

MULTICULTURAL MUSIC EDUCATION IN THE MUSIC TEACHER PREPARATION
PROGRAMS OF NASM-ACCREDITED COLLEGES AND UNIVERSITIES

by

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(Under the Direction of Roy Legette)

ABSTRACT

The purpose of this study was to determine whether and how multicultural music education is included in the music teacher preparation degree programs of NASM-accredited colleges and universities. A secondary purpose was to gain insight into the attitudes of music teacher educators regarding the inclusion of multicultural music education in music teacher education programs. The following research questions guided the study: 1) How is multicultural music education included in the curricular requirements of music teacher education degree programs of NASM-accredited colleges and universities? 2) How is multicultural music education included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities? 3) What are music teacher educator attitudes regarding the inclusion of multicultural music education in music teacher preparation programs at NASM-accredited colleges and universities?

A two-phase research design was used. The first phase consisted of the examination of bulletins, catalogs, and syllabi from 536 NASM-accredited colleges and universities. It was found that multicultural content is included in the music

teacher preparation degree requirements of the vast majority of institutions, but there remains a need for improvement in the manner in which it is included. The second phase consisted of twelve semi-structured interviews with music teacher educators from NASM-accredited institutions of varying size, geographic location, and type. From the data, three large-scale themes were derived pertaining to: 1) the manner in which music teacher educators include multicultural music education in their instruction and the related challenges, 2) music teacher educators' attitudes regarding the need for multicultural music education in music teacher preparation programs, 3) music teacher educators' attitudes regarding the problems facing multicultural music education in music teacher preparation programs. Findings revealed that music teacher educators include multicultural music education in their instruction in three ways: 1) exposure, 2) classroom activities, and 3) cultural immersion. Music teacher educators believe that multicultural music education is a needed part of music teacher preparation, but implementation can prove to be difficult due to time constraints and one's own lack of experience with multicultural music education.

INDEX WORDS: Multicultural Music Education; Music Teacher Preparation;
 Music Teacher Educator; Diversity; World Music; Instruction;
 Attitude; Inclusion

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DEDICATION

This dissertation is dedicated to my parents, Johnny and Estella Bell. Your unwavering love and support has given me the strength to see this through. You both instilled a love of learning in me from an early age, and for this I am forever grateful. I would also like to dedicate this dissertation to my husband, Darvin McRoy. You have been my support and my sounding board. My heart overflows with love and gratitude. Thank you for never allowing me to give up on myself.

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CHAPTER ONE

INTRODUCTION

Although multiculturalism in music education has been a topic of debate since the mid-twentieth century, it has been a part of American music education for nearly one hundred years (Volk, 1998). The educational system in the United States has long been an agent for social change, and has reflected the social consciousness of the times. Michael Mark (1998) points out that prior to the 1960s, schools sought to assimilate the children of immigrants into the predominantly white, Protestant, western European culture that was accepted as American culture. Since the 1960s, schools have reflected society's desire to preserve and respect the varied ethnic heritages and cultures present in the United States.

The industrialization of the 1800s brought waves of immigrants to the United States. By the late 1800s policymakers had taken on two distinct thought processes regarding these immigrants. On one hand, some policymakers believed that the western European heritage had to be protected in the face of high numbers of immigrants entering the United States. On the other hand, other policymakers embraced cultural pluralism, and believed that the country should allow immigrants to maintain the cultural and social practices of their native countries while the country remained unified by a common government (Mark, 1998).

By the early 1900s, the concept of the *melting pot* had become popular. The term comes from the title of a play written by Israel Zangwill (Salins, 1997). This

idea of a melting pot called for the assimilation of immigrants to a common American heritage. The goal of assimilation could only be achieved with the “cooperation of societal institutions....like schools” (Mark, p. 180). Schools were expected to assimilate the children of immigrants into “American culture” (Salins, p. 10). As the 1900s progressed, schools became the primary agents of assimilation of new Americans (Mark, 1998).

Music educators played a major role in the assimilation practices that occurred during this time period (Mark, 1998). Music education utilized European philosophies and educational methodologies, focusing on the music of Europe, particularly Germany, for the repertoire used in the music classroom (Volk, 1998). Music educators, through assimilationist practices, “served the national purpose by attempting to elevate the taste of children of the lower economic class to the level of European classical music” (Mark, p. 82). Music educators were charged with aiding the assimilation of immigrant students into mainstream American culture.

In spite of this attempt to deemphasize the ethnic musics that landed on American soil, the music of immigrants remained a part of their communities, made possible, in part, by the promotion of immigrant cultures that existed in settlement houses such as Hull House founded by Jane Addams in Chicago in 1889 (Flanagan, 2008; Mark, 1998). Hull House advocated folk songs and dancing as activities for the playgrounds and parks that developed in immigrant neighborhoods (Volk, 1998).

By the late 1920s, there was a stronger appreciation for world music in the mainstream music education community that marked the beginning of the

multicultural music education movement (Campbell, 1994b). In 1928 the Music Supervisors National Conference Committee on International Relations was established (Anderson, 1974), initiating a dialogue among the music education community about music education with a global approach. The establishment of the International Society for Music Education (ISME) in 1953 suggested that the world of music education was broadening its view, and that the international music education community was entering into a significant discourse that would set the stage for the inclusion of musics from varying cultures in music education settings (Volk, 1993). The 1960s, and the tumultuous social changes that occurred, strengthened the interest in ethnic musics and established a tolerance for diversity that had not been widespread in the United States. The Yale Seminar in June 1963 was a turning point for multicultural music education in the United States. The perceived need for a music repertoire for schools that included non-Western and folk music, expressed by the participants at Yale, functioned as a catalyst for future movements (Palisca, 1964).

In 1967, the Tanglewood Symposium served as an opportunity for the field of music education to examine outdated practices and make recommendations to ensure its future. Tanglewood defined the role of music education in contemporary American society, while also making recommendations to improve the effectiveness of music instruction. In order to remain relevant in a changing society, leaders in music education decided that a more global view of music was imperative for the survival of the field. The Tanglewood Declaration stated, “[M]usic of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should

be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures” (Britton, et al., p. 139). Tanglewood proved to be one of the most important events for multicultural music education in the United States.

Throughout the end of the 20th century, MENC published numerous special issues of the *Music Educators Journal (MEJ)* that were devoted to the implementation of multicultural approaches to teaching music in American schools. In 1971, MENC published a special issue of the *Music Educators Journal* devoted to the music of Black (African-American) culture (vol. 58, no. 2). This issue focused on research, impact of music and African-American culture, and a program in African music established at Howard University. The issue also included a resource list of African-American music for teachers. This was the first time a compilation of materials of this magnitude for any culture had been published in the *MEJ* (Volk, 1993). The *MEJ* published a special issue on “Music in World Cultures” in 1972, designed to provide resources for teachers attempting to teach world musics in their classrooms (vol. 59, no. 2). Another special issue from the *MEJ* came in 1983, entitled “The Multicultural Imperative.” The issue emphasized the fact that music educators needed to teach music from a multicultural perspective (vol. 69, no.9).

Congress’ passage of the “Ethnic Heritage Program,” Title IX of the 1965 Elementary and Secondary Education Act, into law in 1972 was a key moment for multicultural music education, in that it provided a legal basis for exploring ethnic and world musics. Music publishers began releasing multicultural materials after the passage of this law (Mark, 1998).

MENC began to closely examine the degree requirements of graduate students in music education with the establishment of the MENC Commission on Graduate Music Teacher Education in the mid-1970s. According to the Commission, graduate students in music education serve as a representation of the future leadership of the field, and need to be prepared to lead in a pluralistic society. This report, published in 1980, recommended that a minimal requirement of a master's degree in Music Education should include "[B]asic knowledge of music literature, including jazz, popular, ethnic, and non-Western music; An acquaintance with instructional materials for multicultural needs; Techniques for motivating and relating to students of diverse cultures" (Ball, et al., p. 58).

Preceding the MENC conference in 1990, the Multicultural Symposium, presented by MENC, the Society for Ethnomusicology, the Smithsonian Institution's Office of Folklife Programs, and MENC's Society for General Music targeted the culture and musics of four ethnic groups: (1) African-Americans, (2) Asian-Americans, (3) Hispanic-Americans, and (4) Native Americans. The resolution set forth stated:

We will seek to ensure that multicultural approaches to teaching music will be incorporated into every elementary and secondary school music curriculum,

Multicultural approaches to teaching music will be incorporated into all phases of teacher education in music,

Music teachers will seek to assist students in understanding that there are many different but equally valid forms of musical expression,

Instruction will include not only the study of other musics but the relationship of those musics to their respective cultures; further, that meaning of music within each culture be sought for its own value, MENC will encourage national and regional accrediting groups to *require* broad, multicultural perspectives for all education programs, particularly those in music. (NAfME, pp. 3-4)

Following the Symposium, the 1992 “Multicultural Music Education” special focus issue of the *MEJ* (vol. 78, no.9) set out to challenge teachers to include music from many cultures into music classes of all types (e.g. band, orchestra, general).

Although the *MEJ* did not devote another issue solely to the topic of multicultural music education after 1992, there were eight featured interviews in 1995, entitled “Music in Cultural Context,” that were in conjunction with the Society for Ethnomusicology (vol. 81, no.4-6; vol. 82, no.1-3). These interviews featured eight ethnomusicologists who provided information on a specific music culture along with ideas for music selection and classroom implementation. Lesson plans were also included to assist music teachers with including world musics into their classrooms (Volk, 1998). As the field moved closer to the 21st century, there became a strong need to take a new look at music education and its future in the United States.

The Housewright Symposium in 2000 gave music education leaders the opportunity to reevaluate the state and future of music education in the United States. Vision 2020, the culminating report that flowed from the symposium, stated that “all music has a place in the curriculum. Not only does the Western Art

tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction” (Madsen, et al., p. 1). The basic implication was American schools should no longer focus solely on the Western art tradition but instead reflect a more diverse repertoire of music.

In 2007 Tanglewood II revisited the topics addressed at the first Tanglewood. Visions set forth at Tanglewood II that focused on teaching music to diverse populations stated:

All music education students will graduate with familiarity and competence in diverse musics, the new technologies that mediate them, and the oral/aural skills necessary to engage with them. Universities will develop music teacher education programs that are reflective of the multiple and diverse modes of musical engagement reflected in the cultures of our students and society.

To meet the demands of a diverse society, students’ preparation will be rigorous and involve a wide spectrum of concepts, knowledge, skills, and repertoires. Music educators will encourage the creating of culturally diverse educational materials that reflect an expanded notion of musicianship from early childhood throughout life.

At every level of their preparation and throughout their professional lives, music educators will actively engage in a dialogue with the music and

musical processes of their students' times. Educators will engage with a multiplicity of musical traditions, styles, and genres in order to be better enabled to connect with their students

(<http://www.bu.edu/tanglewoodtwo/declaration/declaration.html>, 2007).

Following the continuum that all musics belong in the music curriculum, the National Core Music Standards are currently being evaluated and are meant to coincide with the Common Core in Math and English/Language Arts. These standards, though conventional in their expectations, are meant to be used with traditional ensembles as well as emerging ensembles such as mariachi, rock, steel pan, jazz, and others. This continues the push to include a varying range of musics in American schools (<http://nccas.wikispaces.com>, 2013).

Rationale

The role of the music educator traditionally has been to introduce students to musical skills, concepts, and repertoire. Often music educators are charged with the task of exposing students to musics that are unfamiliar and foreign. To provide the respect that is deserved by all musics, teachers must be educated in the social context, proper performance practice, and cultural significance of all musics introduced to students (Campbell, 1994b).

Countless music educators have expressed reluctance to implement multicultural music in the music classroom due to lack of training (Moore, 1993; Stellacio, 1995; Johnson, 1997; Legette, 2003). Pre-service music teacher training

provides the foundation upon which a music educator's career will be built. If multicultural music and accompanying issues are not a part of pre-service music teacher training, teachers will enter classrooms with inadequate preparation. With changing demographics of the United States and the global movement in education, teachers are now charged with creating classrooms that acknowledge and celebrate the varied cultures present in American schools. Undergraduate music teacher training is the first and, some would argue, the most vital step in developing music teachers that are prepared to teach from a multicultural perspective.

Need for the Study

School populations have become increasingly diverse, comprised of students from cultures that reflect the rapidly changing American society (Salins, 1997). The focus on producing global citizens that can function well in a pluralistic society has necessitated that educators give careful attention to America's educational system. The demographic of America has changed in a manner not representative of the change seen in the teaching population. Over the past decade the teaching force has become more homogenous, resulting in a teacher population that is more Caucasian, more middle class, and more female, while the country is becoming increasingly more diverse (Gallavan, 1998; Standley, 2000; Legette, 2003). Teacher education programs have a responsibility to prepare future teachers for the world in which they will teach.

According to census data, between the years 2000 and 2010, 55% of the American population growth was Hispanic. While 64% of this growth was

attributed to natural increase, 35% of the growth came from immigration. As of 2010, 16.3% of the United States population identified itself as Hispanic or Latino. While the Asian population has not increased at the rate of the Hispanic population, it does show the greatest potential for growth in the next decade. As of 2010, Asians constitute 4.8% of the American population. The immigration rate of people of Asian origin is second only to Hispanic immigrants (U.S. Census Bureau, 2010). The African-American population of this country has increased steadily since 1980: the African-American population in 1980 comprised 11% of the American population, and by 2012, had risen to 13% (Rastogi, et al., 2011). Another interesting demographic shift has been observed for multiracial citizens. American citizens identifying themselves as multiracial now account for 2.4% of the population (www.census.gov). It is projected that by 2021, those who are now identified as ethnic and racial minorities will account for 52.3% of the school enrollment in public elementary and secondary schools, making the need for change in music teacher education to address this demographic shift all the more urgent.

While multicultural music education in the schools has garnered much attention over past decades, less attention has been given to the issue of training teachers to teach from a multicultural perspective. A few studies have examined how multicultural music education has been included in music teacher education programs of institutions of higher learning. Topics addressed include: multicultural music education in music teacher preparation programs in selected schools in varying regions (Montague, 1988), all schools of a specific region (Miralis, 2002), the inclusion of multicultural music education in all areas of music programs in NASM-

accredited institutions (Chin, 1996), perceptions of present and future music educators regarding multicultural music education (Norman, 1994), and perceptions of undergraduate music education students regarding multicultural music education (Okun, 1998). Montague (1988) identified courses and/or course content related to multicultural music education in twenty-seven reputable colleges and universities based on the research focus and scholarly production of the faculty. The present study examined music education course requirements with multicultural content at all NASM-accredited universities with no regard to the reputation of the school or research focus of the faculty. While Montague examined perceptions of music educators and ethnomusicologists regarding multicultural music education, this study focused exclusively on the attitudes and perceptions of music teacher educators. In a related study, Miralis (2002) examined the multicultural music course offerings at ten of the eleven Big Ten universities. Miralis also explored the perceptions of music education and ethnomusicology faculty regarding multicultural music education and undergraduate music teacher education. While Miralis focused exclusively on the institutions of the Big Ten conference, this study focused on all NASM-accredited institutions. In addition, Miralis explored the perceptions of ethnomusicologists regarding the inclusion of multicultural music in music teacher preparation programs. This study focused exclusively on the perceptions and attitudes of music teacher educators. Chin (1996) examined the multicultural music course offerings of NASM-accredited colleges and universities and used a case study approach to investigate two institutions that offered larger numbers of multicultural music courses in and

outside of the music major. This study examined only multicultural music courses within the undergraduate music education program of study. All of the previous studies address the need for multicultural education in music teacher training, but they are much more limited in scope than the present study.

Purpose of the Study

The purpose of this study was to determine whether and how multicultural music education is included in the music teacher preparation degree programs of NASM-accredited colleges and universities. A secondary purpose was to gain insight into the attitudes of music teacher educators regarding the inclusion of multicultural music education in music teacher education programs at selected NASM-accredited colleges and universities. The research questions of this study are as follows:

1. How is multicultural music education included in the curricular requirements of music teacher education degree programs of NASM-accredited colleges and universities?
2. How is multicultural music education included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities?

3. What are music teacher educator attitudes regarding the inclusion of multicultural music education in music teacher preparation programs at NASM-accredited colleges and universities?

