play for you. Let's pretend that the choices you make will help a music company decide what songs to sell. Honestly answer all your questions. Your teacher does not get a bonus if you answer a certain way. You may turn your packet over. We

all are ready to begin. You are going to listen to 10 songs. When I stop the recording, answer the questions.”

I answered student questions and played the recording. The recording was played on the stereo/CD player available in each classroom. After each selection, I paused the recording and asked the students to answer the three questions. Before I continued with the next question I asked if everyone was ready to proceed.

Song Selections for the Listening Portion of the Survey

My goal for the survey was to assess children’s responses to world music in general, and not their attitudes towards music from specific cultures or countries, as it is impossible to find any song that completely embodies the musical traits of any particular region or culture. Thus, I decided to use songs from a variety of musical traditions and to consider each student’s responses to the ten selections as an overall measure of preferences and/or behavioral intentions towards multicultural music.

The ten songs selected for the World Music Student Response Survey (WMSRS) were from the district-adopted textbook: *Spotlight on Music* (MacMillan/McGraw Hill, 2006). I chose ten songs because I wanted to be able to complete the survey easily within one music session. The songs were chosen because they were each less than three minutes and fifteen seconds in length, completely instrumental and all were relatively moderate to moderately fast in tempo.

There was such an abundance of songs to choose from that it was difficult to determine which ones to include. If there were two or more from a similar region that met my criteria, I selected the song from the youngest grade’s text book to increase the possibility that more students could have heard it or music of a similar style previously.

The intent of this survey was not to determine familiarity or the lack thereof, and I did not want familiarity to be a variable that might affect the results. The purpose of using the songs from the district-adopted text was to increase the likelihood that all students would have had an equal opportunity to have heard the songs or styles before.

The song selections were transferred to a playlist using the computer program *Record Now*. I had no reference to the song titles when I constructed the list, only the lengths of each piece, in an attempt to control for any bias I may have regarding song order. I tried to balance the lengthier pieces around the shorter selections to increase the possibility that the children would continue to pay attention to each song. The song selections are represented in Table 2.

Table 2

Songs for World Music Student Response Survey

Song Title	Length	Country/Origin	Grade Level of Textbook Where Song was From
Steel Drum Jam	1:48	Jamaica	2 nd
Fisherman at Dusk	1:09	China	1 st
Balinese Gamelan	1:09	Bali	1 st
Le Saluts	2:20	French Canadian	4 th
Repicado Sobre Madera	2:25	Uruguay	4 th
Cherkassiya	2:05	Israel	3 rd
Le Serpent	1:02	Africa	1 st
Batacuda	1:26	Brazil	4 th
Raga Malika	2:00	India	5 th
Tabu	3:13	Cuba	2 nd

Analysis

Student Surveys

Each student provided three scores for the analysis, the total of their ten responses to each of the three items for each example (like, listen, buy). Responses were entered

into the Predictive Analytics Software program where a descriptive analysis was performed. A Cronbach Alpha analyses were performed to determine the reliability of the World Music Student Response Survey's three subscales. To analyze for the effects of grade and school, two-way repeated measures ANOVA statistics were computed for each of the three survey items.

Teacher Interviews

After I had analyzed the data from the student survey, I scheduled an interview with each music specialist. I asked open-ended interview questions to learn more about what types of multicultural music the teacher used in her classroom, how often she taught multicultural lessons, and what types of activities the students participated in during the lessons, such as dances, listening, instrument accompaniment, and so forth. I also inquired about their school community to see what kinds of expectations were expressed to the music specialists, how open the community was to multicultural lessons being taught, and how much freedom the music specialist felt they had to incorporate multicultural music into performances. I believed offering the music specialists the opportunity to describe their challenges and express their views on multicultural music would give me greater context for understanding why students responded as they did. The interviews lasted for thirty to forty minutes and were recorded in an effort to maintain accuracy of teacher comments. I explained the IRB-approved participant consent form and asked each of the music specialists to sign it. After interview transcripts were complete, I sent a copy to each specialist to confirm their statements were accurate.

I contacted a colleague who has experience analyzing and coding interviews and asked her to help analyze the interview transcripts. I asked her to assist because: she was

not connected to the district where the study was conducted, she had no prior knowledge of the study, and she was not aware of any data related to student responses. When the coded data was returned to me, I organized comments and quotes under the themes found and named by the person who coded the interviews. I contacted my colleague by phone to discuss the overall themes she had named as well as confirm that I was accurately representing her organization of the data.

CHAPTER FOUR

Results

The World Music Student Response Survey (WMSRS) used in this music preference study was designed to assess attitudes of 3rd, 4th, and 5th grade children towards world music examples. A total of 445 children from three elementary schools in Southwest Missouri responded to the ten-example music listening survey, responding to three questions per example. The students were asked to rate on 5 point scales the degree to which they liked the music, if they would like to hear it again, or if they would like to purchase the music. These data were analyzed using quantitative procedures. Because I considered each of the three questions to represent a different type of preference scale, the responses to each question were analyzed separately.

The music specialists assigned to the buildings of the student participants provided interview data to help explain the context of the student responses. The interviews were transcribed and analyzed qualitatively to determine both the teachers' perceptions of their students' attitudes towards world music and the use of world music in their classrooms.

World Music Response Survey

Because the WMSRS was designed to gauge overall preferences towards world music as a genre, and not by individual piece or culture/country, responses to the rating scale were totaled to result in one score per each of three questions (Like, Listen, Buy) per student. Thus, scores on each could range from a total of 10 to 50.

The reliability of the WMSRS was investigated through the use of Cronbach's Alpha on three questions. Results indicated that Alpha was equal to 0.8 or greater than .88 for each question type in consideration (Like = .86, Listen = .83, Buy = .88). Overall, students gave consistent responses while listening to the ten music styles. I also examined the internal consistency for each of the three schools separately and again found Alpha for each question type for the three elementary schools to be either 0.87 or greater than .91 (Blackwood = 0.91, Jetson = 0.87, Sherlock = 0.91). This indicated that students within each school gave consistent listening preference ratings to the ten musical styles (George & Mallery, 2003).

Students were asked to respond to the question "How much do you like this music?" on a scale of 1 to 5 (1 = Hated it, 2 = Not crazy about it, 3 = Sort of liked it, 4 = Liked it, 5 = really liked it). A two way ANOVA was computed to analyze the effect of *grade* (three, four, and five) and *school* (Blackwood, Jetson, and Sherlock). The effect of grade was significant $f(2,435) = 7.35, p=.001$, as was the school by grade interaction $f(4,435) = 7.67, p = .000$. See Table 1 for the means and standard deviations associated with this analysis and Table 2 for the ANOVA summary table.

Table 3

Means and Standard Deviations for "Like" Responses

School	Blackwood		Jetson		Sherlock	
	M	SD	M	SD	M	SD
Grade 3	38.84	7.39	38.82	6.06	32.30	7.26
Grade 4	33.46	8.62	32.14	8.97	36.04	6.37
Grade 5	35.16	8.24	33.32	6.46	28.70	10.20

Table 4

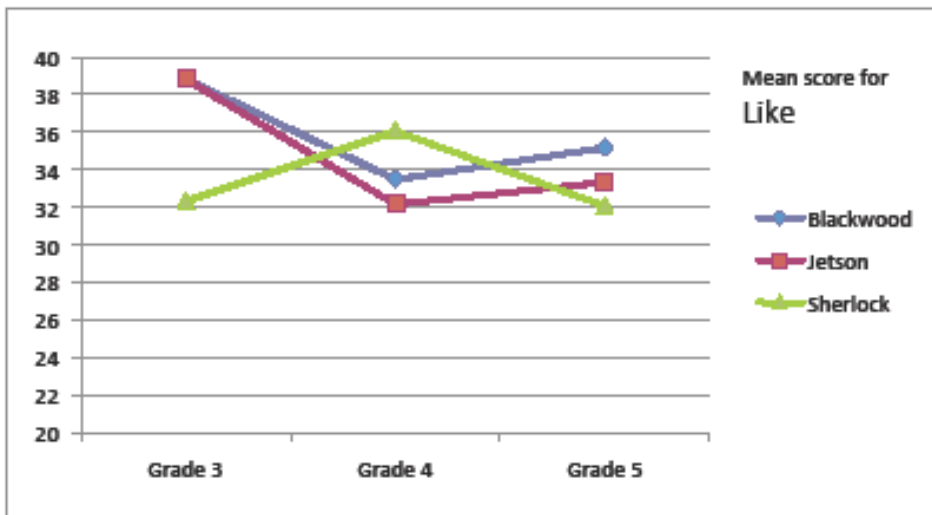
Two-Way Analysis for Effect of School by Grade for Question Like

Source	Sums of Squares	df	Mean Square	F	Significance
School	915.05	2	457.52	7.35	.001
Grade	1355.43	2	677.72	10.89	.000
School*Grade	1907.80	4	476.95	7.67	.000

Because of the significant grade by school interaction, it is not appropriate to consider the significant main effects of grade or school in isolation. A graph of the means contributing to the interaction may be found in Figure 1. It is evident that the pattern of responses given by the Sherlock students differed from those given by students in the other two schools. While the Blackwood and Jetson students' responses were similar by grade level, the Sherlock third and fifth graders' responses were lower than those given by the respective students in the other two schools, but the scores of the Sherlock fourth graders were higher than those of the other fourth grade participants.

Figure 1

Mean Score Interaction for Question Like



Students responded to the question “Would you like to listen to this song again?” on a scale of 1 to 5 (1 = no, 2 = can’t decide, 3 = maybe, 4 = probably, 5 = yes). A two-way ANOVA was computed to analyze the effect of grade (three, four, and five) and school (Blackwood, Jetson, and Sherlock). The effect for grade was significant $f(2,435) = 9.07, p = .000$. The effect of school was significant $f = 6.73$ as was the school by grade interaction with $f = 6.11$. See Table 3 for means and standard deviations associated with this analysis, and Table 4 for the ANOVA summary table.

Table 5

Means and Standard Deviations for “Hear” Responses

School	Blackwood		Jetson		Sherlock	
	M	SD	M	SD	M	SD
Grade 3	37.15	9.71	37.31	7.40	31.13	8.16
Grade 4	32.12	9.23	30.36	8.95	34.26	8.06
Grade 5	34.08	9.53	31.89	7.46	26.72	10.63

Table 6

Two-Way Analysis for Effect of School by Grade for Question Hear

Source	Sums of Squares	df	Mean Square	F	Significance
School	1042.29	2	521.14	6.73	.001
Grade	1405.34	2	702.67	9.07	.000
School*Grade	1892.32	4	473.08	6.11	.000

A graph of means contributing to the interaction may be found in Figure 2.

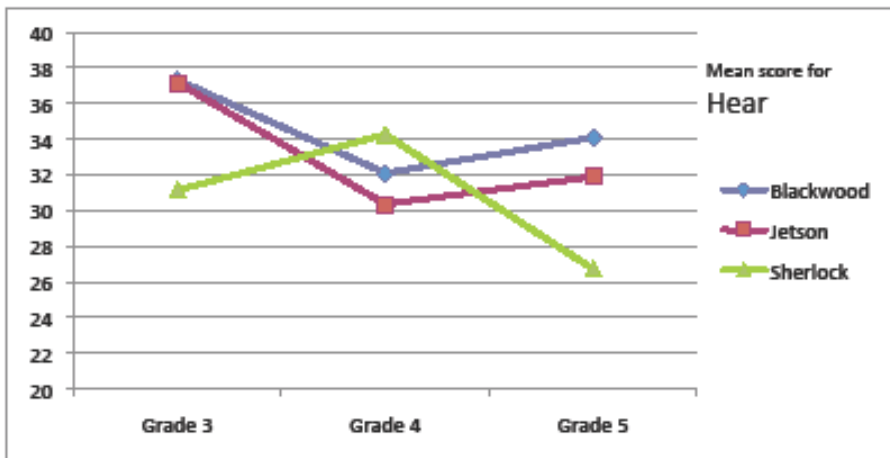
Student responses for the question Hear were similar to those for the question Like.

Blackwood and Jetson third grade students responded most favorably with Blackwood

students' scores higher overall. Blackwood and Jetson fifth grade student responses were similar, while lower than third grade they were higher than Sherlock's fifth grade students. Again, the fourth grade students at Sherlock responded the most favorably with higher scores than Sherlock's third and fifth grade students which created an inverted v.

Figure 2

Mean Score Interaction for Question Hear



Next, students responded to the question “If you could buy this song from i-Tunes, would you buy it?” On a scale of 1 to 5 (1 = no way, 2 = probably not, 3 = maybe, 4 = almost sure, 5 = definitely). A two-way ANOVA computed to analyze the effect of grade (three, four, and five) and school (Blackwood, Jetson, and Sherlock) was significant $f(2, 435) = 11.66, p = .000$. The effect of grade was significant $f = 10.20, p = .000$ as was the school by grade interaction. See Table 5 for means and standard deviations associated with this analysis, and Table 6 for the ANOVA summary table.

Table 7

Means and Standard Deviations for “Buy” Responses

School	Blackwood		Jetson		Sherlock	
	M	SD	M	SD	M	SD
Grade 3	35.75	10.10	32.80	8.42	28.61	8.48
Grade 4	30.60	9.90	27.00	8.80	30.82	8.78
Grade 5	31.88	9.05	27.68	8.55	23.22	9.63

Table 8

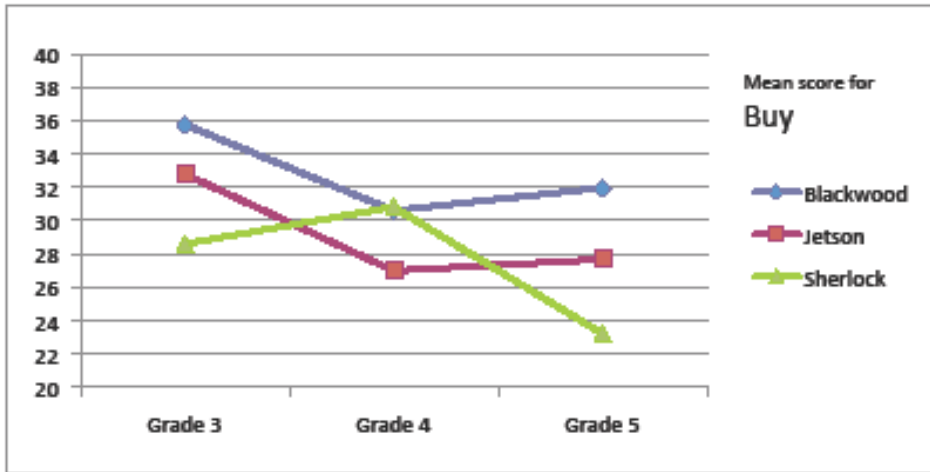
Two-Way Analysis for Effect of School by Grade for Question Buy

Source	Sums of Squares	df	Mean Square	F	Significance
School	1042.29	2	521.14	6.73	.001
Grade	1405.34	2	702.67	9.07	.000
School*Grade	1892.32	4	473.08	6.11	.000

A graph of means contributing to the interaction may be found in Figure 3. The student responses were slightly different for this question. Students in fourth grade at Blackwood and Sherlock were more likely similar in their responses than the fourth grade students at Jetson; however, there was an obvious difference between the responses of Jetson and Blackwood third and fifth grade students compared to Sherlock’s third and fifth grade students. Overall, the third grade students at Blackwood and Jetson consistently remained the highest showing the most favorable responses.

Figure 3

Mean score interactions to question Buy



Overall the student total responses to the three questions were moderately positive, with average rating ranging from 23.22 to 38.84 and typically exceeding the mid-point (30) of the rating scales. For both Blackwood and Jetson, the preferences for the multicultural selections for each of the three questions were highest for grade three students, lower for grade five, and lowest for grade four, although responses for grades four and five were similar. Patterns of responses for the Sherlock students, however, were quite different. Sherlock students in grade four responded more positively than their same-school peers in grades three or five. While the Sherlock grade four scores were the highest for grade four across the three schools, the Sherlock grade three and five scores were the lowest for those grades across the three schools.

Although the three questions were not designed to be compared directly, it may be noted that the means were generally the highest for the questions regarding hearing the selections again, and the lowest for questions regarding participants' interest in buying the song selections on iTunes.

Teacher Interviews

After completing semi-structured interviews with each music specialist from participating schools, transcripts were created and analyzed for common themes. There were five themes that appeared in all three interviews: curriculum, teacher attitudes, student economic status, similarities and differences between grade levels, and teaching methods. The five themes that emerged from the data as follows:

Curriculum. One of the challenges described in the literature was the lack of quality materials for the implementation of multicultural music. When music specialists were asked to describe the types of materials they had access to, the teachers at Blackwood and Sherlock reported they had adequate materials in their textbooks. They also expressed that they believed their textbook was “too multicultural”. The teacher at Jetson often created more curriculums, drawing from her personal library and collections. The Jetson specialist also mentioned collaborating with the art teacher to create month or quarter long themes that they would plan together. She described a unit on African music, and noted that the issue of time presented problems for adding multicultural content to the school district curriculum.

“There is a lot of preparation in advance. I had to get myself informed enough to teach it. They loved it, my students really loved it, but I had to spend a lot of time getting myself informed to give them the right information. But again, by the fourth session, I think it was wearing thin. It was fascinating to them because it was different, but it was also hard for them to tolerate because the tone quality was so different. They wanted to return to the songs in English. They had fun, but I just can’t devote that kind of time. I have a district curriculum with multiple goals. Sixty minutes is not adequate to meet all the expectations set before me”

Teacher Attitudes. Teacher attitudes also presented a challenge in the implementation of multicultural music. All three teachers expressed concern that the

American cultural music canon should be emphasized more. Although they did offer their students experiences in multicultural music, they viewed these experiences as enrichment rather than as a foundational part of the curriculum. The Sherlock teacher explained her concern by saying,

“I probably lean more towards let’s make sure that our kids, that our culture[American] culture is engrained in them (our students). Because I am afraid sometimes we want to include everyone so much, and I want to do that and that’s what we should do, but are we losing who we are as Americans? It seems like our kids know more cinco de mayo songs than our own songs. Our kids don’t know She’ll be coming ‘round the mountain...songs like that....and I think it is a SHAME because yes, it’s a problem because I want to teach it all! But I really feel like, my passion is to make sure we know we are American’s first. Let’s make sure we don’t lose who we are because the people coming from other countries...they are SURE who they are and they stand up for it and they’re proud of it. And I don’t want us to become such a mix that our kids don’t know who we are”.

The Blackwood music teacher had a similar sentiment.

I tend to maybe not do as much multicultural music as I should. I feel like we American’s have such a rich cultural canon, I think it’s important to teach the American heritage first before we get into other cultures. I think multicultural [music] is more difficult. We are asking kids to sing in a language that is not their own. If we had year-round school, I’d probably do it. But my first priority because of my limited time with the kids is the Western-European stuff. That is why I cringe sometimes because the book is so multi-cultural. It’s not that I don’t teach, it’s just not my priority.”

The specialist at Jetson also shared a similar response.

I started my year off....that has become a concern of mine. I started this year and last with a patriotic unit. I’ve made a very conscious effort of including patriotic songs and then that’s how I led into the Asian unit. And then asked them what is Patriotism? I asked them; when children in China sing patriotic songs, do they think that Chinese children sing God bless the USA? (laughter) I mean seriously, if we don’t talk to them about it, it surprises them. My kids thought that patriotic music meant American music-because they’re American. So we spent a lot of time on patriotic songs. I think they do need an appreciation for their culture. But then we have other cultures in your classroom, is the Star Spangled Banner their song? I mean, if you’re in a school with lots of cultural backgrounds, the songs you use will be different than [at] a mostly white school.