Definition of Terms

Authenticity: The performance of a culture's genuine music in a culturally appropriate setting in which both instruments and language are used appropriately, and is recognized by culture bearers as artistic and representative (Palmer, 1992).

Cultural Competence: Having an awareness of one's own cultural identity and views about difference, and the ability to learn and build on the varying cultural and community norms of students and their families
(<http://www.nea.org/home/39783.htm>).

Cultural Representativeness: The presence of varying cultures, both foreign and domestic, in the musical content of music classrooms, accompanied by the decision facing music teachers of which musics should be chosen for classroom instruction (Campbell, 1994b; Fung, 1995).

Culture: A set of values, beliefs, and behaviors that are characteristic of a group of people distinguished by race, gender, lifestyle, socioeconomic status, religion, ethnic affiliation, and ability/exceptionality (Banks, 1993; Tiedt & Tiedt, 1995).

Ethnic: Denotes any and all cultural groups with a common ancestry, traditions and history, and a shared sense of themselves in a somewhat involuntary membership, although the extent of individual identification varies (Lundquist, 1991).

Multicultural: Describes a perspective that acknowledges and respects a range of cultural expression from groups distinguished by race or ethnic origin, age, class, gender, lifestyle, and exceptionality (Lundquist, 1991).

Multicultural Education: Multicultural education can be portrayed as a multifaceted, change-oriented approach that emphasizes equity and intergroup harmony. It is a belief and a process whose major goal is to transform the educational structure in our schools (Boschee et al., 1997).

Multiethnic Education: Education that incorporates ethnic content in the total curriculum of the school, from preschool through adult education. Through the inclusion of the study of ethnic groups as an integral part of the entire school curriculum, ethnic groups will no longer be viewed as separate, distinct, and inferior to the dominant group. Multiethnic education is often viewed as a branch of multicultural education that deals specifically with ethnicity as the prime component of cultural identification (Gollnick & Chinn, 1990).

Multicultural Music Education: The study of music from groups distinguished by race or ethnic origin, age, class, gender, religion, lifestyle and exceptionality (Campbell, 1993).

Multiethnic Music Education: A music program that focuses in greater depth on a representative and prominent musical style of groups of people united by national or ethnic origin (Campbell, 1993).

Semi-Structured Interview: A structured interview, combined with open-ended questions, which allow new ideas to be brought up during the interview (Fraenkel & Wallen, 2009).

Limitations of the Study

The study examined bulletins, course catalogs, and syllabi found through institution websites. This information may be outdated, incorrect, or difficult to interpret. Accessibility to the most current and detailed curricular materials may be limited to current faculty, staff, and students of the respective institution.

Design of the Study

The research design was comprised of two phases. The first phase consisted of the examination of bulletins, catalogs, and syllabi from all NASM-accredited music teacher education programs in the United States (N=536) to determine if and or how multicultural music education is included in the program of study. Courses

deemed to include multicultural music education were reviewed and grouped into the following eight categories: (a) survey, (b) geographic, (c) interdisciplinary, (d) ethnomusicological, (e) performance studies, (f) pedagogical, (g) multicultural, and (h) intracultural. The first five categories were developed and used by Chin (1996) in a study examining the multicultural music education courses offered at institutions of higher learning, while the last three were added by Miralis (2002). A full description of the categories appears in Chapter Three and Appendix D. A coding instrument (Appendix E) was used for the purpose of categorizing courses using key terms found in the title and course description.

Of the 536 institutions, twelve were selected representing institutions of varying size, focus, and geographic region. Three institutions from each major region of the United States (Midwest, Northeast, South, West) were selected. One music teacher educator from each of the twelve institutions selected was interviewed.

To further inform the research process, a pilot study was conducted focusing on NASM-accredited colleges and universities in the state of Georgia (N=19). Course information was gathered from the examination of bulletins, catalogs, and syllabi from each of the nineteen NASM-accredited colleges and universities that offer a degree in music education. Courses were grouped into the above eight categories. From the nineteen institutions examined, three music teacher educators were selected for an interview. All interviews were transcribed and analyzed for emergent themes. The pilot study provided an opportunity for the researcher to ensure the clarity of interview questions and coding instruments. The pilot study

also brought clarity to the data analysis process as well as logistical issues (e.g. recording devices, transcription software, and other issues regarding equipment and technology).

CHAPTER TWO

REVIEW OF LITERATURE

The review of literature explores several areas of multicultural music education research and is divided into the following sections: (1) multicultural music curricular offerings and resources; (2) multicultural music instruction; (3) music student and teacher attitudes and perceptions regarding multicultural music education; and (4) issues and areas of concern regarding multicultural music education.

Multicultural Music Curricular Offerings and Resources

The inclusion of multicultural music in the music curriculum has been a topic of research since the early 1970s (Quesada & Volk, 1997). As the 21st century approached, researchers began to explore and attempt to define the role of multicultural music in the music classroom. Some researchers expressed that multicultural music education belonged in all schools, regardless of the cultural demographics (Dodds, 1983). Other researchers began to question the reasons *why* multicultural music should be included in the school curriculum, cautioning against the superficial inclusion of multicultural music simply to “satisfy an encyclopedic urge for completeness” (Kraus, p. 32). Kraus (1967) believed that the inclusion of multicultural music would promote new perspectives and relationships, as well as a deeper musical understanding. As the 1990s progressed, some researchers and

scholars took a more radical approach to multicultural music education in American schools, viewing multicultural music education as a way to help students combat the ills of racial and cultural biases, stereotypes, and insensitivities that often exist in a pluralistic society (Glenn, p. 22).

This section examines research involving multicultural music curricular offerings and resources at all educational levels in the following categories: (a) multicultural music curricular resources, (b) multicultural music curricular offerings in higher education, and (c) multicultural music curricular offerings in music teacher preparation.

Multicultural Music Curricular Resources

Researchers have developed and analyzed multicultural curricular materials to aid teachers in the integration of multicultural musics into their music classrooms. In the 1972 special issue of the *Music Educators Journal* entitled, "Music in World Cultures," numerous scholars provided music educators with information regarding the performance and cultural context of music from varying regions of the world. Photographs of instruments used in the culture and of actual musical performances accompanied the text provided by scholars. These resources were intended to provide useful information to in-service elementary and secondary music educators interested in including the music of other cultures in their classrooms. The musics of Africa south of the Sahara (Goines, 1972), the European folk tradition (Grame, 1972), Oceania (Kennedy, 1972), the Americas (McAllester, 1972), South Asia (Menon, 1972), West Asia-North Africa (Slobin, 1972), Southeast

Asia (Susilo, 1972), and Northeast Asia (Yamaguchi, 1972) were covered in these articles.

Numerous textbooks have addressed multicultural music education. Anderson and Campbell's (2011) text, *Multicultural Perspectives in Music Education*, provides strategies for the inclusion of world music in the elementary and secondary general music classroom. Campbell (1996) examined the viewpoints of eight ethnomusicologists and provided information on the musics of various cultures along with suggestions pertaining to the introduction of these musics to students in the music classroom. Of interest were: (1) Navajo and Native American, (2) Thai and Southeast Asian, (3) Iranian and Middle Eastern, (4) Amazonian Indians, (5) Chinese, (6) Yoruban and West African, (7) African-American, and (8) Latino-Mexican and Chicano. A resource list is also included for use by music educators.

Connecting the National Standards in music and multicultural music education, Anderson and Moore (1998) provided resources for integrating multicultural music into music classrooms while still addressing the National Standards. Unlike the preceding texts, *Prelude to Music Education* (Erwin, et al., 2003) does not focus solely on multicultural music education but seeks to provide an introduction to the field of music education while offering lesson plans that use musics of a wide variety. Like Anderson and Moore, the text addresses teaching the National Standards while using a variety of musics from numerous cultures.

While most resources focus on multicultural music for the general music classroom, Campbell's 2004 text is intended as a guide for teachers of varying areas

(i.e. general, instrumental, vocal) at all levels from elementary to college. Campbell provides music teachers and future music teachers with information needed for the inclusion of world musics in the music classroom, along with a varied selection of activities from numerous world cultures.

Numerous researchers have examined the issues of representation and authenticity of songs in school music books. James (1976) examined the African-American songs presented in school music books from 1869 to 1970. Findings revealed that the number of African-American songs had increased and the type of songs included in the texts had diversified over the course of the designated years. There was also an increase in the number of songs written or arranged by African-Americans included in the texts. Moore (1977) examined music texts from 1928-1955 and 1965-1975, and did a content analysis of African-American and Native American songs. The researcher found that the number of African-American songs in school music texts increased in the period 1965-1975, while the number of Native American songs decreased. Research also indicated a lack of musical authenticity in school music texts.

Curry (1982) created a resource list of African-American songs appropriate for elementary students, and evaluated school music texts for the amount and nature of African-American songs presented. Similar to James, Curry found that there was an increase in the number of African-American songs appearing in school music texts during the 1970s, but also found that many of the songs were not properly identified as African-American. Diaz (1980) examined school music texts from 1926-1976. Findings showed that during this fifty-year period, the point of

origin for folk songs expanded from Western Europe to America, Eastern Europe, and other parts of the world. Culig (2012) analyzed the content of eighteen American elementary music texts from 1967 to 2008 for the inclusion of Asian-Pacific folk songs. Findings revealed that Asian-Pacific folk songs were minimally represented (roughly 3%) in American elementary music texts.

Volk and Holmes (1998) examined issues of inclusion, method, authenticity, cultural context, supporting materials, and collaboration for improvement in four beginning string method books and three beginning band method books. Several problems facing teachers of secondary instrumental music groups were noted. These problems included authenticity, a lack of accurate information about the songs and their cultural context, and the lack of resources included to aid the teacher in exploring world music in the instrumental music class.

As the above literature shows, numerous sources have provided resources and guidance to in-service and pre-service music teachers seeking to include multicultural music in their music classrooms (Goines, 1972; Grame, 1972; Kennedy, 1972; McAllester, 1972; Menon, 1972; Slobin, 1972; Susilo, 1972; Yamaguchi, 1972; Campbell, 1996; Anderson & Moore, 1998; Erwin, et al., 2003; Campbell, 2004; Anderson & Campbell, 2011). While some took a more theoretical approach (Goines, 1972; Grame, 1972; Kennedy, 1972; McAllester, 1972; Menon, 1972; Slobin, 1972; Susilo, 1972; Yamaguchi, 1972), these resources lacked the more practical approach desired by most practitioners (Campbell, 1996; Anderson & Moore, 1998; Erwin, et al., 2003; Campbell, 2004; Anderson & Campbell, 2011). Other researchers have examined the quality of multicultural music materials,

resources, and repertoire; while focusing on issues of authenticity and cultural representativeness (James, 1976; Moore, 1977; Diaz, 1980; Curry, 1982; Volk & Holmes, 1998; Culig, 2012). While several of these researchers focused on the amount of multicultural material present in music texts (James, 1976; Moore, 1977; Diaz, 1980; Curry, 1982; Culig, 2012), only a few examined the quality and authenticity of these materials (James, 1976; Moore, 1977; Volk & Holmes, 1998). Volk and Holmes (1998) did, however, examine issues such as inclusion and authenticity, focusing exclusively on a rarely researched area, secondary instrumental method books.

It is important to consider the literature that has examined multicultural content present in music methods of the past and the present. In that the present study examined multicultural music requirements in music teacher preparation programs, it was also fitting to examine possible resources used by music teacher educators seeking to address multicultural music education in their classrooms.

Multicultural Music Curricular Offerings in Higher Education

Researchers have thoroughly examined the inclusion of multicultural music education in the elementary and secondary classroom, but less attention to the topic has been given in higher education. Kratus (2007) states, “[C]ollegiate music schools are in many cases the most out-of-touch, clinging to an outdated nineteenth-century model of conservatory training for professional classical performers, even in the preparation of music teachers” (p. 45).

Klocko (1989) posited that the Eurocentric worldview of many institutions of higher learning needs to be replaced with a more global worldview; embracing musics outside of the Western art tradition. All undergraduate music students should be required to study world musics, popular music, and other non-Western musics. Similarly, Sands (1993) believes that multicultural music should be included in all levels and areas of the undergraduate music curriculum, and that all music students could benefit from a more diverse repertoire of music.

Chin (1996), discussed previously, documented the inclusion of multicultural music education in the music curriculum of 538 NASM-accredited music programs in institutions of higher learning. Findings showed that 42% of schools did not offer any multicultural music courses, with 40% offering only one to two. In addition, 16% of the 920 multicultural music courses were required for music majors, and only 2% were specifically designed to prepare future music educators for work with diverse cultures in American classrooms.

In evaluating the presence of multicultural music curricular offerings on the web sites of varying institutions of higher learning, Koster and Gratto (2001) observed a disparity between the initiatives of music education organizations and the reality of course offerings in American music departments in higher education. While music education organizations charged the field of music education to include the musics of varying cultures, course offerings in American music departments in higher education remained largely unchanged.

Other researchers have focused attention on the creation of courses in multicultural music and multicultural music resources for use at the college level.

Trimillos (1972) used a course entitled “Music in World Culture,” developed at the University of Hawaii, as the center of his discussion of using a conceptual approach to teaching music of the world’s cultures. Students participated in listening activities, lectures, discussions, observation of and participation in live performances, and construction of world instruments. Findings revealed, through his own teaching experience, that a conceptual approach to teaching world musics had a great deal of potential, and could be used with both music majors and non-music majors.

Sakata (1983), acknowledging the growing popularity of ethnomusicology, discussed the development of an introductory ethnomusicology course. This article was to serve as a guide for educators charged with the implementation of a course in multicultural or world music, and was modeled after a course in the core curriculum of the ethnomusicology program at the University of Washington. Three ways in which educators can organize an introductory world music course, each with its own challenges were outlined; (1) geographic approach, sometimes focusing on a few cultures to represent a larger area of the world; (2) more topical and subject-oriented geographic approach, which helps students make cultural comparisons; (3) cultural comparison approach, which focuses on the social and structural principles of world musics. Sakata encouraged teachers to use the approach that best fits their students.

Other researchers focused on the creation of resources for use in the postsecondary music classroom. Criner (1981) produced three instructional modules on African-American musics for use in the undergraduate classroom as

part of an urban education unit. Also provided were instructional materials to accompany the modules that included recordings, historical data, and a discography of recordings of music by African-Americans.

The above literature shows that several researchers took a sweeping approach to the examination of multicultural music education in higher education (Chin, 1996; Koster & Gratto, 2001). While some attention was given to courses specific to music majors and music education majors (Chin, 1996), attention was primarily given to the course offerings available to all students. Some researchers have focused on the creation of courses (Trimillos, 1972; Criner, 1981; Sakata, 1983) and curricular resources (Criner, 1981). The bulk of this work was quite theoretical in nature, discussing an approach to teaching a course in multicultural music, world music, or ethnomusicology (Trimillos, 1972; Sakata, 1983). Criner (1981), in contrast, created practical materials and lessons for use in the undergraduate classroom to accompany his modules that were interdisciplinary in nature and focused on urban education.

With the exception of Criner's (1981) modules, this literature exhibits the need for multicultural music in higher education, but lacks some of the practicality that music educators new to the area desire. A bit more attention has been given to the presence of multicultural music in music teacher preparation.

Multicultural Music Curricular Offerings in Music Teacher Preparation

Numerous researchers have focused on the multicultural music curricular offerings of music teacher education programs. Montague (1988) examined music

teacher training in multicultural music at twenty-six institutions of higher learning in the United States. Twenty-five music education and ethnomusicology professors who taught a required multicultural music education course were interviewed following the completion of a preliminary questionnaire. In addition, required courses were grouped into four categories: (1) required multicultural music education courses taught by a music education faculty member; (2) required music education methods courses with a multicultural component taught by a music education faculty member; (3) elective multicultural music education course taught by a music education faculty member; (4) elective or required ethnomusicology course taught by an ethnomusicology faculty member. Montague also examined the effect of multicultural education state legislation and policies on music education programs' inclusion of multicultural music in their music education curricula. Although legislation does have a positive effect on the inclusion of multicultural music in music education programs, the personal initiative of faculty members remained the most frequent reason for the inclusion of multicultural music in the curriculum. All music education professors that included multicultural music in their classrooms had previous experience with multicultural music, either in their teacher training or in their own teaching experience.

Navarro (1989), in the first section of her two-phase study, examined the relationship between culture, society, and music education in the United States in 1838. Through the application of Bower's sociological model for cultural adaptation to the field of music education, she concluded that the music chosen for music instruction matched the makeup, needs, and desires for music of the majority

population of American society of that time. Navarro went on to examine American society in 1988, and discovered that the society of 1988 had changed dramatically, and no longer matched the makeup, needs, and desires of American society in 1838. Navarro argued for the inclusion of musics from a variety of cultures in the curriculum of music teacher education programs to better match the cultural makeup, needs, and desires for music of the American population in 1988.

Miralis (2002) examined the multicultural music course offerings at the universities of the Big Ten conference offering degrees in music education. The researcher also examined the perceptions of music education and ethnomusicology faculty in order to gain insight on multicultural music education and undergraduate music teacher education. Results revealed that 342 multicultural music courses were offered at institutions participating in the study, and the number of multicultural courses offered ranged from eight to fifty-one. Miralis organized courses into the following eight categories: (1) survey, (2) geographic, (3) interdisciplinary, (4) ethnomusicological, (5) performance studies, (6) pedagogical, (7) multicultural, and (8) intracultural. Data showed that the majority of the courses offered were intracultural (25%). Geographic (21%) courses ranked second followed by performance studies (17%), pedagogical (16%), interdisciplinary (8%), ethnomusicological (6%), survey (5%), and multicultural (3%). Findings showed that the majority of intracultural courses, the largest category, focused on jazz.

Jolley (2013), through an ethnographic phenomenological study, researched the inclusion of multicultural music education and its significance to music

education students. Data suggest that pre-service music teachers are inadequately prepared to meet required standards in multicultural music education.

Some studies identify musical genres such as jazz and gospel as multicultural music, and support their inclusion in music teacher preparation programs. Branch (1975) collected data on the development of existing jazz education programs at predominately African-American colleges. Results showed that of the fourteen colleges offering jazz courses, only three of these institutions offered a major in jazz education as a degree program.

Thomas (1980) investigated the jazz education courses available at institutions accredited by the Southern Association of Colleges and Schools (SACS) in the state of Mississippi. Findings showed that less than half of the institutions offered jazz instruction for music educators, and that music educators desired courses in jazz education during summer workshops and in-service training opportunities.

Gilchrist (1980) assessed the preparation of music teachers in gospel music in North Carolina. Through the use of a questionnaire, information was elicited from teachers regarding their perceived preparation in teaching gospel music in the music classroom. Findings revealed that the majority of teachers did not feel prepared to teach gospel music. The inclusion of gospel music as part of in-service training of music educators was recommended.

Several researchers have sought to illuminate issues and shortcomings related to music teacher preparation programs' inclusion of multicultural music education. Britt (1980) observed that there was a lack of training opportunities for

music educators in the area of African-American music. Anderson (1992) asserted that the music teacher preparation curriculum was in need of renovation; suggesting the inclusion of multicultural components in the music history, music theory, performance, general, and field work offerings. Campbell (1994a) addressed the lack of music teacher training in world musics and offered recommendations for change. Topics such as cultural democracy, bimusicality, aural and performance competence, and authenticity were addressed.

Other researchers have responded to the perceived lack of inclusion of multicultural music in music teacher preparation programs by developing new approaches to music teacher preparation in this area. Schmid (1971) developed an undergraduate music education curriculum that centered on the music of tribal cultures, Oriental cultures, European folk music, and folk music in the Americas.

Sullivan (1982) designed a course meant to prepare future music educators for teaching music in the urban school. Using African-American music as an exemplar, the course sought to educate pre-service teachers on the cultural norms and musical forms present in the African-American community (the largest minority group in the United States at the time this study was published). The study served as an informational resource that addressed issues such as the role of the church, African-American English, jive lexicon, African-American folklore, and musical forms influenced by African-Americans.

In a related study, Rodriguez and Sherman (1983) used the three most prominent minority cultures in the United States at the time of the study (African-Americans, Native Americans, and Hispanics) as the focus of a manual developed for

use in music teacher training. Detailed information on the cultural context of musics in each culture, music performance information, and classroom activities using musics of all three cultures were included.

Lundquist (1991) explored the possibility of developing a multicultural doctoral program for music educators. Her study identified some assumptions and labels of multicultural music education, suggested a rationale for multicultural music education, and examined how multicultural music fits into the expected basal knowledge of music educators. A general description of the proposed doctoral program, with expected competencies and suggestions for implementation and evaluation were also provided.

In a study by Belz (2006), undergraduate music education majors were required to explore diverse musical traditions, examine techniques for teaching world musics in the secondary music classroom, and become proficient on an unfamiliar instrument from a diverse culture. Findings revealed that students had a positive reaction to the inclusion of multicultural music in their course of study and that students believed that the study of a new musical culture “sparked their interest in music of all cultures” (p. 45).

Wang and Humphreys (2009) sought to identify the amount and percentage of time music education majors in a university teacher education program spent on varying styles of music in their history, theory, and performance courses, along with student listening habits outside of class. Findings revealed that students spent very little time on popular music (.54%), but an exceptionally higher amount of time on Western art music (92.83%). The researchers asserted that the amount of time

spent on Western art music does not represent a balanced musical experience for music education majors, and must be examined in order to properly prepare students to teach in a manner that the National Standards in music demand.

The above literature shows that the area of multicultural music curricular offerings in music teacher preparation is a more researched area than multicultural music curricular offerings in higher education in general. Several researchers explicitly examined the multicultural music curricular offerings of music teacher preparation programs through the examination of syllabi, bulletins, and other supporting documents (Montague, 1988; Navarro, 1989; Miralis, 2002), as well as through an ethnographic study (Jolley, 2013). Some researchers focused specifically on the inclusion of specific genres of music in music teacher preparation programs such as jazz (Branch, 1975; Thomas, 1980) and gospel (Gilchrist, 1980).

Other researchers sought to identify the presence of multicultural music in music teacher preparation (Britt, 1980; Anderson, 1992), offered recommendations for its inclusion in music teacher preparation (Campbell, 1994a), and examined the types of musics that pre-service music teachers listen to (Wang & Humphreys, 2009). Other researchers contributed to the literature on multicultural music education in music teacher preparation by developing curricula (Schmid, 1971), courses (Sullivan, 1982), training manuals (Rodriguez & Sherman, 1983), new doctoral programs (Lundquist, 1991), and new ways to include multicultural music in existing methods classes (Belz, 2006).

As evidenced by the literature, the examination of multicultural music offerings at institutions of higher learning tends to vary by focus and scope. In

addition, some research goes beyond the mere identification of established multicultural content, and offers new and different perspectives with respect to pedagogical problems, solutions, and suggestions for curricular change.

Multicultural Music Instruction

The instructional practices of music teachers who include multicultural music in their classrooms have been an area of interest for numerous researchers. This section examines research at both the elementary and secondary levels.

In a study that sought to determine the effectiveness of two different methods of introducing gamelan music of Indonesia to sixth grade elementary school students, Shehan (1981) developed and tested lesson plans and materials using both heuristic and didactic methods. In examining the preference, achievement, and attentiveness of students, results suggested that the heuristic method improved cognitive skills and preference for Indonesian gamelan music in students. Both the heuristic and didactic methods were effective in improving achievement of fundamental concepts of Indonesian musical style and increased listening time for gamelan music when western classical music was the critical competitor.

Irwin (1984) studied the teaching of irregular meter through the use of Balkan folk music. Similar to Shehan, the researcher taught elementary school students about Balkan culture and music using two different methods, a traditional approach that focused on clapping, chanting the beats or rhythm syllables, and performing written metric tasks; and an experiential approach that focused on the

practice of learning and performing songs and dances. Results showed that the acquisition of knowledge about musical structure was not gained as quickly as knowledge about music using the experiential approach. The researcher concluded that knowledge about music was acquired more quickly than sensitivity to musical structure.

A similar study by Abril (2003) investigated the effects of two instructional approaches, concept-based and sociocultural-based multicultural instruction, on fifth grade students' attitudes toward and preference for music sung in various languages. Using twelve intact classes from four suburban elementary schools, with each being randomly assigned to one of three conditions: concept-based multicultural instruction, sociocultural-based multicultural instruction, or concept-based instruction with no multicultural content (control group), pretest results revealed that participants were significantly more positive toward songs in English than songs performed in Spanish and Mandarin Chinese. At the conclusion of the treatment period, posttest results revealed that students in the sociocultural-based multicultural instruction group exhibited significantly more positive attitudes toward the foreign language songs than students in the other two groups.

In a survey involving 201 elementary music teachers from across the United States, Weidknecht (2011) investigated the quality of multicultural music programs in elementary schools in the United States and described the problems preventing the teaching of multicultural music. The results showed a mixed review of program quality across the country. Multicultural requirements were met, as designated by national standards, to varying degrees and differed depending on geographic

location, community type, socioeconomic status, teaching perspective, and other influences. Findings indicated that problems affecting multicultural music education resulted from inadequate financial, material, human, and educational resources, which included insufficient funding, time, instruments, materials, and instructional space.

Similarly, Robinson (1996) conducted an investigation and analysis of multicultural music education in Michigan public elementary schools. The primary purpose of the study was to examine to what degree multicultural music education in public elementary schools in Michigan was comprehensive. Data were gathered from a sample of 735 music educators, principals, and superintendents from a questionnaire, visitation to four schools, and publications from the Michigan Department of Education. Data suggested that the implementation of multicultural music into the elementary general music classroom of Michigan public schools was superficial, oversimplified, and sporadic. In addition, teacher attitudes regarding multicultural music education did not align with classroom practice.

A considerable amount of attention has also been given to multicultural music in secondary schools. In examining issues concerning foreign language diction and multicultural music performance practice in the secondary choral rehearsal, Marsh-Chase (2002) sought to describe current teaching practices, relationships between teacher training and current practices, and what potential exists for the development of foreign language diction and multicultural music computer modules for use in choral music teaching and learning. Results of a survey of Florida secondary choral music educators (N=137) revealed that teachers'

experience with multicultural choral music, degree emphasis, and voice and diction training influence their repertoire choices. Findings also revealed that subjects were receptive to the idea of incorporating technology in the teaching of multicultural music and music in foreign languages.

Figgers (2003) investigated whether or not Florida middle school choral directors included world music in their choral programs, and whether specific factors (e.g. curricular goals, school funding, or teacher training) influenced a teacher's decision not to include multicultural music in their classroom. Findings showed that the majority of Florida middle school choral directors included multicultural music in their teaching, and there was a significant relationship between the inclusion of multicultural music in their teaching and how much they valued world music. However, the data showed no significant relationship between teachers' self-evaluation of their training and their programming of world music for performance.

A study by Ryan (2011) examined the effectiveness of world music pedagogy in middle school general music classrooms in developing students' understanding of Andean altiplano musical practice. Using sixth grade general music classes, Andean music was created through singing, playing, and creating. One class was taught using a traditional Western art approach while the other was taught using a transmission process modeled after that used by indigenous Andean musicians. Results showed that students taught using the Western method had difficulty creating music that contained Andean musical characteristics, while the group in the Andean class was able to perform Andean music with greater authenticity, and

created their music communally, performing in small groups without teacher intervention.

Cash (2012) examined the use of multicultural music in high school choirs of Georgia. The researcher focused on the amount of multicultural music used with advanced choirs, which areas of the world were represented, and reasons for its inclusion in the curriculum. Through survey data, Cash discovered that barriers preventing teachers from including world music in their choral programs included lack of experience, exposure, and access to multicultural music.

While much of the research on multicultural music education in schools tends to focus on general music, specifically vocal music at the elementary and secondary level, some research attention has been given to instrumental music. Burnsed (1978) created an introductory jazz improvisation sequence for use in secondary instrumental programs that proved effective for developing improvisatory skill and in positively impacting student attitudes toward band.

Albin (1979) explored the effectiveness of using video instructional units for teaching Latin American percussion instruments in band programs. A pretest/posttest that assessed knowledge about the instruments, a performance test, and a student opinionnaire were the instruments of measurement. Results indicated that video instructional units were effective in teaching information about instruments as well as basic performance techniques.

Several researchers have explored multicultural music instructional practices at the elementary and secondary levels and have developed instructional materials and techniques to better facilitate the incorporation of multicultural music

into the music classroom (Burnsed, 1978; Dodson, 1979; Shehan, 1981; Irwin, 1984; Abril, 2003). Others examined instructional approaches that educators use when incorporating multicultural music into their classrooms (Albin, 1979; Marsh-Chase, 2002; Figgers, 2003; Ryan, 2011; Cash, 2012). Finally, other researchers examined the quality and manner in which multicultural music instruction is used in elementary and secondary classrooms (Robinson, 1996; Weidknecht, 2011).

The above research illuminates the importance of multicultural music in secondary school music instruction and provides insight into the preparation of pre-service music teachers with respect to teaching from a multicultural perspective. Classrooms in which multicultural music is included successfully in the instructional practices of teachers typically have a teacher that has received at least a minimal amount of training in multicultural music education.

Music Student and Teacher Attitudes and Perceptions Regarding Multicultural Music Education

Researchers have given attention to the attitudes and perceptions of teachers and students at all levels of education regarding multicultural music and multicultural music education. Attitude has been shown to have a significant effect on the preferences and practices of music students and teachers. This section explores the research on attitudes and perceptions of elementary, secondary, and post-secondary music students and teachers.

Numerous researchers have studied the attitudinal changes of students as a result of exposure and study of music from various cultures. Nam (2007)

investigated the perceptions, attitudes, and cultural understandings of elementary students regarding multicultural music. The researcher spent three months observing music classes described by music teachers as including multicultural music. Findings revealed that embedding multicultural music into the curriculum may help minimize biased views, but too much variation in instruction might limit cultural understanding due to a lack of depth and focus.

Using a pretest-posttest design, Drozd (2007) investigated the impact of a ten-week elementary multicultural music curriculum about Micronesia on fifth grade public school students. Findings showed the curriculum to be influential in helping students learn about different cultural perspectives and practices, and to develop a deeper understanding and appreciation for other ethnic groups.

Simons-Bester (2008) sought to determine the effect of the study and performance of world music on high school vocal music students' preferences for world music. Findings revealed no significant differences in students' preferences for world musics.

The purpose of a study conducted by Martin (2012) was to examine student listening preferences towards examples of music from varying cultures. The study involved 443 third through fifth grade students from three elementary schools in Southwest Missouri. Results showed that students in all three schools demonstrated moderately high responses to multicultural music.

Other studies used musical achievement and aptitude as indicators of attitudinal changes. Franklin (1976) found that an atmosphere of positive attitudes, in conjunction with a curriculum that included the music of African-Americans,

caused students to exhibit a high level of musical achievement. In a related study, Whitworth (1977) found that students involved in an experimental African-American music curriculum, rather than a more traditional music curriculum, exhibited an increase in positive attitude, better attendance, and greater musical achievement.

In a study involving junior high students, Woodard (1978) found that a curriculum centered on African-American music and materials resulted in significant improvements in the musical achievement and attitude of disadvantaged African-American students. Winn (1990) conducted a study involving elementary students and found that the use of African-American music materials exclusively did not create significant gains in musical achievement. According to Quesada and Volk (1997), the twelve-year span between Woodard's and Winn's study saw more inclusion of African-American music in the music curriculum, and could possibly account for the differences between the findings of the two researchers.

By measuring teacher attitudes through self-efficacy scores, Quesada (1992) found a significant difference between the attitudes of educators attending a workshop at which they received written materials for teaching Puerto Rican musics in an elementary classroom, and the attitude of educators only given the same written materials, but without attending the workshop. The researcher concluded that the most effective and efficient method for in-service teacher training in world musics is a combination of a workshop and written materials.

Using a questionnaire, Moore (1993) examined a sample of elementary and secondary National Association for Music Education (formerly MENC) teachers to

measure attitudes regarding the teaching of multicultural music. Data showed a positive correlation between attitudes toward global concerns and attitudes regarding the teaching of world musics. There was also a low correlation between attitudes regarding world musics and actual practice in the classroom, and a small correlation between regions of the country and attitudes toward world musics. The researcher found that lack of training was the primary reason given by general music teachers for not including world musics in their curricula.