Student Socio-economic Status. Student socio-economic status was noted by all three teachers. Jetson and Sherlock teachers expressed surprise that higher economic status students scored lower than the students from lower SES schools. They all held the assumption that higher income students would have more musical experiences and therefore be more open to the sounds of multicultural music. The Blackwood music specialist was not at all surprised to find her student responses consistently the highest among all three schools. She offered her explanation by saying; “That doesn’t surprise me at all.” When I asked her to explain further, she said,

No, because they are a low SES school, they are more open- minded. They don’t have a lot of outside experiences, so they are not as exposed to different things. They don’t have that chance to form distinct opinions so they are more open-minded.

Sherlock was somewhat disappointed in the lack of positive responses from her students, especially in grades three and five because she believes she goes out of her way to enforce mutual respect when listening to global excerpts. She shared her thoughts by saying,

I was surprised to find that they were not at the top of the scale because I really make that a top priority to be accepting and positive...even if they don’t like it, they have to find something positive about everything multicultural we listen to . I make sure that they’re accepting even if it’s not their favorite...music appreciation is what we call it. Music appreciation of all types, I don’t know, maybe I should hit that harder. But I thought I did.”

Grade Level. All three teachers shared their beliefs that there was a greater developmental difference between their third and fourth grade students than the difference between their fourth and fifth grade students. This finding is also supported in the literature (Campbell, 1991). The teachers also expressed concerns regarding the

realization that the interests in their students tended to wane as they advanced to the next higher grade; however, they were not sure how to keep their students' interest from dropping as they grew older and were promoted to a higher grade. Jetson described her third graders as being very agreeable by saying "My third graders are pretty happy to listen to just about anything". Blackwood's specialist elaborated further by saying;

Ya know, I think there is a bigger difference between third and fourth grade than fourth and fifth. The fact that there is significance between third and fourth, that doesn't surprise me, the not significance between fourth and fifth, that doesn't surprise me. Now, the significance between third and fifth, that does surprise me.

Sherlock's music specialist commented on differences between grades. She said, "There seems to be such a BIG jump between third and fourth grade...here it just seems that way to me...and not so much then between fourth and fifth."

Teaching Methods. All three teachers included listening as a method with which they introduced multicultural music to their students. Blackwood's teacher also believed it was important to give some background information or to offer some type of cultural context, which is also supported by the literature (Abril, 2006). Sherlock included geography and map skills as well as language skills. Sherlock's teacher also stressed the importance of tolerance and finding at least one positive thing about the unfamiliar music. Jetson's teacher used videos, artifacts from personal experiences and trips, and cultural instruments. Jetson's teacher believed in the importance of having the students perform multicultural music to gain greater understanding.

The music specialist at Blackwood held the theory that her students had the highest preference over all three schools because of their lack of experiences. The specialist at Jetson holds to the opposite belief; that her students preferred the African

piece because she and her art teacher had collaborated for an African unit. This unit integrated the curriculum in a school-wide K-5 experience. She explained by saying,

We did an African unit earlier in the year. I lived in Africa, I traveled all over Africa. So I brought in lots of little stories about my life in Africa. And so they are very interested in the stories of Africa and my experiences in Africa. And we've done an entire combined unit with African music and art. The art teacher and I did a thematic unit. So they have had a lot of experiences with African art and music.

Additional Themes. Some themes that were mentioned by one or two of the music specialists, but not by all three include: community expectations, students' prior musical experiences, faculty involvement, and student preference. Teachers perceived challenges in implementing multicultural music because of the community expectations. They mentioned the performances the community expected and how some examples of multicultural music might be accepted, but others would not. The music teachers also felt that sixty minutes each week was not adequate time to teach students all the district adopted grade level expectations. While all three expressed the belief that multicultural music was important, they did not feel they had adequate time to include multicultural music on a regular basis. Some expressed appreciation for the times when other faculty members would collaborate and what wonderful results were experienced, but such faculty involvement was not true for all three teachers. None of the instructors were certain how much their students liked multicultural music lessons. They mentioned students did not like to sing in foreign languages, but often enjoyed playing instruments. All three teachers recognized the time commitment required to plan meaningful multicultural lessons and questioned the payoff when considering student interest level.

Summary

Overall, the students in all three schools had high scores, which indicated a moderately high interest in multicultural music while teachers were somewhat surprised at their students' level of interest. The lowest SES school scores were consistently higher than the other two participating schools, which was also a surprise to the music specialists who perceived that the students at higher SES schools would have more musical experiences and therefore higher tolerance for unfamiliar sounds. The students in the highest SES school had the lowest scores of the three schools.

CHAPTER FIVE

Discussion

The purpose of this study was to investigate the listening preferences of students enrolled in grades 3, 4, and 5 as they relate to multicultural music, as well as to investigate the music specialists' attitudes and experiences towards implementing multicultural music in the curriculum. Music specialists' responsibilities include helping students understand the music they may encounter in the world around them, and serving as cultural gatekeepers to broaden students' worldviews and build understanding towards people of unfamiliar cultures. Teachers can develop more meaningful lessons in multicultural music for their students if they understand student preferences regarding world music.

Knowing the listening preferences of students is important to music specialists because it serves as a best point to begin so as to ensure positive experiences that will lead to students being more open to accepting musical styles less familiar to them. When music specialists know the attitudes and cultural backgrounds of their students, they can plan meaningful music lessons that will lead to positive experiences, more open communication, and acceptance of students from unfamiliar cultures (Abril, 2006)

World Music Student Preference Response Survey

There were three participating elementary schools, named Blackwood, Jetson, and Sherlock for the purpose of this study, from a large community in Southwest Missouri. Sherlock Elementary was a small neighborhood school in an affluent neighborhood, had a free/reduced lunch rate of 22% and received no Title services. There was a variety of

ethnic backgrounds represented from the students in attendance including: Hindustani, Chinese, Japanese, Iranian, African/American, and Whites. Overall, the student responses were positive towards the musical examples played in this study, but were the lowest of the three schools. In contrast, Blackwood was a small neighborhood school with the lowest income students, had the highest free/reduced lunch rate of 90.2%, received Federal Government Title services and had a less diverse student population with mostly White, Hispanic, and African American origins. Jetson was located in a middle class neighborhood with a free/reduced lunch rate of 53.3%, and had the highest percentage of White population at 92% and the lowest ethnic representation.

There were similarities between responses of children in the schools Blackwood and Jetson, where students enrolled in third grade gave the highest ratings, followed by fifth grade students, and fourth grade students were slightly lower. At Sherlock, the fourth grade students tended to rate the examples the highest, followed by third grade students and then fifth grade students with the lowest ratings.

It is difficult to explain why the pattern of third grade students responding most favorably did not hold true for all three schools because that is the response that would be predicted based on previous research (Sims, 1987, Campbell, 1991.). The literature supports evidence that younger students have tolerance towards unfamiliar multicultural music (Campbell, 1991). The literature also supports the idea that younger students process music differently than older students and suggests a developmental factor may be at work. One explanation is that students attending Blackwood and Jetson may have similar experiences both inside and outside that differ from those of Sherlock students. Another explanation could be the teaching styles in how multicultural music was

presented in these three schools by three different teachers. It also is possible that an anomaly occurred in the responses of the Sherlock fourth grade students and there may be no explanation. It is interesting, however, to note that the highest income school—Sherlock—had the lowest preferences, which gives the appearance that there might possibly have been a socioeconomic influence or affect.

Although this study was not intended to examine socioeconomic influences on student preferences, there were interesting patterns, given that there happened to be one participating school representing each of three socioeconomic levels. While it is not impossible to determine if socio-economic levels influenced these results, it would be interesting to conduct further research on preferences as they relate to students' socioeconomic status. Such results could provide information as to recommended musical experiences for students from schools with varied income levels.

The scores of the students indicate possible connections with socioeconomic status. Blackwood, the lower SES school, consistently scored the highest of the three schools. Jetson, the middle-income school, consistently scored in the middle, and Sherlock, the higher income school, consistently scored lower. For the purposes of this study free/reduced lunch and the average home price for each community were used to stratify the three schools into low-, middle, and high income categories. Although some generalizations can be made, it is difficult to confidently support that income was an indicator for music experiences. One might erroneously assume that more income should indicate more music experiences; however, in the study of these three schools, the lowest ratings were given by children in the highest income school. This lower tolerance may or may not be related to music experiences (or the lack there of) provided outside of school.

As music educators we cannot automatically assume that our highest income students are having extra musical experiences that increase tolerance for unfamiliar global sounds. In fact, the opposite may be true because higher income students have the means to purchase recordings and other means of accessing the types of music they prefer.

Although I did not intend to analyze results by individual pieces, in examining the data, I noticed that there appeared to be a higher preference for global sounds that were more familiar to students. For example, students responded more positively to selections with familiar instruments, timbre, and rhythms. The faster, more percussive songs overall were rated higher than selections with different musical systems. This pattern is also supported in the literature (Fung, 1996).

The examples used here were taken from the recordings that accompany textbook series, which were authentic recordings from their respective countries or origins. The positive results in the study are not consistent with the results found by Demorest & Schultz (2004) where they found students preferred arranged versions versus authentic selections. When examining the descriptive statistics for all the selections, there clearly were distinctions among song examples—the students did not mark all fives for all songs. This provides evidence that they were thoughtful about marking their responses.

Teacher Interviews

By interviewing music specialists, I received insight into the possible reasons why the participating students may have responded the way they did on the surveys. It also gave me an opportunity to listen to the opinions and perspectives of music specialists struggling with the challenges in the music classroom such as limited time, limited resources, limited preparation, and community expectations. According to the third party

who coded the interviews, there were four areas named by all three music specialists as concerns or challenges in implementing multicultural music. The four areas included: (1) curriculum, (2) teacher attitudes, (3) socioeconomic status, and (4) grade levels of students. All the challenges the music specialists named may be valid concerns; however, the benefits of including multicultural music lessons should guide music teachers to find creative ways to overcome obstacles to include more multicultural experiences for their students.

Curriculum

Most music educators express concerns about curriculum. There is an extremely large and exhaustive list of achievement standards named in the National Standards for Music Education (MENC, 1994). Many schools expect elementary music specialists to teach towards all standards in what typically may be only sixty minutes each week. When I asked the music specialists if they believed they had adequate materials to support their multicultural goals and instruction, they said they found their text to be more than adequate and “too multicultural.” The music specialist at Blackwood explained by stating “I think it goes well beyond what we can practically do. In fact, the fifth grade book is very heavily multicultural, almost too much. I have to pick and choose, because I don’t want it to become a world music class. So I think the book goes way beyond what we need to be doing.” The music specialist at Jetson had a similar response. She stated, “Tons! Tons! There are certain grades where it is really hard to find songs that are in English.” Assuming the students attended all music sessions in a year; that would still only allow for thirty-six hours of music instruction. A lack of time is certainly a valid concern in the area of covering all curricular expectations.

The perspectives of the music specialists of their text being “too multicultural” may be true for the community in which they teach; however, what must be remembered is the fact that text book publishers try to appeal to a national market. The demographics in Southwest Missouri are quite different than rural Kansas or heavily populated, large metropolitan cities. “Picking and choosing” is exactly what textbook companies expect teachers to do, according to the multicultural needs of their classroom. This requires music specialists to be globally competent (Bradford-Kreider, 2001) and not only thoughtfully seek out the songs that would best suit the multicultural needs of their current classrooms, but also prepare students for future encounters with people from unfamiliar cultures. Limited time also calls for music specialists to teach “smarter” and accomplish many curricular goals within the songs chosen.

Socio-economic Status

The scores of the students indicate possible connections with socio-economic status, which was evident in the consistent pattern of scores. Blackwood, the lower SES school, consistently scored the highest of the three schools. Students from Jetson, the middle-income school, consistently scored in the middle, and Sherlock, the higher income school, consistently scored lower. For the purposes of this study free/reduced lunch and the average home price for each community were used to stratify the three schools into low-, middle-, and high-income categories. Although some generalizations can be made, it is difficult to confidently support that income was an indicator for music experiences. One might erroneously assume that more income should indicate more music experiences, however, in the study of these three schools, one sees the lowest ratings in the highest income school. This lower tolerance may or may not be related to

music experiences (or the lack there of). As music educators we cannot automatically assume that our higher income students are having extra musical experiences that increase tolerance for unfamiliar global sounds. The teacher at Sherlock believed her students do have extra musical experiences and those experiences contributed to lower scores. She reflected by saying, “I thought about that and maybe it’s the old adage ‘I’ve heard this before’, ‘been there, done that’. I know that makes a difference in how they respond because I see a difference between my two schools and there is a definite difference economically between the two schools”.

In this study, the lowest income school children responded with the highest preference ratings. As referred to in a previous quote, the music specialist believed that this was due to the students’ lack of musical experiences—that they liked everything because all the musical examples were so different from music they were accustomed to. Whatever the reason, the lowest SES school students consistently provided the highest average ratings on all selections – including selections where the timbre and tone color did not match styles they were familiar with. But, if novelty is truly the secret to high levels of preference, the premises of established researchers would not stress the importance of starting as early as possible (Campbell, 1991), nor that familiarity may play a role in increasing preferences (Fung, 1996).

Grade Level

I found it interesting that all three music specialists shared similar opinions about the differences in development of their students. They all believed there was a greater difference developmentally of their students. They all believed there was a greater difference developmentally between 3rd and 4th grade students than between 4th and 5th

grade students, but the results of the survey did not reflect this. When comparing responses based on grade levels among schools, there were similarities between Jetson and Blackwood schools in that 3rd graders had a higher tolerance towards global sounds than the 4th and 5th grade students.

The younger students have had fewer multicultural experiences in the music classroom because they have been to the music class fewer times, yet their response to multicultural music was the highest. Is novelty the cause of the higher scores? Is it possible that students liked the music simply because they had never heard anything like it before? I have tried to find an explanation for the contradiction between my results and the findings in the literature. A possible explanation could be in the timbre and texture. All three teachers made reference to the rhythm of the African piece. Perhaps students simply liked the songs that had fast, energetic rhythms, and they may not have recognized or made cultural connections to particular countries or cultures. Maybe they liked the selections because the tempos were relatively fast and the percussion sounds were similar to styles they were accustomed to hearing in their own musical styles like rap, rhythm and blues, and rock. In other words, maybe their ratings reflect preferences for the musical qualities reflected in the excerpts separate from the origin of the excerpts. As indicated in an earlier chapter, I did not analyze by individual culture because these short excerpts cannot serve as cultural representatives. This decision may be supported by the students' responses.

Perhaps the reason the older students responded less favorably is due to the way the curriculum is structured in the older grades. It is possible that the curriculum inadvertently discourages students from responding favorably. It is the responsibility of

music educators to present the curriculum in such a manner that we develop in our students an appetite for quality music. If our students do not respond favorably to multicultural music, does that indicate we as music specialists have set an unbalanced musical diet before our students? Is it our actions or our failure to act that condemn us?

Another possible explanation for the results obtained could be teaching style or delivery of information. The music specialist at Sherlock made the comment that any time her classes engaged in listening to multicultural music, the students were required to find something positive to say about it. Yet, when I went into the classrooms for this study, I gave the students complete autonomy. They could give all positive or all negative ratings for their responses. They could decide that they might purchase all the songs on their pretend iTunes card or refuse all of the songs, or any combination in between. Perhaps, the children at a school that are always required to be positive, when given the opportunity to be completely honest in an anonymous survey, were just that—completely honest. As for the low SES school, perhaps the children's mind set going into the activity with a free iTunes card may have been; *sure lady, if you're buying, I'll take it all.*

Assessing Preferences. The three questions to which students responded were designed to examine stated preferences and two levels of behavioral intentions designed to approach preferences in different contexts. Based on the similar pattern of results obtained for each of the items, it seems as if these did not actually function as separate measures. In this study the level of preference was generally a bit lower for willingness to purchase the music as compared with choosing to listen again, demonstrating less actual commitment. Discovering the varied degrees of preferences as related listening to and

purchasing unfamiliar music addresses the possibility that students will be open to listening to unfamiliar musical styles in the music classroom as well as on their own. Children seem to enjoy the exploration of the unknown and want to offer their input as to what styles they like or dislike. By seeking students' opinions in the selection process of finding cultures to study using questions similar to those in this study, teachers could better understand student attitudes and offer the students more ownership of their learning. This may increase the chances of children's responses continuing to be positive, and give music specialists confidence to plan multicultural lessons and know their students would likely respond in a positive manner.

Teacher Attitudes

I sincerely hope my students can find positive attributes to any music they hear from unfamiliar cultures. But, I cannot force my students to be positive or respond in a favorable way. Abril (2006) also noted that, "teachers should not assume that experiences with multicultural music are sufficient to promote tolerance, acceptance, and or value in students" (p.40).

The literature has addressed the matter of teacher attitudes towards world music, and Demorest and Schultz (2004) found that beginning teachers believed that teacher attitudes were the single most important factor influencing successful implementation of multicultural music curricula. Much like the concerns expressed in the literature about teacher attitudes, the participating specialists in this study shared concerns indicating they did not fully grasp the purpose or philosophy of multicultural music. Viewing multicultural music as a threat to American music indicates a misunderstanding of the function of multicultural music, and as a result multicultural lessons will continue to go

untaught. When music specialists voice concerns like these participants did; “Are we loving who we are as Americans?” or “My first priority because of my limited time with the kids is Western-European stuff” there is obviously disconnect in understanding the purpose of multicultural music in the curriculum. The music specialists were concerned that the “White” students were going to forget where they came from, but did not recognize that most of the other students of other ethnic descendants were also “American.” By promoting the Anglo-European folk songs in greatest number and frequency, does that marginalize the cultures of students of the diverse students attending music classes?

How then should music educators teach music to be more inclusive? Brown and Ksylka (2002) expressed concern that the cultural experiences of teachers is often different than the cultural experiences of their students, therefore music specialists must find ways to teach cultural context—for all music they teach. Balances in the curriculum will no doubt be evident when students can say, *This is the style of music from my heritage; this is music I identify with. And although I’m not familiar with all the styles played in this class, I am willing to learn more because it is a style my friend next to me identifies with.* Of course, it is impossible to fully determine the extent to which the music specialists participating in this study implemented multicultural music in their classrooms as the result of one interview and one visit to their classrooms. Further research to investigate the amount of time spent with world music in American elementary music classrooms would be informative.

This study has confirmed for me that even when music specialists purposefully present lessons with multicultural music, they do not always have a clear perception of

how their students feel about multicultural musical styles. Sometimes the music specialists may miss the learning opportunities their students are open to, while other times they are not picking up on less favorable responses so adjustments can be made to improve student experiences. The generally positive student attitudes found here should make it clear that “the students won’t like it” is not a valid reason for teacher not to include world music in their curricula.

Limitations

The results of this study are limited by the schools and teachers who chose to participate. Although the district in which the study took place is a large one, there appeared to be limited interest by teachers in participating. Whether this reflects overworked music teachers, disinterest in the topic, or some other reason was not possible to determine. Thus I only had three schools participate. Because each participating school represented a different socio-economic stratus, interesting questions arose when results were examined. Caution must be used when interpreting these results, however, because each school also had a different music teacher, so there is no way to separate possible teacher affects from possible affects due to school socio-economic level. I would be interesting to see if there would be a pattern of responses among multiple schools within the same SES range.

I believe it would have been valuable to ask the students to record their cultural background on the answer sheets. Due to IRB regulations, I would not have been able to gain exempt status if I had asked for personal information such this, and that would have resulted in a tremendous amount of work required to acquiring parental consents, likely resulting in a much smaller number of participants (and possible less willingness on the

part of the schools to cooperate). Exploring possible patterns of preferences between and within students representing various cultural backgrounds in these schools may have been informative.