Stellaccio (1995) conducted a case study in an elementary general music classroom. Findings revealed that a teacher's personal beliefs, attitudes, and goals, in tandem with institutional context and expectation for social action, have the ability to create an effective multicultural pedagogy. The researcher suggested that music educators should focus on curricular content and the development of a critical and praxial multicultural pedagogy. She also found that music educators had not received adequate training to teach from a multicultural perspective.

In a survey involving thirty elementary and middle school teachers in suburban and urban Ohio, Young (1996) examined attitudes toward multicultural education and the impact of those attitudes on the music classroom environment, music activities, and teaching strategies. Overall, teachers appeared to believe that multicultural education was beneficial to all children, but there was inconsistency in the definition of multicultural education, the most important goals of multicultural education, and how multicultural music education should be approached.

In exploring the views of three high school music teachers regarding the teaching of world musics, Johnson (1997) found that the implementation of world

musics in high school music programs depends almost entirely on the individual teacher. Factors shown to be most influential in teacher practices of multicultural music education include an exposure to different musics, having experienced a broad-based high school music program, and a personal interest in and comfort with different musics.

Meidinger (2002) conducted an attitudinal study that sought to determine the attitudes and practices of six selected expert general music teachers in Oregon with regard to the implementation of multicultural music. Data were collected through observations, interviews, and student surveys. Findings revealed that multicultural music was deemed to be an important part of the music curriculum. Teacher attitude and practices had the greatest influence on how students responded to multicultural music. Enrollment, student ethnicity, and location of the school were not major factors.

In a survey involving 394 randomly selected public school teachers in a moderate-size state in the southeastern United States, Legette (2003) examined the attitudes, values, and practices of teachers toward multicultural music education. Public school teachers of all levels (i.e. elementary, middle, and high) were represented in the sample, as well as vocal, instrumental, and general music teaching areas. An overwhelming majority of the teachers believed that music of other cultures should be included in the music curriculum, but only 35% included multicultural music in only half or some of their classes or concerts. In addition, a majority of teachers did not select materials that reflected the ethnic makeup of

their classes nor did they teach from a multicultural perspective citing reasons such as lack of knowledge, resources, and expertise.

In a study by Moore (2007) involving elementary music teachers, the researcher sought to identify teacher attitudes, interests, training, materials, and support of multicultural music education, along with related teacher behaviors and strategies. Findings revealed that teachers were more similar than different in their attitudes, availability of resources, and utilization of multicultural music.

Researchers have also given attention to the attitudes and perceptions of pre-service teachers and music teacher educators. Mumford (1984) developed and used the Mumford Afro-American Popular Music Attitude Scale to measure attitudes of pre-service music teachers toward the popular music of African-Americans and its use in the music classroom. Findings showed that exposure to ethnic and popular music proved more effective than lectures and readings in producing positive attitudinal change. In a related study, Stephens (1984) used Mumford's instrument to determine if the integration of African-American popular music into the undergraduate curriculum had an effect on the attitudes of music students. The findings showed that inclusion of African-American popular music had a slight effect on students' preference of African-American music, while the degree of acceptance of African-American popular music was strongly affected.

Okun (1998) conducted a case study to gain insight into the multicultural perspectives of undergraduate music students at the University of Washington. Data analysis revealed that six characteristics were necessary for the successful implementation of multicultural perspectives in a music teacher education program:

(1) reformation of the curriculum for music teacher education; (2) early introduction of multicultural perspectives in the undergraduate program; (3) balancing the undergraduate curriculum to include jazz, popular, and non-Western musics; (4) gradually reform the curriculum to minimize discomfort of faculty teaching new courses; (5) use of a unified and institutionally accepted use of terminology; (6) music educators and ethnomusicologists working together to provide a quality multicultural music education to students.

Teicher (1997) focused on the attitudes of pre-service elementary teachers regarding the implementation of multicultural music in the classroom. Findings showed that students who used multicultural materials exhibited a more positive attitude regarding the use of multicultural music in classroom music instruction.

Emmanuel (2002) investigated the attitudes and beliefs of undergraduate music education majors regarding teaching music in a culturally diverse setting. Findings revealed that pre-existing beliefs and attitudes regarding culturally diverse school settings could be challenged if students were provided a well-structured immersion field experience in a culturally diverse school setting, accompanied by a professor who provided academic coursework covering cultural topics, while providing an environment conducive to honest and open reflection.

Joseph and Southcott (2010) examined the beliefs of undergraduate music education majors in their final year of study, regarding multicultural practice in music education. The researcher found that most participants described *tokenistic*, superficial uses of multicultural music (p. 73) and that continuity between the

realities of elementary and secondary schools, current educational policies, and pre-service music teacher education curricula was lacking.

Palmer, in a 1994 study, identified six personal qualities of cross-cultural music educators. Cross-cultural music educators: (1) express empathy to a variety of cultural values; (2) are open-minded toward other musical systems than their native system; (3) are musically inquisitive; (4) possess a macro view of humanity; (5) are willing to become bilingual; (6) are willing to become bicultural.

Norman (1994) investigated the perceptions of current and prospective (doctoral students) music education faculty, music supervisors, and music teachers regarding multicultural music education. Numerous music education faculty members believed that there was not enough room for the inclusion of multicultural music education in the music education curriculum, and that multicultural music education did not possess the academic rigor of western art music.

In the preceding studies, researchers examined student attitudes at both the elementary (Drozd, 2007; Nam, 2007; Martin, 2012) and secondary level (Franklin, 1976; Whitworth, 1977; Woodward, 1978; Winn, 1990; Simon-Bester, 2008).

Several researchers examined music teacher attitudes and how these attitudes affect the inclusion of multicultural music in the music classroom (Quesada, 1992; Moore, 1993; Stellacio, 1995; Young, 1996; Johnson, 1997; Meidinger, 2002). Other researchers examined the attitudes and practices of music educators regarding multicultural music education (Legette, 2003; Moore, 2007). One researcher examined the attitudes of current and future music teacher educators, music

supervisors, and in-service teachers (Norman, 1994), while another outlined the characteristics and attitudes of cross-cultural music educators (Palmer, 1994).

In examining these studies, it appears that teacher attitude strongly influences the inclusion of multicultural music in the music classroom. By investigating the attitudes of undergraduate music education majors, researchers might be able to gain better insight into the attitudes of pre-service teachers prior to entering the classroom and to align these attitudes with the challenges they will face in teaching diverse populations in today's schools.

Issues and Areas of Concern Regarding Multicultural Music Education

Multicultural music education, like any other educational movement, has been met with both support and resistance. Some believe that multicultural music education is simply a politically correct fad that has become a part of the curriculum, and will simply not withstand the test of time (Gonzo, 1993; Volk, 1998). There is concern regarding the ability of music educators to fit world musics into an already crowded curriculum. Some believe that Western Art music should be the focus of the music education curriculum since it is the basis upon which American music education was founded (Campbell, 1994b).

This section examines some of the more pressing issues that exist in the field of multicultural music education. These issues are: (a) philosophy, (b) authenticity/musical competence, (c) cultural competence, and (d) cultural representativeness (Boyer-White, 1988; Elliot, 1990; Campbell, 1994b).

Philosophy

The field of multicultural music education has long been plagued with the lack of a clear and universally accepted philosophy. Scholars have examined the philosophical issues of multicultural music education for decades. In the 1972 “Music in World Cultures” issue of the *Music Educators Journal*, Charles Seeger provides an argument for the inclusion of world music in the music classroom from two points of view, musical and non- or extra-musical. Taking a similar philosophical stance, Elliot (1990) examined music education as culture rather than the standard viewpoint “that music education is an isolated activity within a culture” (p. 11).

Palmer (1975) considered the philosophical and practical problems surrounding the inclusion of world musics in the curriculum. Problems centered on musicality, authenticity, and teacher preparation; research possibilities for the inclusion of world musics in elementary and secondary schools; the production of world music materials; the testing of multicultural music education methodologies; and the measure of student and teacher attitudes and preferences.

In examining the aesthetic theories of African-American philosophers, Locke and Baraka, Burgett (1976) identified concepts specific to African-American aesthetics, including contextualization and the importance of the creative process over the product. Burgett suggested that understanding these concepts would assist teachers in the presentation of African-American music in music classrooms.

A philosophical study by Anosike (2013) proposed praxialism as a potential inclusive philosophical foundation of multicultural education that encompasses

race, gender, religion, and people with disabilities. Findings revealed that values of cultural recognition and inclusion help to progress multicultural education, and that praxialism is a potential philosophical framework that can be applied to multicultural education.

The need for a philosophical foundation for multicultural music education continues to be a topic of research and, as the literature proposes, will help to facilitate the inclusion of multicultural music in the music classroom.

Authenticity/Musical Competence

The authentic and culturally appropriate performance of multicultural musics has been an area of concern for multicultural music education for many years. Elliot (1990) discusses numerous topics, and addresses the necessity for authentic performance of world musics by situating it culturally. Elliot states, “[I]n music (as in culture), the fruits (‘works’) produced by a particular musical practice are inseparable from their roots (‘an underlying network of beliefs’)” (p. 154). Palmer (1992) questioned to what degree authenticity can be compromised before the “essence of a music is lost and no longer representative of the tradition” (p. 32). He discussed the finer points of authenticity, such as tuning, timbre, language and music expressions that make it representative of a specific culture, and offers a functioning definition of authenticity. Palmer used five points to define *Absolute Authenticity*: (1) music is recognized by culture bearers as artistic and representative; (2) instruments are used appropriately; (3) language is used appropriately; (4) music is meant to be performed for and by culture bearers; (5)

music is performed in a culturally appropriate setting. Palmer acknowledges the need for some compromise of authenticity in the performance of multicultural music in a learning environment, and addresses seven factors that often affect authenticity in the classroom. They are as follows: (1) difference in acoustical and socio-cultural setting; (2) use of stylistically questionable recordings instead of live performances; (3) performers not being trained by culture bearers; (4) issues with the language; (5) changes in media; (6) simplification of music; (7) conceptual issues such as tuning and arrangement.

In a 2002 article that appeared in a Special Focus Issue of the *Music Educators Journal*, Campbell (2002) discussed numerous topics regarding the field of music education in the midst of cultural change in the United States. She remarked on the authenticity of materials used in multicultural music lessons, and the multicultural music movement's lack of attention to cultural interfaces, contexts, and processes of music. She states, "...it is easier and far more economical to publish instructional packages complete with fully notated melodies than it is to run institutes for teachers in which culture-bearers transmit the music (and not incidentally, cultural constructs, too) in a traditional time-honored manner" (p. 31). Similarly, Campbell (2004) espoused that for teachers to teach the performance of a musical style in a culturally appropriate manner, they must have developed an aural competence in that music. In order for world musics to be performed appropriately, music teachers must focus on the specifics of the music that culture bearers believe to be characteristic and essential to the style of their music.

Some researchers have explored the topic of authenticity by investigating musical preference. Demorest and Schultz (2004) examined: (1) fifth graders' preference for authentic and arranged versions of recordings of world musics; (2) the relationship of those preference ratings to familiarity; (3) teachers' ability to predict student preferences. In regards to authenticity, the researchers found that most students preferred arranged versions of world music songs rather than authentic versions.

Knapp (2012) examined the perceptions of authenticity or preferences for teaching between students who had taken a multicultural music course and those who had not (p. x). Students listened to sixteen musical excerpts of multicultural music and rated their perception of authenticity and preference for teaching the excerpt, both on Likert scales. Results showed no significant difference in perceptions of authenticity or preferences for teaching between groups. Findings did show that students' perception of authenticity was a significant predictor of preference.

Authenticity has become a prevalent topic in multicultural music education research. The above-mentioned scholars have encouraged authenticity in performance as well as the learning processes of students and teachers.

Cultural Competence

While the idea of cultural competence has not received the same attention that has been afforded to authenticity, it is still an area of discussion in multicultural music education. The concept of cultural competence is most often used in the fields

of human resources, non-profit organizations, health services, and several government agencies, but has seen an increase in attention in the field of education. The National Education Association (NEA) defines cultural competence as, “having an awareness of one’s own cultural identity and views about difference, and the ability to learn and build on the varying cultural and community norms of students and their families” (<http://www.nea.org/home/39783.htm>).

Cultural competence influences the attitudes of music educators at all levels, positing that cultural background, exposure to diverse cultures, and experience in multicultural settings influence one’s ability to understand the pluralistic environments present in today’s classrooms. Boyer-White (1988) noted that numerous first-year college students “have a gravely limited perception of the aspects of life among ethnic minorities that influence good teaching and effective learning” (p. 52). She also described the majority of music education majors in American colleges and universities as being not from the inner city but rather from the suburbs, taught solely from a Western art tradition who will in turn go on to teach the way they were taught. Music educators should learn as much as possible about the cultures represented by their students. In cases of more homogenous populations, Boyer-White recommended that music educators should take it upon themselves to educate their students about musics of the world, regardless of respective backgrounds.

Similarly, Campbell (1994b) described the successful music educator as a cultural mediator, possessing the cross-cultural sensitivity and social skills for facilitating effective instruction. She asserts that one cause of weakened or

ineffective music programs is the teacher's inability to effectively communicate with students of different cultural or ethnic backgrounds. Campbell described three characteristics that make up cultural competence: perceptive skills, expressive skills, and conversation or social transaction skills. These form the basis of cultural competence, and a disconnect between students and teachers is created when they are not present (p. 74). This feeling of dissonance between student and teacher often causes students to resist instruction. Some music teacher educators have attempted to find ways to alleviate this cultural disconnect through alternative practicum settings.

Emmanuel (2005) sought to determine if some level of cultural competence was achieved through the immersion internship experience, in which the "participants actually live in a culturally diverse community while they engage in observation and practice teaching" (p. 51). Similar to Campbell (2004) and Boyer-White (1988), Emmanuel expressed that cultural competence is essential to multicultural music education. A music classroom led by a culturally competent music educator can be a place of "acceptance, tolerance, and safety" (p. 50). She found that the immersion internship challenged and altered beliefs and attitudes of the pre-service music teachers. Emmanuel found that the change in student beliefs and attitudes was so dramatic that the model of academic coursework, combined with an immersion field experience and guided reflection, was a highly effective method for preparing pre-service music teachers to teach in culturally diverse settings. Cultural competence is seen as a characteristic that is essential to a teacher's success in today's culturally diverse classrooms.

Cultural Representativeness

The concept of cultural representativeness has been an issue for multicultural music education since the Tanglewood Symposium. Deciding whether musics should be chosen based on the cultural demographic of the United States, the specific classroom, or the world has perplexed educators attempting to teach music from a multicultural perspective.

Some researchers take a philosophical approach to the discussion and exploration of this topic. Johnson (2004) investigated the concept of cultural representativeness as part of an examination of the hegemony of Western art tradition in American music education. In Johnson's opinion, the cultures and ethnicities of students in American classrooms should drive the musical choices of music educators. He suggested that the focus on Western art music in music teacher education programs instills in teachers a perceived lack of interest in the cultural backgrounds and non-school musical lives of students in favor of a prescribed curriculum that has taken a position of power and dominance in the repertoire of American music education.

Similarly, Campbell (1994b) explored cultural representativeness as part of a larger issue, posing the question of whether there is curricular balance when attempting to include multicultural music in the school music curriculum. She noted that, ideally, a balance between the musics of the world and the musics of the minority cultures of the United States should be reached in the American music classroom to ensure students are receiving the most effective multicultural music education.

Some researchers have taken a more practical approach to the topic of cultural representativeness by addressing teaching methods and curricular choices. Yudkin (1993) addressed the issue of cultural representativeness through an examination of pluralism and particularism, and how these approaches could help structure the delivery of multicultural music education. By outlining characteristics of both cultural pluralism and cultural particularism, Yudkin provided guidelines for cultural representativeness in the music classroom. She described cultural pluralism as: (1) relating to American culture; (2) recognizing a common culture shaped by American values; (3) promoting unity among diverse cultural groups; (4) emphasizing human commonalities. She went on to describe cultural particularism as: (1) de-emphasizing American culture; (2) focusing on cultural differences; (3) rejecting a common culture among groups; (4) emphasizing human interests.

Kelly and Van Weelden (2004) examined the historical background of multicultural music education in the United States and the diversity of music present in American schools. The researchers believe that the use of popular music in the American music classroom is vitally important to providing students with a multicultural music education.

The preferences of individual teachers determine what musics are included in the music classroom repertoire. Some scholars would argue that a global approach should be taken, and the musics of the world should be included in the curriculum; while others believe that the cultural makeup of the classroom should influence the repertory choices made (Fung, 1995).

Although much progress has been made, problems still exist in the field of multicultural music education. A strong philosophical foundation for the field would improve the state of multicultural music education by providing a clear position and goals of the field. Authenticity and musical competence have long been the most pressing issues of multicultural music education, and have been the topic of much research. Cultural competence, a newer concept, has begun to be the focus of an increasing amount of research. This concept might be viewed as a means for music teachers in increasingly diverse classrooms to connect with their students. Finally, cultural representativeness is a long-standing issue and continues to be at the center of much debate. The question of which musics to include in the music classroom still proves to be problematic and rests at the center of a great deal of research. Although these issues present some hindrances to multicultural music education, the discussion surrounding them proves that the field continues to take steps toward the universal inclusion of multicultural music in today's music classroom.

CHAPTER THREE

METHODOLOGY

The purpose of this study was to determine whether and how multicultural music education is included in the music teacher preparation degree programs of NASM-accredited colleges and universities. A secondary purpose was to gain insight into the attitudes of music teacher educators regarding the inclusion of multicultural music education in music teacher education programs at selected NASM-accredited colleges and universities. The study addressed the following research questions:

1. How is multicultural music education included in the curricular requirements of music teacher education degree programs of NASM-accredited colleges and universities?
2. How is multicultural music education included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities?
3. What are music teacher educator attitudes regarding the inclusion of multicultural music education in music teacher preparation programs at NASM-accredited colleges and universities?

Design of the Study

The research design was comprised of two phases. The first phase consisted of the examination of bulletins, catalogs, and syllabi from all NASM-accredited music teacher education programs in the United States (N=536) to determine if and/or how multicultural music education is included in the program of study. The National Association of Schools of Music (NASM) is an organization of schools, conservatories, colleges, and universities. It establishes national standards for undergraduate and graduate degrees and other credentials (<http://nasm.arts-accredit.org/>). Institutional membership is voluntary and there are numerous reputable institutions of higher learning that have chosen not to seek NASM accreditation. They are not included in this study. Although the NASM handbook does lack specificity in its requirements for multicultural or world musics, the essential competencies of students in degree programs combining studies in music and business as well as music history and literature do include mention of multicultural or world musics. The competency states that students must demonstrate that they have “an acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources, including, but not limited to, jazz, popular, classical, and world music forms” (Appendix I.E, Section 2.F.4.a.3). No such mention appears in the competencies of students majoring in music education.

Courses deemed to include multicultural music education were reviewed and grouped into the following eight categories: (a) survey, (b) geographic, (c) interdisciplinary, (d) ethnomusicological, (e) performance studies, (f) pedagogical,

(g) multicultural, and (h) intracultural (Appendix D). The first five categories were developed and used by Chin (1996) in a study examining the multicultural music education courses offered at institutions of higher learning, while the last three were added by Miralis (2002). A researcher-developed coding instrument (Appendix E) was used for the purpose of categorizing courses using key terms found in the title and course description. Descriptions of the eight categories are as follows:

- A. Survey – These courses examine music as a worldwide phenomenon. Courses examine how musical elements are treated in a wide variety of musical cultures from around the world. These courses also address the cultural context of music and familiarize students with various world music genres and their use and function in their respective societies.
- B. Geographic – These courses cover musical traditions from a specific country or geographic region. These ethnomusicology courses in world music provide a more focused and in-depth examination, analysis, and understanding of a number of national and regional musical genres and their cultural context.
- C. Interdisciplinary – Ethnomusicological courses that are a combination of the above two categories. These interdisciplinary courses are similar to survey courses in that they cover a variety of musical genres not specified by national or regional boundaries, but at the same time they provide a focused

examination of the connection of music with other non-musical perspectives such as gender, race, politics, and the media.

- D. Ethnomusicological – These courses cover the historical development, theoretical orientation, and methodological approaches of the field of ethnomusicology.
- E. Performance Studies – These are courses that provide performance instruction in vocal and instrumental music from around the world.
- F. Pedagogical – Music education courses that include at least a minimum coverage of multicultural-world music education.
- G. Multicultural – These courses are offered through the schools of education and are required for undergraduate music education majors.
- H. Intracultural – Music courses that focus on musical genres that are a unique cultural and artistic product of the United States and the western world and with which the majority of American students have a basic familiarity and affiliation with. The genres include popular, rock, blues, gospel, and jazz music.

Of the 536 institutions, twelve were selected representing institutions of varying size, focus, and geographic region. Three institutions from each major region of the United States (Midwest, Northeast, South, and West) were selected. The determination of region was based on the regional divisions of NASM. A semi-structured interview was conducted with one music teacher educator from each of

the twelve institutions selected. All interviews were transcribed and analyzed for emergent themes.

Pilot Study

To further inform the research process, a pilot study was conducted focusing on NASM-accredited colleges and universities in the state of Georgia (N=19) offering an undergraduate degree in music education. The pilot study provided an opportunity for the researcher to ensure the clarity of interview questions and coding instruments. The pilot study also brought clarity to the data analysis process as well as logistical issues (e.g. recording devices, transcription software, and other issues regarding equipment and technology).

Course information was gathered through the examination of bulletins, catalogs, and syllabi from each of the nineteen NASM-accredited colleges and universities. Courses were grouped into the aforementioned eight categories. From the nineteen institutions examined, three music teacher educators were selected for an interview. All interviews were transcribed and analyzed for emergent themes.

Phase One results from the pilot study revealed that there were a total of 32 required multicultural courses for undergraduate music education majors at the 19 NASM-accredited colleges and universities examined in this study. The number of required courses ranged from 0 to 5, with a mean of 1.63 and a median of 1. Courses classified as multicultural accounted for 40.6% of the required courses. Survey (25%), pedagogical (15.6%), intracultural (9.4%), and interdisciplinary (9.4%) courses were represented in the sample (see Figure 1). Categories not

represented were geographic, ethnomusicological, and performance studies. Data also showed that of the 19 Georgia colleges and universities accredited by the NASM, three schools (15.8%) required five courses with multicultural content for music education students. Four schools (21.1%) required two courses, eight schools (42.1%) required one course, and four schools (21.1%) required no courses (see Figure 2).

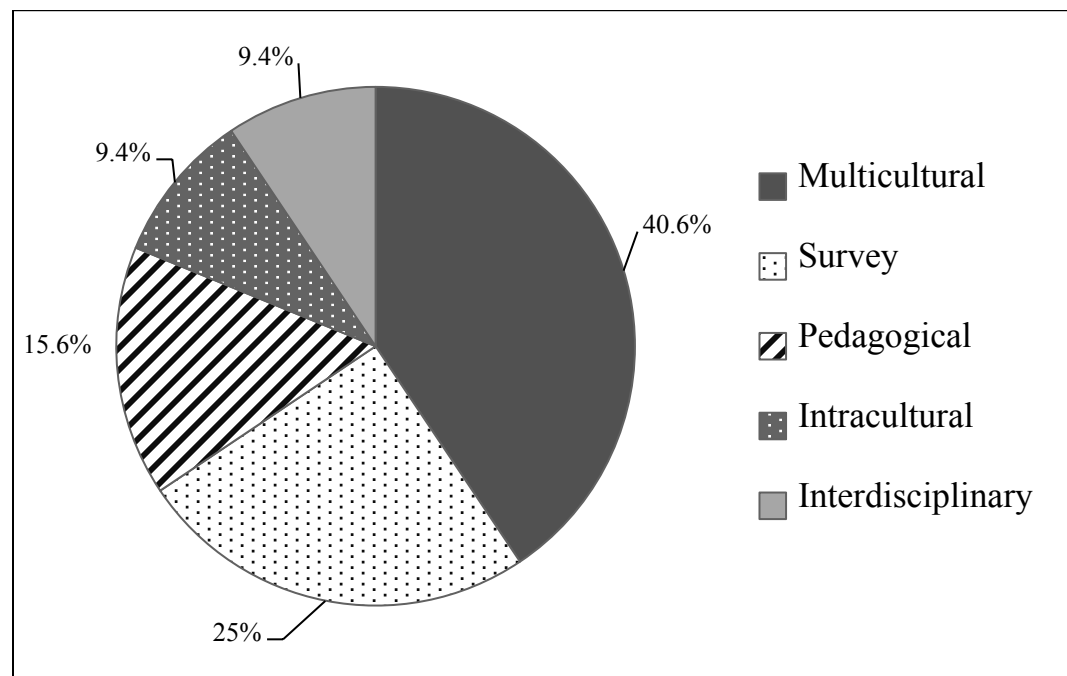


Figure 1. Distribution of multicultural course requirements for music education majors by category

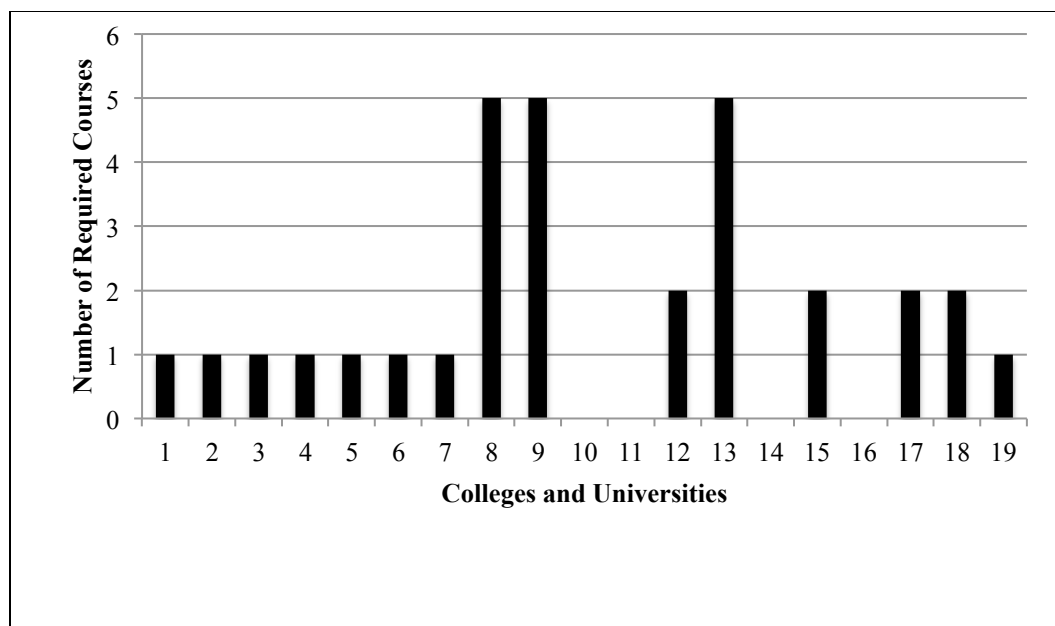


Figure 2. Number of required multicultural courses by institution.

Data from phase two of the pilot study were gathered from interviews conducted with three music teacher educators. These educators were at different stages of their careers and had different teaching focuses. The analysis of these data garnered several emergent themes that were categorized under three broad categories: (1) Curricular Offerings, (2) Instructional Techniques, and (3) Music Teacher Educator Attitudes and Perspectives. From these themes, the researcher was able to formulate four key assertions. The development of key assertions in qualitative research attempts to create a summative, explanatory observation of the study. The development of assertions is an attempt to create a general statement that can infer transfer to other settings (Erickson, 1986). Since this study only involved three music teacher educators, the development of a theory was problematic. Therefore, the researcher identified assertions that grew from the

emergent themes in order to summarize and contextualize the data. The four assertions that grew from the data are:

1. Multicultural music education is core to music teacher preparation and should be integrated into all aspects of the music education curriculum through the use of culturally diverse curricular resources and activities.
2. Music education students and professors should immerse themselves in the study and performance of culturally diverse musical offerings.
3. Multicultural music education has an established infrastructure, but tokenistic and shallow representations still exist. Multicultural music education is necessary to ensure that music education remains relevant in a pluralistic society.
4. The idea of authenticity is supported by the use of culture bearers. Cultural responsiveness and adaptability are central characteristics of music educators teaching from a multicultural perspective. It is the responsibility of music teacher educators to instill these ideals in future music educators.

Procedures

Schools

The sample size of this study was 536. Although there are far more than 536 institutions accredited by the NASM, this study focused on degree-granting colleges and universities that offer an undergraduate degree in music education or its equivalent (i.e. dual undergraduate degree in music and education or a five-year Master's degree program in music education). These criteria excluded community music schools, preparatory music programs, and junior colleges. Further, colleges with music education programs in a probation status were not included in this study.

Schools were organized by geographic region influenced by NASM regions. For clarity, only four regions were used in this study as opposed to the nine listed by NASM. The regional divisions included in this study were Midwest, Northeast, South, and West. The Midwestern region was comprised of Regions 3, 4, and 5. These regions include: Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming, Illinois, Iowa, Minnesota, and Wisconsin, Indiana, Michigan, and Ohio. The Northeast represented Region 6; which includes Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, and West Virginia. The Southern regions consisted of Regions 7,8, and 9. These regions include: Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia, Alabama, Kentucky, Mississippi, Tennessee, Arkansas, Louisiana, Oklahoma, and Texas. Finally, the Western Region was comprised of Regions 1, 2, and 3. The states included are:

Arizona, California, Hawaii, Nevada, New Mexico, Utah, Alaska, Idaho, Montana, Oregon, Washington, Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, and Wyoming.

Of the 536 schools examined in this study, 250 schools (46.64%) were classified as small, having an undergraduate enrollment of less than 5,000 students. Medium schools accounted for 173 schools (32.28%), and had an undergraduate enrollment of 5,000 to 15,000 students. Large schools, with an enrollment of 15,000 to 30,000 undergraduate students, accounted for 93 schools (17.35%). Finally, schools with an undergraduate enrollment of more than 30,000 schools were classified as extra large, and accounted for 20 schools (3.73%). For a visual representation of the data see Figure 3.

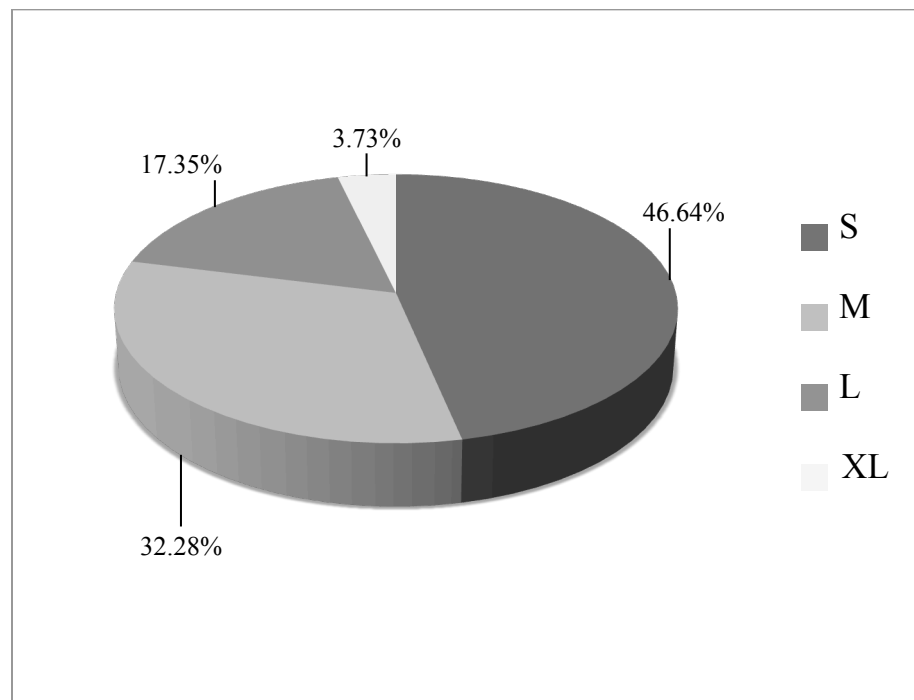


Figure 3. Distribution of schools by size.

Of the 536 schools examined in this study, 182 (33.95%) were located in the Midwest Region, and 76 were located in the Northeastern Region (14.18%). The South accounted for 211 schools (39.37%), while the Western Region had the smallest number of schools with 67 (12.50%). A visual representation appears in Figure 4.