Recommendations for Further Research

Based on the finding of this study, more research needs to be done in student listening preferences as they relate to socio-economic status and age. This would be beneficial for educators because knowledge about students' musical backgrounds and developmental stages could result in the creation of more meaningful lessons. While there have been numerous studies of student preferences, most have related to student preferences towards musical characteristics such as styles, tempo, and instruments. There has not been as much research on preference with socioeconomic status or developmental issues in mind. Although there has been some study in this area, it also would be beneficial to have more information regarding student preferences as they may relate to cultural background. It would be interesting to know if students from different cultural backgrounds hold similar preferences toward global musical sounds, or if they prefer the sounds they are most familiar with. If a relationship were found between student preferences and their cultural backgrounds, that would give music specialists a better understanding as to which world music experiences to choose for their students.

In addition to cultural background, teacher experiences would be an area of interest to research. In this study, the Jetson teacher recalled that her students had high interest in music from countries where she had traveled and described her experiences to them. Her personal stories elevated the students' interest by making the musical experience for her students personal. Regardless of what other musical objectives music

educators have, above all other goals, music educators must seek to make the musical experiences of their students personal. It is the personal connection that adds value.

Students will value music that has touched them in a personal way.

Summary

The results of this study indicate that in general, younger students responded more positively and were more tolerant towards unfamiliar musical styles than older children. These findings are similar overall to previous research related to student preferences towards unfamiliar world music; and support the recommendation for music educators to introduce multicultural music as early as possible. Results also indicated inconsistency among the three participating schools, with the children that happened to represent a higher socioeconomic status responding differently from the children in the middle and lower income schools, whose responses were similar to each other. Future research is necessary to determine whether these differences may be the result of different musical experiences outside of school, or other factors idiosyncratic to this study such as differing teacher attitudes or differences in curriculum implementation.

Based on the teacher interviews, concerns and perspectives of music specialists currently teaching in public school classrooms regarding the challenges they faced when implementing multicultural music were described. The teachers expressed conflicting philosophies as to where priorities should lie when it comes to striking a balance between introducing folk songs from a students' own country and folk songs from other less familiar cultures. The music specialists felt the pressure of teaching all their grade level expectations with limited time, and the pressure from their community to produce quality performances for all of their students. All three teachers mentioned that they recognized

time or the lack thereof was a concern when implementing multicultural music and questioned the payoff. Multicultural music lessons may require a considerable investment of time in preparation as well as in class, yet it seems unfortunate that music educators still question whether it is worth their effort. While the music specialists expressed a value in implementing multicultural music in the curriculum, it appeared to be a low priority.

Understanding the developmental, socio-economic, and cultural differences among students is vital in developing the most meaningful multicultural lessons possible. As music specialists recognize the important role they hold as cultural gate keepers, more care must be given to the planning of lessons that will introduce music of unfamiliar cultures to their students. Furthermore, music educators must recognize that their attitude is critical to their students' responses. Although music specialists face many obstacles and challenges when implementing multicultural music lessons, many benefits can be achieved if they find creative ways to include multiple concepts within lessons. The greatest benefits of multicultural music lessons may not be measurable at the moment; however, the leap of faith must be made. Nearly every curriculum decision is made with the belief that there will be long-term benefits achieved by developing basic musical skills. Even if they may not see the immediate results of multicultural music lessons, this should not dissuade music educators from devoting time to its instruction in an effort to provide a background that will serve their students well in their future encounters with unfamiliar music. Teaching multicultural music might be viewed more as a philosophical approach rather than a curricular one. Attempting to bridge cultural differences by teaching carefully selected musical styles in a way that students from many cultural

backgrounds can comprehend and appreciate is an essential place to begin. The goal is that the extra effort will yield students with broader world views who can respond intelligently and respectfully towards people from unfamiliar cultures.

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Appendix A

Email to Music Specialists

April 30, 2011

Dear Elementary Music Teacher,

I am a doctoral candidate in music education under the direction of Dr. Wendy Sims at the University of Missouri. I am conducting a research study to explore the preferences of world music styles of students in third, fourth, and fifth grades. You have been selected because you have shown an interest in this topic in the past.

The goal of this research study is to analyze the preferences of elementary students and compare their preferences with the perceptions of their music teachers. Data will be collected in two ways for analysis: written questionnaire and interview. To begin with, you will be asked to listen to ten selections and make a prediction as to which songs you believe your students will prefer. Your students will then be asked to listen to the same selections and indicate how much they like or dislike the songs they hear. After I have had an opportunity to analyze the student responses, I will conduct an in-person interview with you at your convenience at a location you prefer such as your home, office, or the library. During the in-person interview, a digital recording will be made. You will be asked to check any of your quotations that I choose to use as part of the research manuscript for accuracy. I expect the duration of your participation will extend approximately over four months (May 2011 – August 2011).

Your participation is voluntary. You may refuse to answer any questions or withdraw for any reason at any time, without penalty. Only the researcher will have

access to the information collected in this study, and your name will NOT appear on any reports of this study. All data collected will be used for data analysis only and for no other purpose. Your confidentiality will be maintained in accordance with State and Federal laws, and your identity will not be revealed to any publication that may result from this study. I will discard copies of all pertinent information related to this study after a period of six months after the completion of this research.

Your participation would be greatly appreciated and would contribute to a better understanding about the relationship between student interest and teacher perceptions of student preferences of musical styles. The results of this study may give educators better insight into the importance of including world music lessons into their daily lesson planning. It may also help build bridges of understanding between students from different cultures. The final results may be published in a research journal and/or presented at a conference.

If you have any questions about this study, please feel free to contact Nancy Martin at 555-555-5555 or xxxxx@xxxxx.org. You may also contact my faculty advisor, Dr. Wendy Sims, at 555-555-5555 or xxxxx@xxxxx.edu. If you have any questions about your rights as a research subject, you may contact the University of Missouri Institutional Research Board at 555-555-5555.

Sincerely,

Nancy J. Martin, PhD Candidate in Music Education
Learning, Curriculum & Instruction
College of Education University of Missouri

Appendix B

Email to Building Principals

I am a doctoral candidate in music education under the direction of Dr. Wendy Sims at the University of Missouri. I am conducting a research study to explore the preferences of world music styles of students in third, fourth, and fifth grades. Your music specialist has expressed an interest in participating in this study.

The goal of this research study is to analyze the preferences of elementary students and compare their preferences with the perceptions of their music teachers. Data will be collected in two ways for analysis: written questionnaire and teacher interview.

Your students will then be asked to listen to the same selections and indicate how much they like or dislike the songs they hear. This will only take one thirty minute lesson. Only the researcher will have access to the information collected in this study, and your name will NOT appear on any reports of this study. All data collected will be used for data analysis only and for no other purpose. Your confidentiality will be maintained in accordance with State and Federal laws, and your identity will not be revealed to any publication that may result from this study. I will discard copies of all pertinent information related to this study after a period of six months after the completion of this research.

Your participation would be greatly appreciated and would contribute to a better understanding about the relationship between student interest and teacher perceptions of student preferences of musical styles. The results of this study may give educators better insight into the importance of including world music lessons into their daily lesson

planning. It may also help build bridges of understanding between students from different cultures. The final results may be published in a research journal and/or presented at a conference.

If you have any questions about this study, please feel free to contact Nancy Martin at 555-555-5555 or xxxx@xxxx.edu. You may also contact my faculty advisor, Dr. Wendy Sims, at 555-555-5555 or xxxx@xxxx.edu. If you have any questions about your rights as a research subject, you may contact the University of Missouri Institutional Research Board at 573-882-9585.

Sincerely,

Nancy J. Martin, PhD Candidate in Music Education
Learning, Curriculum & Instruction
College of Education
University of Missouri

Appendix C

Student Survey

You are going to listen to ten songs. When I pause the stereo, answer the questions.

Song 1

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 2

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 3

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 4

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 5

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 6

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 7

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 8

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 9

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Song 10

A How much did you like it?

Not at all	Not crazy about it	Sort of liked it	Liked it	Really liked it
1	2	3	4	5

B Would you like to listen to it again?

No way	Can't decide	Maybe	Probably	Yes
1	2	3	4	5

C If you could buy this song from iTunes, would you buy it?

No way	Probably not	Maybe	Almost Sure	Definitely
1	2	3	4	5

Appendix D

Participant Consent Form

World Music Human Consent Form

Nancy J. Martin, student MU-Columbia

Please refer to the attached letter for more information.

I agree to permit Nancy Martin to interview me about my teaching methods as they relate to incorporating World Music in my daily instruction and my perceptions of my students' preferences about world musical styles.

_____ I understand that a pseudonym will be used to keep my identity anonymous in all references associated with any interview transcripts.

_____ I understand I can refrain from answering any questions I do not feel comfortable answering and can stop the interview process at any time.

_____ in the event Nancy Martin has opportunity to present her research at a conference or in publication; I consent to her using the data from our interview.

Participant's Name (Please Print)

Participant Signature

Date

Appendix E

Interview Questions

Sample Interview Questions for Teacher Participants

First of all, do I have your permission to record this interview?

Overall, how do you think your students felt about the listening activity?

On your survey, you predicted that the students would like _____ because they are more familiar with this style of music. How often do you feature this style?

How do you think the tempo and instruments used affected their reaction?

When you introduce a song from another part of the world, do you begin with a song without words or one with words?

Do you feature both an instrumental and a vocal example?

Most of your students indicated that they did not like _____, why do you think that is?

Do you usually incorporate an activity like movement when they listen to a new song for the first time?

For example, what would you have them do while they listen?

The preferences of your students seem to form a pattern. They tend to prefer _____ more than _____, is that surprising or were you expecting that?

Were there any classes that surprised you?

I noticed some of your classes have a much higher number of students with ethnicity. Do you find these classes have a higher acceptance of musical styles from other regions?

Appendix G

Interview Transcripts

Transcript A

N – Good morning and thanks for meeting with me today. Tell me how many years you have been in music education.

K – 19, This is my nineteenth year, I believe, or is it my 20th? You and I Started in spfld the same year.

N – That was 1991

K – Okay so 19 years

N – So I imagine you have seen lots of changes over the years in music education.