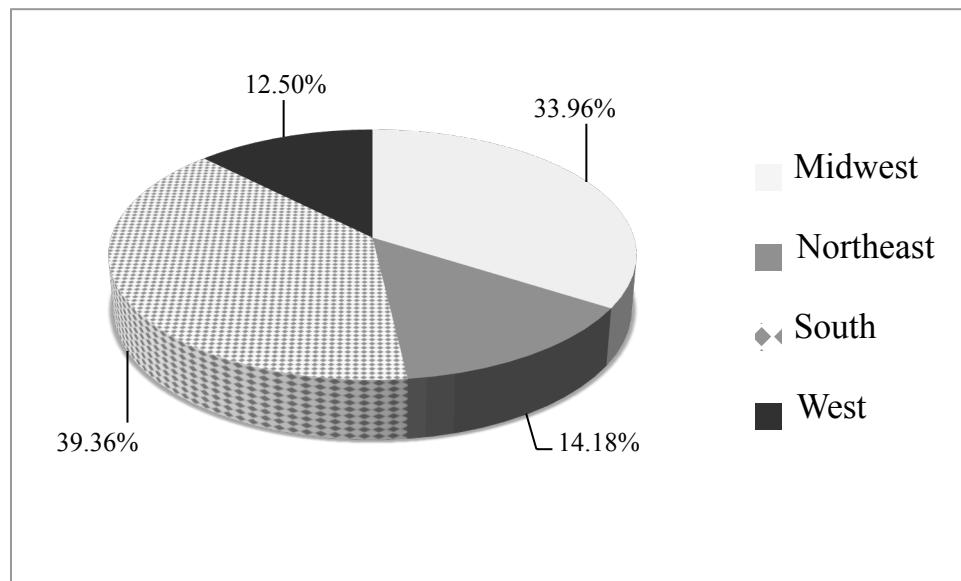


Figure 4. Distribution of schools by region.

Private (42.91%, 230) and public (57.09%, 306) comprised the population (see Figure 5). A variety of organizational structures were observed in the study. The most prominent was the department of music, which accounted for 348 schools (64.93%). The second largest group was schools of music with 125 (23.32%). Divisions of music (21 or 3.92%), conservatories (14 or 2.61%), and programs (12 or 2.24%) accounted for a far smaller portion of the population. Finally,

organizational structures such as area, college-conservatory, endowed conservatory, independent schools, professional school, and unit all accounted for less than 1% each of the varying organizational structures examined in this study (see Figure 6).

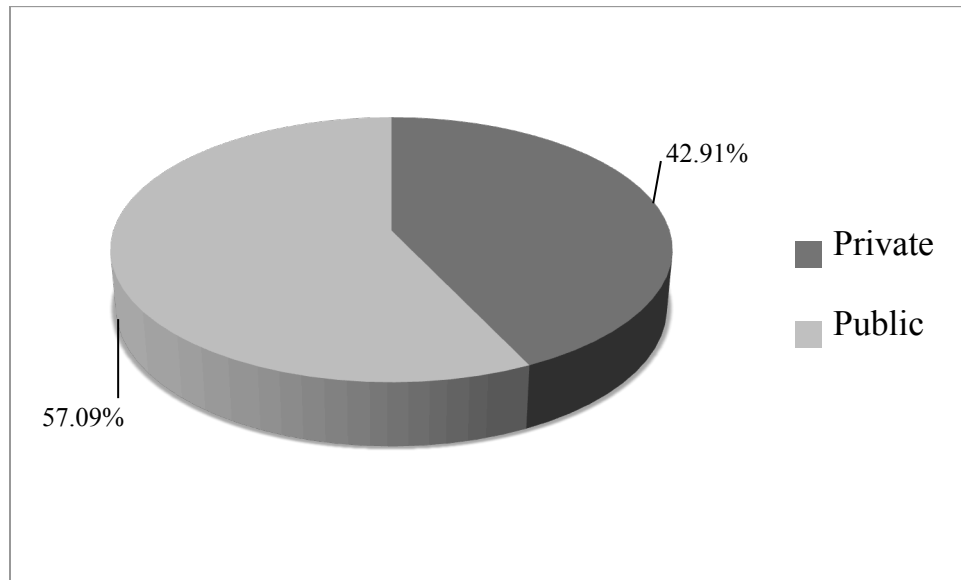


Figure 5. Distribution of schools by type.

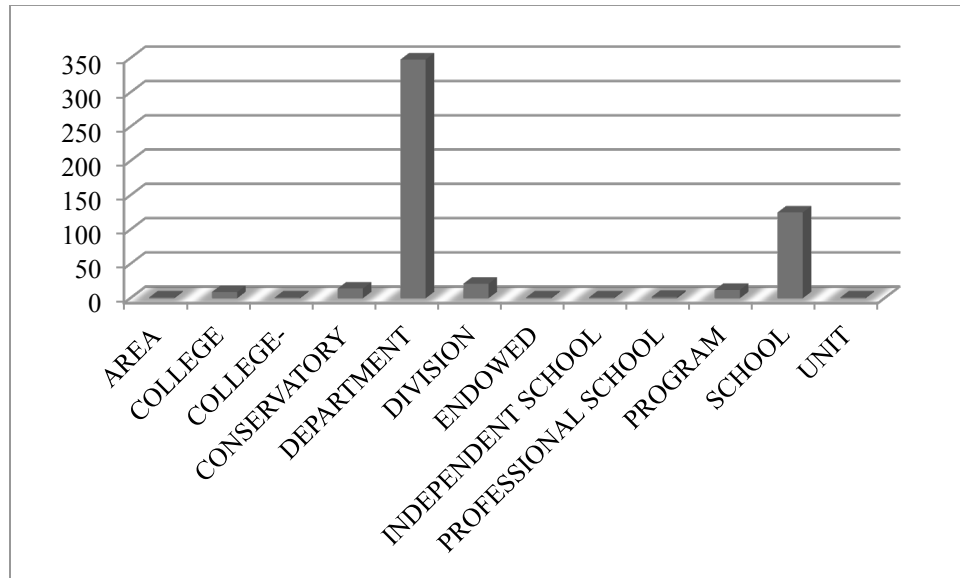


Figure 6. Distribution of schools by organizational structure.

Procedures

The duration of phase one was from April through July 2014. Phase One of the study examined degree requirements of the 536 NASM-accredited colleges and universities that offer an undergraduate degree in music education or its equivalent (i.e. a five-year Master's degree in music education or a dual degree in music and education that leads to teacher certification). Course requirements were attained from course catalogs, bulletins, and degree checklists accessed through institution websites.

Phase Two of this study consisted of twelve semi-structured interviews with music teacher educators from twelve selected institutions. Three institutions from each of the four geographic regions (Midwest, North, South, and West) were selected, representing varying sizes (small, medium, large, and extra large). Unlike

similar studies, interview subjects were selected with no regard to research interests or focus of their institution. Institution sizes were gathered from enrollment data found on the College Data-College 411 website (<http://www.collegedata.com>). The College Data-College 411 website is a highly used online college advisor website, and was employed to generate enrollment counts and school size classifications. The website did not generate any other data. For the purpose of this research study, schools classified as small have fewer than 5,000 students. Schools classified as medium have 5,000 to 15,000 students. Schools classified as large have 15,000 to 30,000 students. Finally, schools classified as extra large have an enrollment of over 30,000 students.

Each subject completed a semi-structured interview that consisted of fifteen questions derived from interview instruments used by Miralis (2002) and Yoon (2008). Ten interviews were conducted by phone and one interview was conducted by Skype. One interview questionnaire was completed by the research participant independently and emailed to the researcher. All interviews were transcribed and participant names were substituted with pseudonyms to maintain confidentiality.

Coding Techniques

Descriptions of all required courses for undergraduate music education majors were examined for multicultural content at the 536 NASM-accredited colleges and universities offering undergraduate music education degrees (or its equivalent). Using the coding instrument, appropriate courses were labeled and categorized into one of eight categories (i.e. survey, geographic, interdisciplinary,

ethnomusicological, performance studies, pedagogical, multicultural, and intracultural). The coding instrument provided key terms to guide the researcher in the categorization of courses (see Appendix E). Descriptions of each category appear earlier in the chapter (Appendix D). In the event that a course could belong to more than one category, the course was placed in the category with which it shared the most characteristics. Once courses were categorized, all course requirement information and school characteristics (e.g. location, size, organization) were organized using a spreadsheet. Analysis of Phase One data began April 2014 and continued until July 2014.

Completed transcripts of interviews were analyzed through varying forms of coding. First Cycle coding processes such as Attribute Coding (Saldaña, 2013), Structural Coding (MacQueen et al., 2008), and In Vivo Coding (Strauss, 1987) were used. These first cycle coding methods accomplish different goals. Attribute coding is basic descriptive information such as participant characteristics and demographics (Saldaña, 2013). Structural Coding applies a phrase derived from a specific research question to a segment of data to categorize and organize the data. This form of coding allowed the researcher to group similar codes for more detailed coding and analysis (Saldaña, 2013). Finally, In Vivo Coding was also used in the data analysis process as a means of honoring the participant's voice (Saldaña, 2013). In Vivo coding uses direct quotations from the participant as codes. Upon completion of First Cycle coding processes, the researcher continued coding using code landscaping, a post-coding transition technique. Wordles, also known as word clouds, (<http://www.wordle.net>) were used to assist in code landscaping which

allowed the researcher to create a visual representation of the frequently occurring codes that would later develop into emergent themes. This process ran concurrently with the use of Second Cycle coding processes, such as Pattern Coding (Miles & Huberman, 1994) to aid in the development of major themes from the data. As a result of this process the researcher was able to identify the following three major themes:

1. The manner in which music teacher educators include multicultural music education in their instruction and the related challenges
2. Music teacher educators' attitudes regarding the need for multicultural music education in music teacher preparation programs
3. Music teacher educators' attitudes regarding the problems facing multicultural music education in music teacher preparation programs

CHAPTER FOUR

RESULTS

Phase One

Research Question One

How is multicultural music education included in the curricular requirements of music teacher education degree programs of NASM-accredited colleges and universities?

The number of courses containing multicultural content required of undergraduate music education majors at the 536 NASM-accredited colleges and universities examined in this study ranged from a minimum of zero to a maximum of seven. Mean, median, mode, and standard deviation are provided in Table 1. Fifty-six schools (10.43%) required no courses containing multicultural content of their undergraduate music education majors. Three hundred thirty four schools (62.20%) required one to two courses, 124 schools (23.09%) required three to four courses, and 22 (4.10%) required five or more courses of their undergraduate music education majors (see Figure 7).

Table 1

Descriptive Statistics for NASM-Accredited Colleges and Universities

Mean	Median	Mode	Standard Deviation
1.94	2	2	1.29

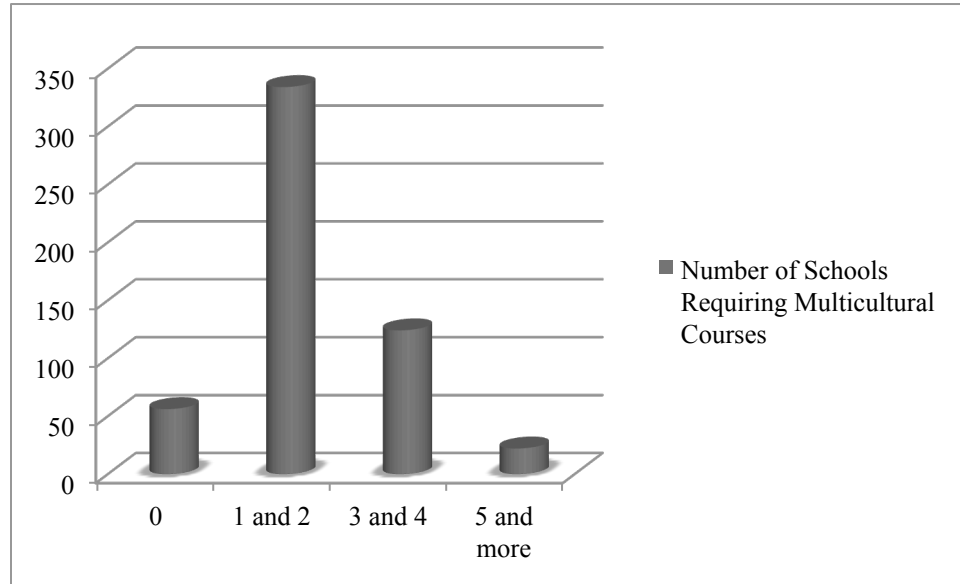


Figure 7. Number of schools requiring multicultural courses for undergraduate music education majors

In order to glean as much information as possible from the data, the course requirements were examined from several different perspectives. These data were examined by region, size, public or private status, and organizational structure. The researcher sought to determine if relationships existed between course requirements and group variables. Findings showed that schools in the Midwestern Region required a minimum of zero courses and a maximum of seven. Schools in the Northeastern region averaged 2.04 required courses, with a minimum of zero and a maximum of six. Schools in the Southern region had a minimum of zero required courses and a maximum of six. Finally, schools in the Western region averaged 2.01 required courses, with a minimum of zero and a maximum of seven. Means, medians, and standard deviations are provided in Table 2.

Table 2

Descriptive Statistics for Number of Courses Required by Region

Region	Mean	Median	Standard Deviation
Midwest	2.24	2.0	1.32
Northeast	2.04	2.0	1.40
South	1.62	1.0	1.20
West	1.94	2.0	1.12

Size was also considered in the examination of course requirement data.

Small schools had a minimum of zero and a maximum of seven. Schools of medium size had a minimum of zero courses and a maximum of seven. The course requirements of large schools ranged from zero to seven. Extra large schools were the only size schools with a minimum number of required courses of one and a maximum of only five, which is less than small, medium, and large schools.

Descriptive statistics are provided in Table 3.

Table 3

Descriptive Statistics for Number of Courses Required by School Size

Size of School	Mean	Median	Standard Deviation
Small	1.85	2.0	1.26
Medium	2.02	2.0	1.33
Large	1.90	2.0	1.32
Extra Large	2.45	2.0	1.05

Required courses at both private and public institutions ranged from zero to seven. Descriptive Statistics are provided in Table 4. Organizational structure was also examined in relation to course requirements. Departments of music were most frequent with multicultural course requirements ranging from zero to seven.

Schools of Music offered an average number of required courses of 1.96, with a minimum of zero and a maximum of six. Divisions also offered a minimum of zero courses, but had a maximum of five courses required. Conservatories had the highest average of required courses with 2.43 courses and a range of seven (min: 0, max: 7). Programs of music ranged from zero courses to three courses. Colleges of music also had a higher average of required courses with 2.33. Colleges also had a minimum of zero courses and a maximum of four courses. There were only two professional schools represented in this study with an average number of required courses of one, a minimum of zero and a maximum of two. The independent school, area, and unit all had one school represented in this study. The independent school

required two courses of its undergraduate music education majors, while the area and unit both required one course. The college-conservatory and the endowed conservatory did not require any courses of their undergraduate music education majors. Descriptive statistics are provided in Table 5.

Table 4

Descriptive Statistics for Number of Courses Required by Type of School

Type of School	Mean	Median	Standard Deviation
Private	1.92	2.0	1.24
Public	1.95	2.0	1.33

Table 5

Descriptive Statistics for Number of Courses Required by Organizational Structure

Organizational Structure	Mean	Median	Standard Deviation
Area	1	1	---
College	2.33	3	1.41
College-Conservatory	0	0	---
Conservatory	2.43	2	1.91
Department	1.94	2	1.25
Division	1.95	2	1.20
Endowed Conservatory	0	0	---
Independent School	2	2	---
Professional School	1	1	1.41
Program	1.5	2	1.09

School	1.96	2	1.33
Unit	1	1	---

Course Categories

Required courses were categorized into one of eight categories based on course descriptions using a researcher-developed coding instrument (Appendix E). The eight categories are: (a) survey, (b) geographic, (c) interdisciplinary, (d) ethnomusicological, (e) performance studies, (f) pedagogical, (g) multicultural, and (h) intracultural (Appendix D). Categories were described in detail in Chapters One and Three. See Figure 8 for an illustration of the percentage of courses required categorized by category.

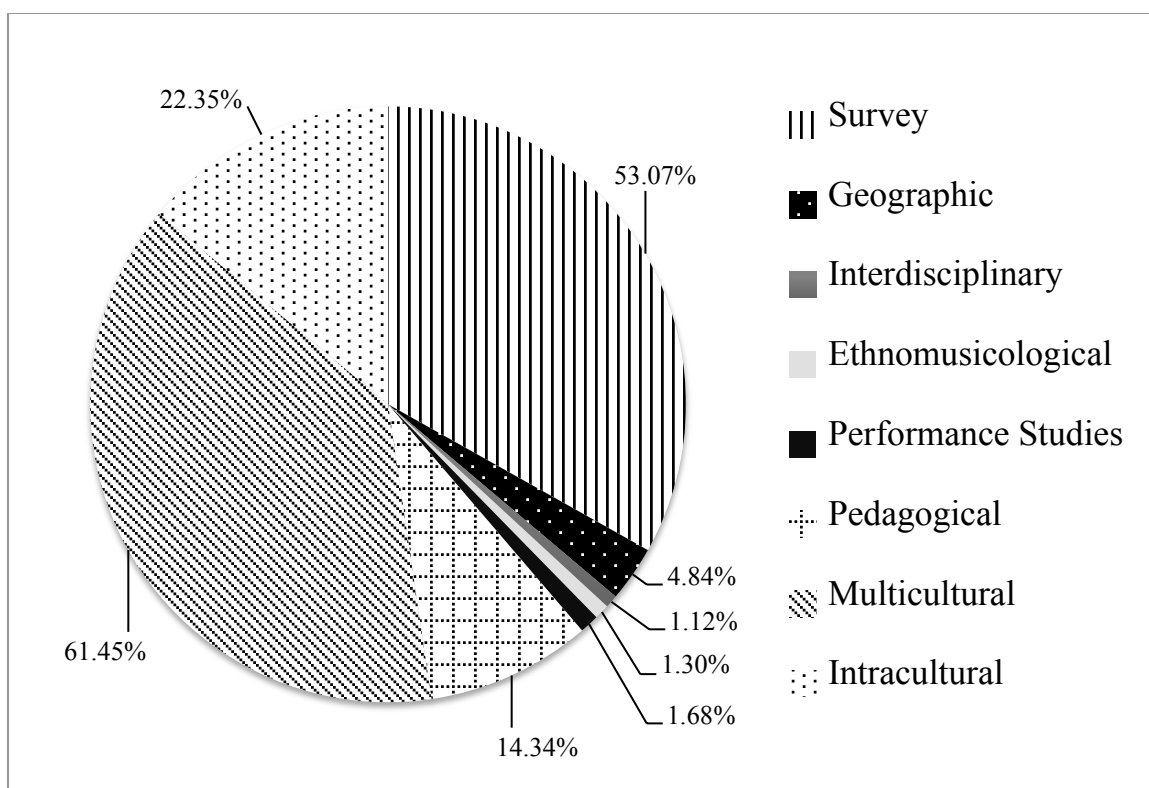


Figure 8. Distribution of course categories.

Survey

Survey courses examine music as a worldwide phenomenon by examining how musical elements are treated in a wide variety of musical cultures from around the world. These courses also address the cultural context of music and familiarize students with various world music genres and their use and function in their respective societies. Two hundred eighty five schools (53.1%) require at least one survey category course of undergraduate music education majors. The data showed that 54.4% of the small schools required at least one survey course, while 48.5% of the medium schools required this course type. Of the large and extra large schools, 55.9% and 65% respectively required at least one survey course.

The Western region had the highest percentage of schools requiring at least one survey course with 67.1% or 45 schools. Midwestern, Northeastern and Southern schools followed with 56%, 48.6%, and 47.8% of schools respectively requiring at least one survey course. Private schools requiring at least one survey course totaled 132 schools (57.3%), while 50% of public schools required at least one survey course of undergraduate music education majors.

There were 188 departments of music (54%) that required at least one survey course, followed closely by 69 schools of music (55.2%). Divisions of music, conservatories, programs of music, and colleges required eleven, seven, and four survey courses respectively. One of the two professional schools, and the one unit of music required a survey course. No areas of music, college-conservatories, endowed conservatories, or independent schools required any survey courses.

Geographic

Geographic courses cover musical traditions from a specific country or geographic region. These ethnomusicology courses in world music provide a more focused and in-depth examination, analysis, and understanding of a number of national and regional musical genres and their cultural context. Only 26 schools (4.8%) required at least one geographic course of undergraduate music education majors.

Extra large schools had the highest percentage of schools requiring a geographic course with 10%. Ten medium schools (5.7%) and ten small schools (4%) required a geographic course, while four large schools (4.3%) required at least

one geographic course. Twelve Midwestern schools (6.5%) required at least one geographic course. There were five northeastern (6.5%) and five southern (2.3%) schools that required a geographic course, while four western schools (5.9%) required a geographic course. Seventeen public institutions (5.5%) and nine private institutions (3.9%) required at least one geographic course of undergraduate music education majors. Only 14 departments (4%) and five schools of music (4%) required a geographic course. There were two conservatories (14.2%), two divisions (9.5%), two programs (16.6%), and one college (11.1%) that required at least one geographic course.

Interdisciplinary

Interdisciplinary courses are ethnomusicological courses that are a combination of survey and geographic courses. These courses are similar to survey courses in that they cover a variety of musical genres not specified by national or regional boundaries, but at the same time they provide a focused examination of the connection of music with other non-musical perspectives such as gender, race, politics, and the media. Only five small schools (2%) and one large school (1.08%) required an interdisciplinary course, while zero medium and extra large schools required this course type.

Five private institutions (2.17%), and only one public institution (0.33%) required this type of course. There were only four southern schools (1.90%), one midwestern school (0.55%), and one western school (1.49%) that required an interdisciplinary course. No northeastern schools required an interdisciplinary

course. The numbers were similar for the relationship of course categories and type of institution organizational structure. Four departments of music (1.15%), one conservatory (7.14%), and one school of music (0.80%) required at least one interdisciplinary course. No other organizational structures required an interdisciplinary course. This course category appeared far less frequently than many of the other categories examined in this section.

Ethnomusicological

These courses cover the historical development, theoretical orientation, and methodological approaches of the field of ethnomusicology. Unlike the aforementioned categories, this category does not focus on the music itself, but instead on the field of ethnomusicology. Much like interdisciplinary courses, ethnomusicological courses appear less frequently as a requirement of undergraduate music education degree programs. Only seven schools (1.30%) required an ethnomusicological course in the degree programs of undergraduate music education majors. Small schools garnered the highest number of required ethnomusicological courses with three (1.20%), while the highest percentage was extra large schools with one school (5%). Medium and large schools required two courses (1.16%) and one course (1.08%) respectively.

Only three schools (1.42%) in the southern region required at least one ethnomusicological course, while only two northeastern schools (2.63%) required this type of course. Both western (1.49%) and Midwestern (0.55%) schools only had one school to require an ethnomusicological course. Five public (1.63%) and

two private (0.87%) institutions required a course of this nature. Three departments (0.86%) and schools of music (2.4%) required an ethnomusicological course, while only one division (4.76%) required this type of course. Much like the interdisciplinary courses, these types of courses seem to be much more scarce than other course categories such as survey.

Performance Studies

Performance studies courses are courses that provide performance instruction in vocal and instrumental music from around the world. Unlike the above courses, these courses are performance-based and strive to provide students with hands-on experiences with world musics, vocal techniques, and instruments. Like the more specialized categories such as ethnomusicological and interdisciplinary, these courses occur less frequently at the institutions examined in this study. Nine schools required a performance studies course of undergraduate music education majors. There were four small schools (1.6%), three medium schools (1.73%), and two large schools (2.15%) that required at least one performance studies course. No extra large schools required a course of this type.

Only six public schools (1.96%) and three private schools (1.3%) required a performance studies course. Four Midwestern (2.2%) and three southern schools (1.42%) required a performance studies course. Only two northeastern schools (2.63%) required this type of course. Five departments of music (1.44%) and three schools of music (2.4%) required a performance studies course. Only one division (4.76%) required this type of course. It appears that more specialized multicultural

courses are required much less frequently for undergraduate music education majors.

Pedagogical

Pedagogical courses can be defined as music education courses that include at least a minimum coverage of multicultural-world music education. These courses integrate multicultural-world music content into their already established curriculum. Although these courses are far more common than the more specialized courses, such as interdisciplinary, ethnomusicological, and performance studies, they are by no means the most frequently occurring.

There were a total of 77 schools (14.3%) that required at least one pedagogical course of undergraduate music education majors. Thirty-two small schools (12.8%), 26 medium schools (15%), and 17 large schools (18.2%) required a pedagogical course. Only two (10%) extra large schools require this type of course. There were 44 (14.3%) public institutions that required at least one pedagogical course, and 33 (14.3%) private institutions that required this type of course.

There were 26 midwestern schools (14.2%) and 25 southern schools (11.8%) that required this course type. Twenty northeastern schools (26.3%) required a pedagogical course. At a significantly lower rate, only six western schools (8.96%) required a pedagogical course. Pedagogical courses appeared in the course requirements of 48 departments of music (13.7%) and 22 schools of music (17.6%). There were three colleges (33.3%), two conservatories (14.2%),

and two divisions (9.52%) that required pedagogical courses of undergraduate music education majors.

Multicultural

Multicultural courses are offered through schools of education and are required for undergraduate music education majors. These courses do not incorporate music or music instruction in the curriculum. General education perspectives on multicultural education are explored. These courses are the most prominent course category, with 330 (61.4%) institutions examined in this study requiring at least one multicultural course of undergraduate music education majors. Seventy percent, or 14, extra large schools required at least one multicultural course. There were 113 medium schools (65.3%), 155 small schools (62%), and 48 large schools (51.6%) that required at least one multicultural course.

Multicultural courses were required at over half of private and public institutions. There were 144 private schools (62.6%) and 186 public schools (60.7%) that required at least one of these courses. One hundred twenty seven midwestern schools (69.8%), 126 southern schools (59.7%), 44 northeastern schools (57.8%), and 33 western schools (49.2%) required at least one multicultural course of undergraduate music education majors. Although there were some organizational structures that did not require a multicultural course (i.e. college-conservatory, endowed conservatory, and unit), multicultural courses were the most frequent of all eight categories. One area (100%), one independent school (100%), and one professional school (50%) required a multicultural course. Twelve

divisions (57.14%), nine conservatories (64.2%), seven programs (58.3%), and five colleges (55.5%) also required at least one multicultural course. In addition, 67 schools of music (53.6%) and 227 departments of music (65.2%) included this type of course in the degree requirements of undergraduate music education majors.

Intracultural

Intracultural courses are music courses that focus on musical genres that are a unique cultural and artistic product of the United States and the western world and with which the majority of American students have a basic familiarity and affiliation. The genres include popular, rock, blues, gospel, and jazz music. This category of course was found to be required at 120 institutions (22.3%) examined in the study. Extra large schools had the greatest percentage of schools requiring this type of course with 50% of schools (10) requiring an intracultural course for undergraduate music education majors. There were 47 medium schools (27.1%), 36 small schools (14.4%), and 27 large schools (29%) that required an intracultural course.

Twenty-four institutions in the western region (35.8%) and 25 southern schools (11.8%) required an intracultural course. The Midwestern region had 53 schools (29.1%) and the northeastern region had 18 schools (23.6%) that included an intracultural course in the degree requirements of undergraduate music education majors. There were 39 private institutions (16.9%), and 81 public institutions (26.4%) requiring an intracultural course.

Sixty-nine departments of music (19.8%) and 34 schools of music (27.2%) required at least one intracultural course. There were six conservatories (42.8%), five colleges (55.5%), and four divisions (19%) that required at least one intracultural course of undergraduate music education majors. One independent school (100%) and program (8.33%) required this type of course. No areas, college-conservatories, endowed conservatories, professional schools, or units required an intracultural course for undergraduate music education majors.

Data illustrating the relationship between school size and type of courses required is provided in Figure 9. Data illustrating the relationship between region and type of courses required is provided in Figure 10. Data illustrating the relationship between school type and type of courses required is provided in Figure 11.

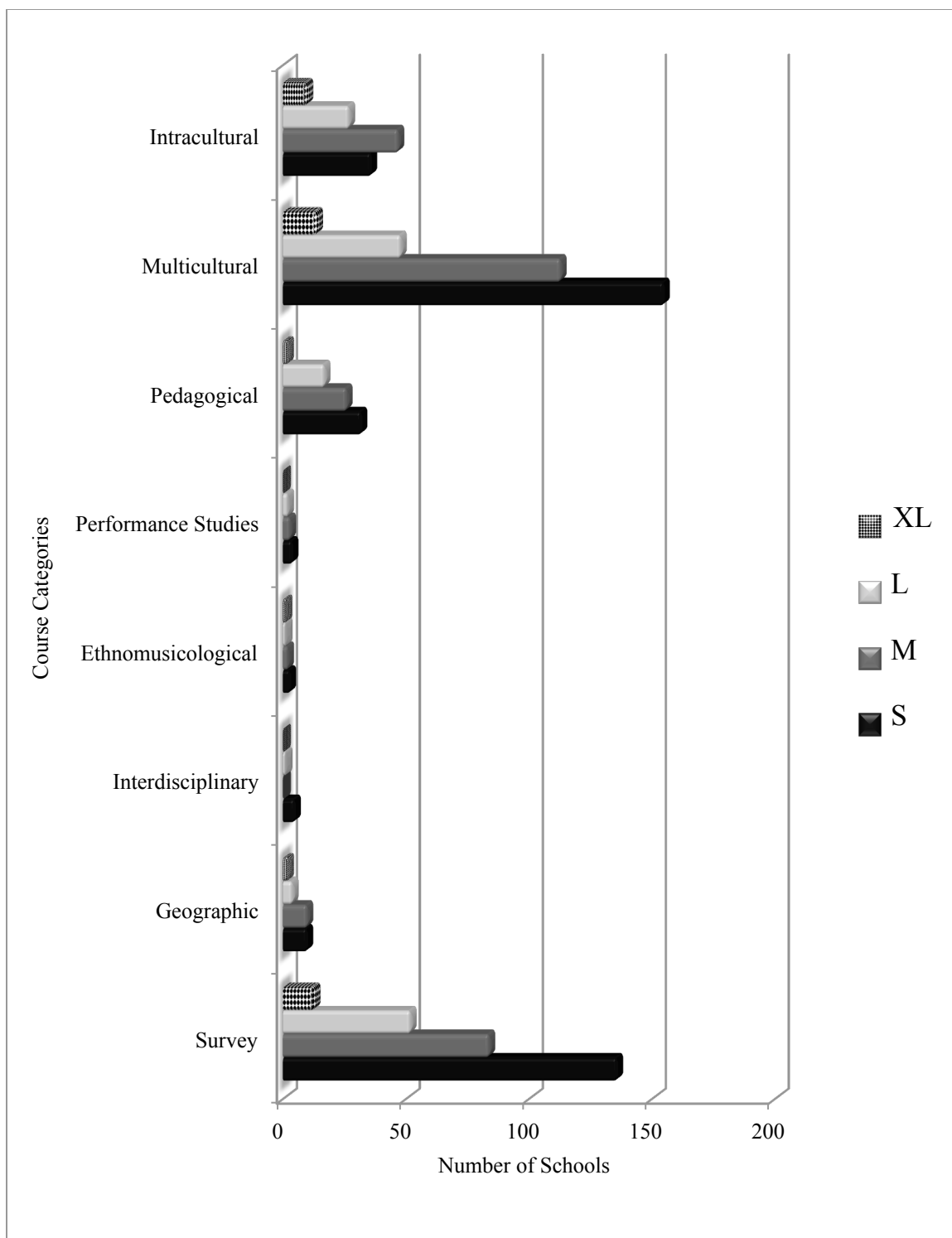


Figure 9. Relationship between school size and type of courses required.