K – Yes

N – typically, how many sessions a week do you see your kids?

K – two thirty minute sessions a week for each class.

N – And do you have a set curriculum the district expects you to teach from? Do they have a say in how is taught in your classroom or do you pretty much get to decide how and when.

K – We have Springfield glees or migs that we are supposed to be teaching. We have a district provided curriculum.

N – But you don't have a set steps and correography to follow you get to decide the order and progression.

K I get to decide.....so far

N – What do you consider the most important goal that you'd like to accomplish in your classroom? And this can be just very basic or philosophical.

K –Okay mine would be I want them to enjoy music. Simple. I want them to sing, I want them to enjoy music.

N – And what type of activities do you include to accomplish that goal to make music enjoyable.

K – Singing, listening, movement, games, instruments...(pause)

N- Would you consider each of those things you named off equally important or would there be some of those that are more important than others?

K – To my kids, they would rather sing than anything else. That is my kids favorite activity I don't know if that's my bias that I enjoy having them sing. Or if we do too much of something else, they ask me "when do we get to sing". Our school culture right now as it is they prefer to sing.

N – So if you could order them in a sequence of importance, singing would probably be first, and what do you think would be next?

K – I enjoy doing listening activities. I enjoy it because, what are they going to be doing in the future? They're going to be listening to music even if they don't go into music. So teaching them to have a little bit of analytical listening appreciation and understanding. Then you would put, I mean, I don't do instruments that often, because I push a cart so logistically, it doesn't work for me. I mean, if I had a room set up where I had my instrument out all the time, I know they would love it, it's just I don't do instruments very often because it is just a headache.

Logistically. Movement is the same thing, I just don't have room for all the big folk dances. And stuff like that. If I'm pushing into a classroom there is barely enough room for my stereo. So there's no room for us to dance.

N- I can see how that would be a problem. So in your listening activities, what type of music do you use? Do you feature recognizable artists here in America? Western music?

K – A lot of our selections come from our textbook. Uumm I usually pick a composer that I want to focus on. I want to do more than one a year. I never seem to get around to more than one, maybe two a year. Where we listen to that composer's music. One year we did an American composer, we did John Williams because it's recognizable. With my little kids we did Carnival of the Animals, Peter and the wolf, I do program music like that...which is not necessarily out of the book.

N – So do you have the kids do something while they're listening? Or do you have the students listen for something?

K – Yes I do like, in our text book we might have a listening map. I'm just thinking of that one about water. They like that one, but there's so many things in the book we don't do. We listen for instruments. Like when I'm doing carnival of the animals, we'll talk about the keyboard, we'll anticipate what it will sound like, fast/slow, what instrument do you use recognize?

N – Now I've looked at your text book and it seems to me like there are alot of world music recordings. Like just really obscure places

K – Tons! Tons! There are certain grades where it is really hard to find songs that are in English.

N – Wow!

K – Have you noticed that? I mean I think,

N – How do your students feel about having so many songs that are not in their native language?

K – I don't teach them all, so I don't know what their opinion. If I MADE them go through the book if we were to go completely through the textbook. If I were required to teach the entire textbook, I'm sure there would be resistance because the kids want to sing. It comes back to they want to sing. I mean, if I had to teach them diction and language, I mean yes they would

pick it up. But it wouldn't roll off their tongue. It's a lot of effort, to them it would be "hard work". I think if we did it all the time, they would be sick of it.

N – So what is the cultural demographics of your school?

K – We have very few racial families in our school. We have one adopted Asian girl, two Muslim families, maybe ten African American children in our whole school.

N – So if you had more of a minority representation, do you think that would empower the kids that were from a different culture?

K - Possibly, like I have a few Hispanic children and they HATE to be pointed out. Like, if we were to sing a Spanish song, the students would say "Geraldo knows this song". It makes him Furious. He doesn't want to be singled out. He says, I'm American! He resists it. In that case, with that little boy, Instead of being proud of his culture, he resist it. I don't know if it's just his personality, I don't know.

N – I understand that there are some cultures that, if you slaughter their language or don't perform their music authentically, they find it more offensive than to not acknowledge it at all.

K – that could be the case. This Christmas, we were covering the Las Posadas or something.

And the English translation was right under it. What was it?

N – Do you mean the pilgrimage of Mary and Joseph.?

K – yeah and I asked the kids what is this song talking about? And the kids turned around to that child and he said "I don't know"

N – Let's go a little different direction. Okay, you do a little bit of world music and it's usually listening rather than singing. Do you do video recordings or DVDs?

K – One time a year, for the past three years, the Art teacher and I would work together and choose one part of the world to focus on. This year it has been Asian theme. So we sat down

and decided what we wanted them to learn. We just went through all the Asian songs in the textbook and we compared and contrasted Asian folk songs to American folk songs.

N – You mentioned the art teacher, but do the classroom teachers have any part in collaborating world studies?

K – No, not at all?

N – They NEVER ask you to supplement what they're doing in their classrooms?

K – Not at all. Used to but not anymore.

N – do you think the classroom teachers are doing any world studies?

K – They are not. I do not believe they are. I don't know if that's just the climate in my building right now, or if changes in the district. We used to do HUGE projects. Each month there would be a focus on a continent each month or so. We would have food and guests. There used to be a really big PUSH at my school. We've had a different principal come in, that's not really important to her. And plus with all the new bench marks and all the pressure classroom teachers are under to teach what they are expected to teach. The teachers just don't have time to do the other areas like history and social studies anymore.

N – Do you encounter any limitations? You mentioned that you use the textbook. Do you ever supplement with your own personal recordings.

K – Yes, last year I did an African unit. And I actually lived in Africa and worked with the African children's choir. So I brought all kinds of instruments I had, I showed them a video of children singing in Kenya. I didn't have anything like that this year to bring.

N – So do the children actually respond in a positive way?

K – They do. They thought it was fun, but when I say I did a unit, I spent maybe four class periods at the most. Which is not very much.

N – But when you consider that you only see them twice a week.

K – that's true, I hadn't thought about it like that.

N – So what do you think would be an ideal balance between world music and our own music?

Lots of music teachers express concerns of kids are growing up in a culture where they're listening to the radio and they're not even aware of our own patriotic songs and our country's folk songs, the History behind it...

K – I started my year off....that has become a concern of mine. I started this year and last with a patriotic unit. I've made a very conscious effort of including patriotic songs and then that's how I led into the Asian unit. And then asked them what is Patriotism? I asked them, when children in China sing patriotic songs, do they think that Chinese children sing God bless the USA?

(laughter) I mean seriously! If we don't talk to them about it, it surprises them, my kids thought that patriotic music meant American music. Because they're American. So we spent a lot of time on patriotic songs. I think they do need an appreciation for their culture. But then we have other cultures in your classroom, is the Star spangled banner their song? I mean if you're in a school with lots of cultural backgrounds, the songs you use will be different than a mostly white school.

N – That's another thing that I wonder about is, how do you help your kids retain their ethnicity, and how much do they want to be associated with their ethnicity, and how much do they prefer a fresh start as an American? Which culture do they identify with?

K – That is up to their parents. That depend upon what brought their parents here. Their attitude of who they are comes from home.

N – So do you see that your role is a conflicting role and causing kids to be conflicted at school and feel like

K – If they are living here and attending our schools? Then America is their culture. Not that their home culture should be “diminished”. But if they are in an American school, we’re saying the pledge every morning. I don’t feel like teaching world folk songs should be a higher priority than American. Being aware, know, well rounded education that there are other countries, other languages, it’s great! but there’s something to say about deciding where to a lot your time.

N – what about your preparation as far as teaching world music. Like where did you attend your under graduate?

K – Evangel University

N – what kinds of classes and experiences did you have in that setting to prepare you to teach world music?

K – I don’t remember ANY. When you only have one elementary methods class in the four year program. It barely got me just the basic understanding of what is Orff, what is Kodaly, what it a child’s voice range.

N – I have heard that undergraduate is really about getting teachers enough tools to get ready to begin. It’s not about adopting a philosophy, just skills to begin depending on which direction you go. What about your graduate level?

K – None. I did not do a music degree in my masters. I went a different direction entirely.

N- What about workshops? Professional development?

K – I’ve had on the job training because I’ve lived in other countries and traveled quite extensively. Truth be told, I probably did more world music when I first graduated from college. My world view is broader than most people from this area because I grew up in a Missions home, my friends are from around the world, Mostly it has been life experiences.

N – When you do choose to sing in a foreign song, what is your student’s response?

K – there is a lot of preparation in advance. I had to get myself informed enough to teach it.

They loved it, my students really loved it, but I had to spend a lot of time getting myself informed to give them the right information. But again, by the fourth session, I think it was wearing thin. It was fascinating to them because it was different, but it was also hard for them to tolerate because the tone quality was so different. They wanted to return to the songs in English. They had fun, but

N – what about the parents or PTA? Do you ever do PTA shows with world music? Do they support world music type of things? Or would they prefer to see their kids in cute little costumes, cutesie stuff?

K – My parents have changed, my clientel has really changed. I’ve been at the same school for nineteen years, and the neighborhoods have really changed completely. We used to have higher income, more educated parents that valued that stuff more. I mean, the parents come to the shows, but they are pretty uninvolved. I’m pretty much told what they expect to see. They want to be entertained.

N – Wow

K – That is my job! To entertain. This just happened. I wanted to do a choral program. And I was told that was not what the parents wanted to see. They want to see cute. They want to see the kids to wear costumes, they want to see their child’s pictures on the powerpoint. They want to see fun and entertainment. I was just told this on Friday. So there you go. I have very highly attended programs. But I don’t have involved parents. I don’t get emails, I don’t get phone calls....no contact.

N- Do you get any feed back the night of the show?

K – I get oh that was so cute, what a great show...so if I were to do a world music show, if it was CUTE enough it would go over well. But if it were an informational type of show or a teachable moment, it would not be well received.

N- What about performers, do you ever invite people in the community to come and perform?

K – I used to. Early in my career, I brought the African children’s choir. We had the kids stay with our school families, this was at my other school. At Sunshine El. And those families were university professors, they wanted the depth, they wanted the extra experiences. There was a lot of cultural appreciation. I don’t think they would have been satisfied with the cutsie programs. They wanted their kids to be challenged and in the IB programs. So here in Springfield, there are vastly different school communities.

N – what about if you know there are performances in the community. Do you send home reminders and encourage families attend?

K – I can’t say I have recently sent anything home in a while, I could try it.

N – Well, you’ve given me a lot of information, what kinds of long term lessons do you think your students will carry with them?

K – Well hopefully appreciation. I heard that a lot of my students end up in the high school ensembles. Hopefully they had enough enjoyment that they seek it out when they’re older. If they don’t seek it out when they’re in Middle school and high school, there are not as many opportunities. It depends upon support at home. I have kids now that are involved in theatre and community choirs. But the Home influences so much of the experiences they seek.

N – thanks for letting me come by.

Transcript B

<p>I am here with XXXXXXXX XXXXXXXX and we are discussing the data from her school. So, thanks for being here today and do I have permission to make this recording?</p> <p>Okay, let's begin. Well, first of all, I ran descriptive stats on the different countries your students responded to. And this I was interested in getting your overall reaction to see if this was kind of how you anticipated would be the way your students to respond or if there were any surprises.</p> <p>Yes, I can see the familiarity of the African music coming into play with the percussion and stuff. One thing I found interesting was how high the selection from China was.</p> <p>I had someone suggest that maybe Kung Fu Panda has sparked interest lately.</p> <p>So, I was just looking....I thought I had indicated what your response was for each selection, but I'm not seeing it on this particular graph. But I'm not seeing it here. Do you recall how you marked your part?</p> <p>Well, it was in the book and didn't sound very "Klezmeir" It wasn't a minor sound, it was major. Well, they didn't know it was from Israel,</p>	<p>Yes</p> <p>Well I definitely knew that the African piece with the drums and other percussion and all, that is something they are familiar with. I'm a little surprised with the Canadian piece was so high and well liked. Those are the two that really stand out, the others are pretty much as I expected.</p> <p>Ummmm, the students have asked for Chinese music when we were playing recorders. Can we play some Chinese music, they just, I don't know. I guess they like it.</p> <p>Ummmm could be.</p> <p>I remember saying that they would like the African. The Canadian was like a folk song, that kind of surprised me. I didn't think they would care for that one. Israeli one was one of the coolest. But I can't believe they didn't like that one.</p> <p>Yeah, there's some Klezmeir in the fourth and fifth grade book and they really like those.</p>
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<p>Really, overall, I remember comparing these responses, and you actually had a more accurate prediction of your student's responses than the other teachers in the studies. So you know your students really well.</p> <p>The next thing we did was to compare, like grade and school and things like that. So I have your school highlighted in blue, and also, I don't know if you knew this. But I had a high income school, a middle-class school, and I considered your school was more a lower income school. And your student across the board scored higher than the other students in the other schools.</p> <p>Really</p> <p>I wasn't sure if the imaginary i-tunes cards was actually something that helped or if it's the fact that they don't likely have a lot of access to or an opportunity to buy music for themselves.</p> <p>And question two was if they wanted to hear it again, and here is the same pattern.</p> <p>Then on question three, it makes a little different shape, but you're still higher</p>	<p>Thank you!</p> <p>That doesn't surprise me at all.</p> <p>No, because they are a low SES school, they are more open. They don't have a lot of outside experiences, they are not as exposed to different things. They don't have that chance to form distinct opinions so they are more open- minded.</p> <p>No, they don't</p> <p>So this is mine? This is interesting that the higher income has a different shape. The middle income has a similar pattern, we are pretty much the same. That is interesting.</p>
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<p>than the other schools.</p> <p>Question three was, if you could buy this for your own library, would you? So anyway, we compared all those things, and the first question was the higher significance and two went down, and the third further down. And that's, in research, statisticians talk about Strength of questions. And question three is weaker because they (students) are more non-committal when it comes to being willing to buy a song, so that explains the decline.</p> <p>I know and I also noticed that the higher income school has a higher multi-cultural representation, and in my research I would have theorized that the fewer races represented, the more rigid, opinions would be and a more multicultural school would be more open to different musical styles. But in this instance, it was not the case. In this other analysis, I'm not sure if you are familiar with the "nesting" model. But in the first anova, there seemed to be some reaction going on between school and grade. This nesting model held one variable constant and prevented the interaction. And you can see, they are close together and this time, they are all the same direction.</p>	<p>Refresh my memory, what was question three?</p> <p>Look at this one and the previous questions. Two of us are similar and the higher SES is a different shape all together. Very interesting.</p> <p>Uh huh, I see.</p>
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<p>I also wanted to ask, did you have a larger number of third graders compared to your fourth and fifth graders?</p> <p>Well, sometimes younger students , they either really , really like something, or really don't and they have more difficulty articulating the degree of preference. And I wondered if perhaps the third graders pulled your scores up overall.</p> <p>Then I don't know if you get little do-dads when you look at significant values, but this chart indicates which variables had significant differences in bolder text.</p> <p>I was also wondering, you earlier indicated that you thought that your student's have fewer experiences which might explain some of the influences in why they responded the way they did. How much do you think your teaching style comes into play on this?</p> <p>But it seems like the things you do choose to teach are apparently very well received.</p>	<p>Yes, they are extremely big.</p> <p>(shrug) could be.</p> <p>I tend to maybe not do as much multi-cultural music as I should. I feel like we Americans have such a rich cultural cannon, I think it's important to teach the American heritage first before we get into other cultures. I think multicultural is more difficult, we are asking kids to sing in a language that is not their own. if we had year round school I'd probably do it. But my first priority because of my limited time with the kids, is the Western-European stuff. That is why I cringe sometimes because the book is so multi-cultural. It's not that I don't teach it, it's just not my priority.</p> <p>Right, I think they do like it but I'm very choosy about what I choose to teach them. I make sure they have enough knowledge to appreciate what I'm teaching.</p> <p>Right.</p>
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<p>Put it in the cultural context?</p> <p>Okay, but if you KNEW that they were especially interested in, for example China, would you ...add to?</p> <p>Where did you find Chinese recorder music?</p> <p>So was it like C-pentatonic</p> <p>Is there a minor pentatonic? (laughter) Okay, let's see here. So I think basically, there was a difference between third and fourth but not so much between fourth and fifth.</p> <p>I would hope that if these students have followed you all through, they would be more open to all the songs because they would have heard them more and had been more familiar with them. Okay comparing school to school, this is the middle-class, and this is your school. So, anyway</p> <p>So you're saying that if I did this study again with other upper, middle, and lower class schools, I would find similar results?</p>	<p>I might try to foster that need, I don't know. When we were playing recorders and they asked about Chinese recorder music, we played Chinese recorder music. Like I said, I'm not opposed to it, it's just.</p> <p>It was in a recorder book that had different countries in it. I think it was hands on recorder. I just had it on hands and just dug it up.</p> <p>No, it was e pentatonic. Maybe e minor pentatonic.</p> <p>Ya know, I think there is a bigger difference between third and fourth grade than fourth and fifth. The fact that there is significance between third and fourth, that doesn't surprise me, the no significance between fourth and fifth, that doesn't surprise me. Now, the significance between third and fifth, that does surprise me.</p> <p>Yes, I think that's probably pretty accurate.</p> <p>I am surprised because on the graphs, it showed that the middle class was close to me, but here it shows that the middle class is almost closer to the higher income school.</p>
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<p>Well, this is the second ANOVA model, so maybe that could be partly why. Is there anything you'd like to add to the discussion?</p> <p>Well, I really appreciate you participating and being willing to do that.</p>	<p>I think the kids had a great time and and enjoyed the examples. I think they were surprised where the songs were from. I think they thought they were more exotic locations. But taking into consideration the socio-economic status of my students, everything sounds exotic. Because they're not exposed to that. But I think they had a great time and it was a good study.</p>
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Transcript C

<p>First of all, do I have your permission to make this recording?</p> <p>And I thank you for signing the release form, so let me just say on the recording, that I will give you a glamorous name to keep you our identity anonymous. And you may stop this interview at any time and if there is any question you do not wish to answer, we will move on.</p> <p>Let's start with you telling me about your background, years of experience in public schools and such.</p> <p>(trouble with the microphone)</p> <p>Our focus has been incorporating multicultural music in music lessons. You've mentioned on several occasions that you incorporate lots of multicultural music in your classroom on a regular basis. Could you give me an idea of how you do this? Is it normally a listening activity, do you introduce it as the book dictates?</p> <p>I noticed when I was here you have a good representation of a large variety of ethnic backgrounds. Can you give me a percentage, roughly the cultures that are represented in your school?</p> <p>So you're including like, Northern Asia like Hindustani, or Indian, so you're not just including China and Japan in your Asian</p> <p>The time I was here, there didn't seem to be any tension, or misunderstandings....they seem to be very warm and accepting of various cultures.</p> <p>And a couple years ago, when I was teaching here, they had done a really big thing right</p>	<p>Yes, you do.</p> <p>Great, you do that! (laugh)</p> <p>Forever, well, it has been 15 years since I returned to teaching. I spent some time at home with my family, but since I returned, it has been fifteen years.</p> <p>Yes.....sometimes it is just listening activities and we talk about the country, most of the time the book includes a map and so we incorporate as much background as I know. A lot of time I ask the kids and they know as much or more than I do. If there is a pronunciation guide, we go over that. And just because something is different or unusual, doesn't mean it's funny, so we talk about that each time.</p> <p>Mostly here it's Asian and ummmm, it's Asian</p> <p>Right</p> <p>Yes, there are, they REALLY are.</p> <p>Yes it was! Yes that was a great thing. And we do a lot of things like that and not the same every year,. I mean, I don't think we've done</p>
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<p>around Cinco de mayo and it was really incredible. Ya know, the nice assembly and the good indepth cultural context they placed around cinco de mayo and how it fits into American history.</p> <p>So when you get into your cultural studies, it seems like the whole faculty gets on board and gets involved.</p> <p>And performances.... I'm assuming your community is accepting and really approves of this approach.</p> <p>So, it's like the pressure if off in the spring. They have mastered their skills and concepts and there's time to enrich.</p> <p>So would you say your multicultural studies is more enrichment?</p> <p>So that was kind of leading into my next question. So if you're doing this mostly for enrichment, then you're not superficially using world music to teach a western concept.</p> <p>So, it's one of the nine standards. How do you feel about, ya know, you've got only sixty minutes a week and you've got the pressure from you're your community for performances...and you've got nine national standards, and your district adopted gles how do you keep a balance to give your students all you feel that they need multiculturally and still follow the community agenda?</p>	<p>that assembly again...since. But, I can't remember what we did last year, but it's definitely do something different.</p> <p>A few years ago, we did Egypt. We did a musical performance about Egypt, the councilor did a focus on Egypt, the PE teacher did something. It was really fun and the kids LOVED it.</p> <p>That time it was. Sometimes...sometimes. That time they did. It just depends.... Sometimes a whole faculty study group will get together and say, okay, this year we're going to focus on cultural diversity. And focus on one area. That year it was AMAZING. I learned more about the world than every before.</p> <p>Yes, they really are. I can't say I incorporate multicultural in every performance...because that wouldn't be true. But it seems like in the Spring, we incorporate a lot of multicultural songs in the younger grades...it seems like.</p> <p>Yes there's certain things are expected for Winter Holiday, certain things are expected for end of the year with fifth grade....</p> <p>Yes, yes, it is definitely for enrichment.</p> <p>Right.</p> <p>I probably lean more towards let's make sure</p>
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<p>I know some music educators believe that we should stick to the American cannon and just be teaching the American folk songs.</p> <p>Like the Western expansion and civil war songs.</p> <p>Well, that's a very Kodaly thing because our folk songs are our kids' inheritance.</p> <p>.</p> <p>Okay, let's look at the data. I thought it was kind of interesting to see which countries they liked the most. And I even indicated your predictions and see if you were surprised by any of their responses.</p> <p>And there were a lot of them you nailed. And your students scores matched you exactly And then some others you missed.</p> <p>Like, Africa, clearly by far in all three schools was the pick and I'm guessing that it's because of the percussion and tempo.</p> <p>That particular song was a Kwanza song in the first grade series and lots of teachers cover that, and I thought maybe it's something that is visited more often</p> <p>Jamaica was first, which was special for your</p>	<p>that our kids, that our culture, our American culture is engrained in them. Because I am afraid sometimes we want to include everyone so much, and I want to do that and that's what we should do but are we losing who we are as Americans? It's seems like our kids know more cinco de mayo songs than our own songs. Our kids don't know She'll be coming round the mountain.... Song like that.</p> <p>Yes, exactly and THAT I think is a SHAME because yes, so it's a problem because I want to teach it all!</p> <p>But I really feel like, my passion is make sure we know we are American's first. Let's make sure we don't lose who we are Because the people coming from other countries. They are SURE who they are and they stand up for it and they're proud of it. And I don't want us to become such a mix that our kids don't know who we are.</p> <p>I try to do it all but I lean more towards let's learn what our own heritage is.</p> <p>Exactly! The problem is, they don't seem to know them. Well, fewer and fewer of them know them. Not many people.</p> <p>And we do a study on the Star Spangled banner because I want them to leave this school knowing them frontward and backward.</p> <p>Probably And the energy</p> <p>Right, right</p>
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<p>school, but China was second overall in all schools. And one of the teachers brought out this point that the week I came to your school, Kung Fu Panda came out.</p> <p>Not sure how many kids had seen it, but it might have been something fresh in their ear.</p> <p>The only thing about this song, I didn't even think about it done but I wish I could have re But it wasn't Klezmeir enough. It was in a major key, not minor key.</p> <p>But anyway, I didn't know if there were any surprises.</p> <p>And I purposely asked some questions with different strengths. Like, if they wanted to hear it again, if they wanted to buy it. That really gets to the nitty gritty of how much they really liked it. So of course, I expected those numbers to go down, and they did....but still, they were very positive.</p> <p>Another thing I did....(ha ha) I, no, the stats department at MU. They advised me to do an analysis of variance where we would hold one of the variable constant to control the interaction that occurs between some variables. So we tried two approaches where we held grade constant and then help school constant. And see if there was an income thing going on or a grade thing. So that's why we have all these charts.</p> <p>Yours is the green one and yours came out lower than the other schools.</p> <p>And it has been my experience that it seems like the more affluent students have more opportunities and the more familiar they are, the higher the preference. But it wasn't the case here.</p>	<p>Really?</p> <p>Awesome....of course!</p> <p>Ah and made a positive transfer here.</p> <p>Israel here, I thought they would like that.</p> <p>Probably not</p> <p>Really, I mean, I was surprised how much they seemed to enjoy all of them. I mean, they didn't mark any of them ooh I really don't like that they really were pretty accepting of all of them.</p> <p>Right, exactly.</p> <p>And they did....would you buy it?</p> <p>LOWER! Yeah I noticed that too!</p> <p>I thought about that and maybe it's the old attage of I've heard this before, been there,</p>
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<p>The other surprise was the inverted V which shows the fourth graders liked it better than your 3rd and 5th graders. So last years fourth graders are your fifth graders this year. So, sometimes you get a class that exceptional class that likes everything you do and try anything you do...participates wholeheartedly, And bring a lot of joy to all your lessons. And then there's some kids that just won't buy into anything. So I was wondering if you had a class that was just fabulous....</p> <p>Well, maybe I didn't make it clear to all the classes that this magic itunes card was not REALLY their money. And maybe they were kind of in that mind set that "well, if you're buying, then I'll take it all"</p> <p>Developmentally, do you consider your fourth grade students are more like your fifth graders or are they more like your 3rd graders.</p> <p>In some studies that I've researched they said that 3rd graders kind of process differently and even categorize singing in a foreign language as a different event than the older students. Would you say that would be the same for your kids?</p>	<p>done that.</p> <p>I know that does make a difference of how they react to certain things. Because I see the difference of reactions between my two schools and there's a definite difference economically between the two schools. And Experiences that the students in this school have makes all the difference in the world how they respond to certain things.</p> <p>But as for why the scores are lower than everyone, I really don't know.</p> <p>(Laughing) , no, I would not classify them as being...I would not classify them as that,...and they have not been that way every since Kindergarten. Now, I will have to say they will try anything. So maybe they're more accepting because they're up to the challenge of trying anything.</p> <p>Right, right, yet I can see them that could have been. They would be like that.</p> <p>I would say my fourth graders are more like my fifth graders.</p> <p>Yes, I would say that. I would definitely say that. There's seems to be such a BIG jump between 3rd and 4th grade...here it just seems that way to me..and not so than between</p>
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<p>We mentioned the Kwanza thing that that particular song might be revisited. So do you pretty much stick to the grade level book? So whatever is in a particular grade level, they would not revisit again?</p> <p>Do you feel like the books have adequate or even more than adequate multicultural support?</p> <p>I've heard that before!</p> <p>Is there anything else you'd like to add, or questions to ask of me?</p> <p>Well, music can be that bridge builder. So, if they have positive experiences to tie to other experiences....and as our classrooms become more diverse, maybe they can speak more intelligently.</p> <p>Do you feel like your school feels like music is a powerful ali to build bridges.</p> <p>Well, can you think of any other questions or comments?</p> <p>I really thought, or expected that their experiences would be tied to how much they liked or disliked the music. I was expecting the more affluent participants to be more positive. And it seems like the more novel it was, the</p>	<p>fourth and fifth. But they're all WONDERFUL! (laugh)</p> <p>Pretty much I stay in each grade level unless it is seasonal or holidays. I would revisit. But pretty much I stay in the grade level.</p> <p>Definitely, maybe even more than I want. Yeah, just in my opinion.</p> <p>I was surprised to find that they were not at the top of the scale because I...really make that a top priority to be accepting and positive....even if they don't like it, they have to find something positive about everything multicultural we listen to. I make sure we listen to a lot of styles and cultures and make sure that they're accepting even if it's not their favorite...music appreciation is what we call it. Music appreciation of all types, I don't know, maybe I should hit that harder. But 'cause I thought that I did.</p> <p>Pretty much...more than some places. But yes!</p> <p>What surprised you the most?</p>
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<p>more they liked it. But there's a mixed bag from even the experts. Where you don't always change attitudes even when they have positive experiences.</p> <p>And there are over 500 multicultural songs, so to have landed on the 10 that I did....you could re-invent this study many times over and get very different outcomes, I'm sure.</p> <p>I don't know.....</p> <p>Well I appreciate you letting me come to your classroom.</p>	<p>Probably so.....go get some more schools and do that!</p> <p>No problem!</p>
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VITA

Nancy J. Martin attended Evangel University in Springfield Missouri, earning a Bachelor of Music Education degree in 1990. She completed a Master of Secondary Education from Missouri State University in 1996. After teaching general music K-12 for over twenty-three years, she completed a Doctor of Philosophy in Curriculum and Instruction from the University of Missouri. She has worked with students K – 12 with varied talents and abilities. Her experiences with special needs students led her to conduct qualitative research on the perceptions of music specialists toward special needs students. She co-authored a research project: “Music Teachers’ perceptions About Mainstreaming/Inclusion of Students with Special Needs in Music Class” which was published in the *Southern Music Education Journal* (SMEJ) vol. 5, No.1 (2010). The connection between music and literacy has also been a matter of interest with Martin especially the best ways music teachers can support classroom teachers in their literacy instruction. Teaching in a public school setting where multiple races were represented has led to research on the roles of ethnicity and tolerance of varied musical styles as well as the best ways to present multi-cultural music within the optimal cultural context. In addition to public school teaching she has taught music methods classes, arts integration and philosophy of music education at the university level.