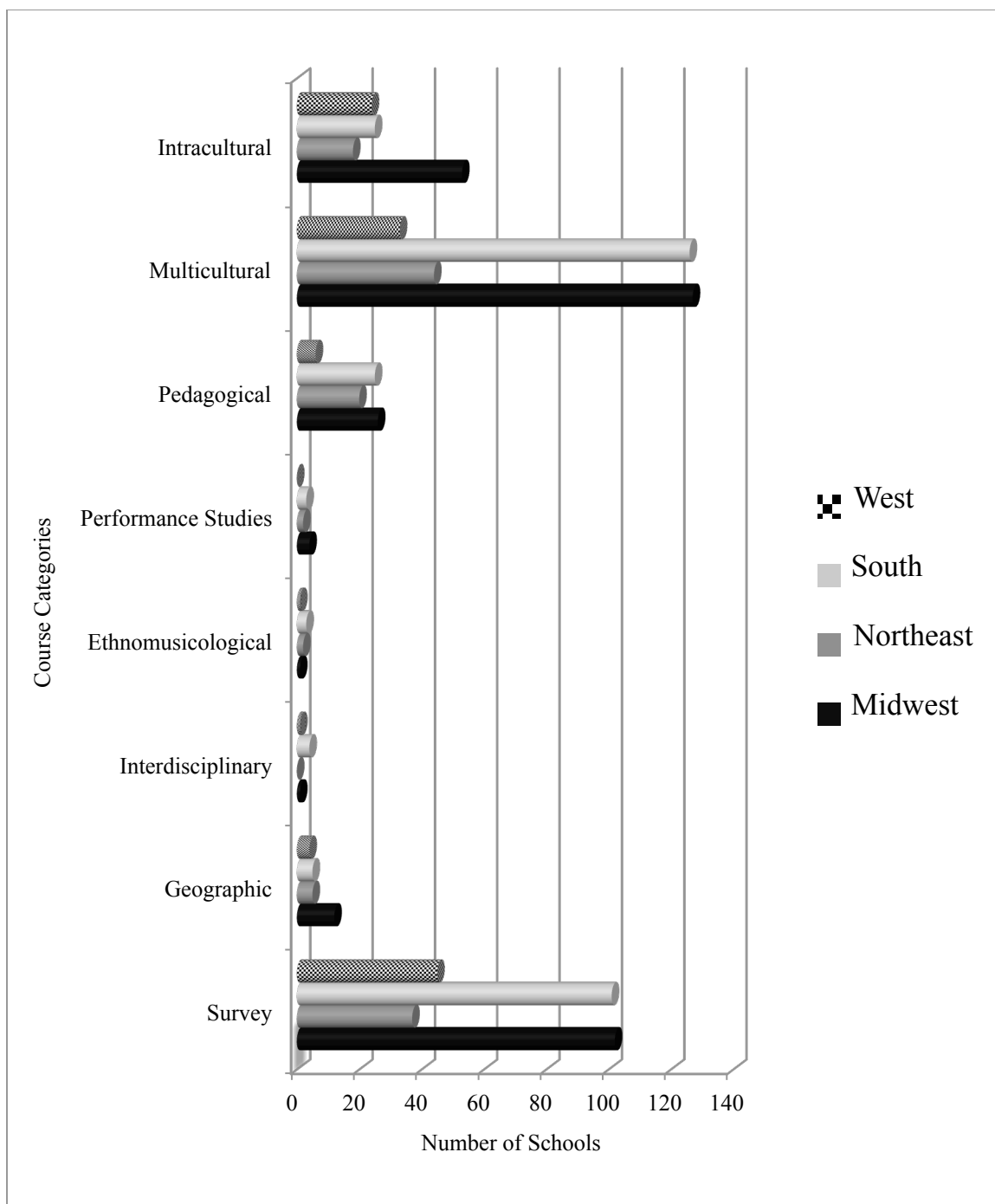


Figure 10. Relationship between region and type of courses required.

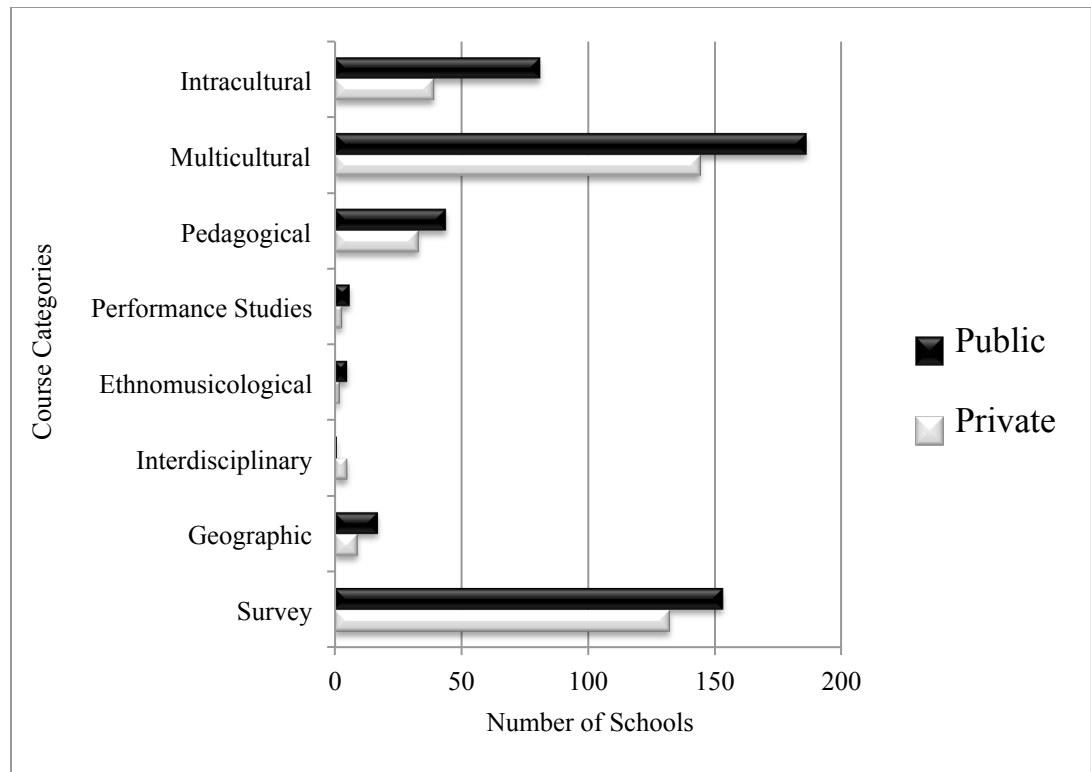


Figure 11. Relationship between school type and type of courses required.

Phase Two

Subjects

Twelve subjects were selected from a variety of institutions from four different regions across the United States. A brief description of each interview participant, including his or her assigned pseudonym, is as follows:

Midwest

1. David – David is a Caucasian male that teaches at a private, medium sized institution with an undergraduate enrollment of 6,336 students. His teaching

focus is instrumental music, and he has 11-15 years of experience as a music teacher educator.

2. Lynn – Lynn is a Caucasian female, and she teaches at a private, small sized institution with an undergraduate enrollment of 4,386 students. Her teaching focus is general music, and she has five to ten years of experience in higher education.
3. Clara – Clara is an Asian female that teaches at a private, small sized institution with an undergraduate enrollment of 2,246 students. Her teaching focus is general music, and she has five to ten years of experience in higher education.

Northeast

1. Ronald – Ronald is an African American male, and he teaches at a large, private university with an undergraduate enrollment of 27,567 students. His teaching focus is choral music, and he has over 15 years of experience in higher education.
2. Virginia – Virginia is a Caucasian female, and she teaches at a medium sized, public university with an undergraduate enrollment of 9,135 students. Her teaching focus is choral music, and she has over 15 years of experience as a music teacher educator.
3. Ken – Ken is a Caucasian male, and he teaches at a private institution that is small in size, with an undergraduate enrollment of 1,885. His teaching focus

is instrumental music, and he has less than five years of experience in higher education.

South

1. Diana – Diana is a Caucasian female. She teaches at a medium sized, public school with an undergraduate enrollment of 10,089 students. Her teaching focus is general music, and she has 11-15 years of teaching experience in higher education.
2. Sarah – Sarah is a Caucasian female, and she teaches at a public, medium sized institution with an undergraduate enrollment of 8,312 students. Her teaching focus is general music, and she has 11-15 years of teaching experience in higher education.
3. Cecilia – Cecilia is an African-American female and she teaches at a medium sized, public institution with an undergraduate enrollment of 14,674. Her teaching focus is choral music and she has over 15 years of experience in higher education.

West

1. Lucy – Lucy is an Asian female, and she teaches at a large, public institution with an undergraduate enrollment of 27,941 students. Her teaching focus is choral music, and she has 11-15 years of experience as a music teacher educator.

2. Iris – Iris is a Latina female that teaches at a medium sized, public institution with an undergraduate enrollment of 14,276 students. Her teaching focus is instrumental music, and she has less than five years of experience in higher education.
3. Lorraine – Lorraine is a Caucasian female, and she teaches at a small, private institution with an undergraduate enrollment of 3,166 students. Her teaching focus is general music, and she has over 15 years of experience as a music teacher educator.

Data Analysis

Phase Two data addressed the second and third research questions by examining the manner in which music teacher educators integrate multicultural music education in their instructional practices as well as the attitudes of music teacher educators regarding the inclusion of multicultural music education in music teacher preparation programs.

Research questions two and three encompass three large-scale themes and the codes from which they were derived.

Research Question Two

How is multicultural music education included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities?

Theme One: The manner in which music teacher educators include multicultural music education in their instruction and related challenges

Student Research

Student research was a code that appeared with frequency. Diana stated, “I expect them to be scholars as well as music educators.” Lucy expressed her expectation that students do their own research when studying multicultural music education. “In the elementary methods course they are responsible for finding their own materials.” Sarah also required research of her students. She stated, “I require that they do just a little bit of research about the song or about the culture or country.” David believed that requiring students to research multicultural music ensures that “they are learning how to research and learn more about these cultures through a variety of classes.”

Students Develop Instructional Lessons and Practice Teaching

Several participants spoke about requiring students to use multicultural content in their lesson planning and teaching. Cecilia commented that at least one of their practice teaching lessons should explore multicultural music. She stated,

I encourage them to utilize at least one lesson that’s outside of the western European classical tradition, because I think that they need to have that opportunity to explore music that might be outside of the comfort zone of some of my students.

David also expressed that his students write a lot of lesson plans and unit plans using diverse musics. Both Lucy and Sarah require their students to use multicultural music when they teach practice lessons in the schools. Lucy stated,

In my elementary methods class they actually have to do their own research and find a lesson and materials. They always meet with me to go over the lesson plan before they teach because in the elementary methods class we go to the elementary school once a week to do lessons and I require them to teach world music.

Sarah also requires her students to use multicultural music in their sample teaching, and provides them an opportunity to practice with their peers prior to teaching elementary students.

I have students teach the song to the class before we go and do a practicum in an actual elementary school. I like for the students to have practice teaching the song and activity. For those songs and activities I usually use a repertoire that is very culturally diverse.

Cultural Immersion

Cultural immersion was an instructional technique that numerous participants spoke about during interviews. Lynn described how cultural immersion actually sparked her interest in multicultural music. She stated,

I think ideally they should go on a trip for at least four weeks or a whole semester where they can experience the music of another culture and be taught within that culture. I know some places that take a whole group of

students and do this together and experience it together, but I think it could also happen if a student did a study abroad or a May term or something like that. That is how I became interested in multicultural music.

Virginia also spoke of students traveling abroad in order to be exposed to diverse musics from diverse cultures. She stated, "I would love to send them overseas to learn about the kinds of cultures they want to learn about, for free, of course. Music is only one aspect: they need an entire immersion experience." Several participants spoke of providing cultural immersion experiences for students closer to home. Cecilia described how her students experience cultural diversity in schools close to campus. She stated, "I think that they should have experiences; their early field experiences in particular, should involve schools where there is cultural diversity in the student population." David and his colleagues have developed an extensive internship program for their students.

The internship thing is a big deal and the students are given some guidance and some guidelines about what that internship needs to be, and they have guided questions that allow them to describe and share their findings with the class. So when they go out and do these internships they're actually not in class for several weeks while they are out there doing this, and then they come back and report on it and share it with everybody else usually through a PowerPoint presentation. But usually they are hands-on sort of lectures where they teach us a song that they learned at the Russian church or a dance that they may have learned or somebody went and learned how to

play Appalachian fiddle with a guy that makes them here in town. So there's a lot of that kind of hands-on internship thing.

Finally, Ronald described cultural immersion activities he uses in his own classroom.

I wanted my students to understand how it feels to be immersed in a language environment in a choral setting in which they are not the native speaker. So I studied Mandarin Chinese in high school and one of my teaching assistants for that class is Chinese so we taught the entire class period...we taught two choral music lessons....I taught one and my TA taught one...all in Mandarin Chinese, no English whatsoever. We wanted the students to get a full blown experience of what it's like to be in a classroom setting in which they don't understand what is going on. We wanted them to understand the tools that we were using as teachers to enhance instruction using visual, aural, and kinesthetic techniques to help them acquire basic learning skills in a language they had never spoken before, not only language skills but also comprehension skills.

Experience with Diverse Musics

Several participants stressed the importance of having their students experience diverse instruments and music ensembles. Lynn stated,

To be able to be in an ensemble or take lessons on an instrument from another culture would be great. But learning in a way that is different than the way they have learned up until now is important.

Cecilia expressed similar thoughts,

I think that students in music education programs should have experiences outside of the traditional ensemble experiences. Go outside of the traditional choir or instrumental ensembles that we have in our music departments. I think that they should be engaged in at least one ensemble that is not traditional.

Sarah spoke of specific things that she has done to expose her students to diverse musics.

I brought in Arabic musicians one time to the university and had them do master classes and teach our students those scales and rhythm patterns to the drum line. Those kinds of experiences, even though they were one-shot experiences, make a lasting expression.

Readings

Specific teaching practices were also examined. The majority of interview participants used readings as a teaching practice in their classrooms. Some use specific texts, while others use a variety of sources. Lynn uses specific texts in her classroom.

For materials we use the Patricia Campbell and Bonnie Wade texts as the primary texts. Then we do readings, like some of the Banks multicultural readings, a little bit of Terese Volk's book, some Carlos Abril articles, and different articles. And I use some of my research from the Gambia from my dissertation as examples.

Iris also discussed using articles with her students. She stated, “There are a couple of articles that I assign them to read on multicultural music education that they can read and have a discussion on the last day.” Cecilia discussed specific concepts that she likes to focus on with her students’ reading assignments.

I like to use readings for my students. First of all because one of my focuses has been a bit more on understanding how culture impacts students’ music learning. I found a recent *MEJ* issue on social justice to be very helpful in terms of helping my students understand some of the issues that relate to how culture impacts music learning. I make assignments; give them choices of articles to read, and to react to.

Finally, Ronald spoke about the types of readings he likes to assign to his students.

We use a variety of articles that deal with English language learners, students with special needs, and so when I think of multicultural and diversity I think about students that come from all different backgrounds. We read articles about inclusion and multiculturalism.

Listening and Discussion

Other teaching practices discussed involved listening activities and class discussions. David said, “There are a lot of listening experiences that are done in class.” Both Iris and Cecilia use discussions in their teaching. Iris was more specific, “There are a couple of articles that I assign them to read on multicultural music education that they can read and have a discussion on the last day.”

Exposure to Culturally Diverse Repertoire

Several participants expressed the need for students to be exposed and have experience with diverse musics. Iris stated,

One of the things that I use is a repertoire list for orchestra, band, and choirs that lists a lot of pieces that come from different ethnicities and races and different parts of the world. Folk songs and such so that they can choose from that literature later on in their life and they can use that as something to add on to as they continue, also teaching them how to differentiate a classroom for different language speakers and how to incorporate them and give them a sense of belonging.

Ken also stated that he focuses on diverse repertoire choices in his classroom instruction. He stated, “[T]he number one thing right now is repertoire, and trying to use diverse repertoire.” Ronald also used a great deal of diverse musics in his methods course.

The other thing that we do from a repertoire standpoint is in the methods course itself we have a stack of repertoire, of octavos that they have to purchase at the beginning of the semester. Every kind of cultural piece of music that’s in print we pretty much put in that stack. We go through it and we work on language, we work on cultural issues, and we help the students unpack and discover...first of all, how to learn about this music, but then how to teach others about the music.

Other common codes that emerged focused on the goals of multicultural music education in music teacher preparation. Participants felt that it was very important for students to learn to teach world musics.

Students Learn to Teach Diverse Musics

Cecilia believes that pre-service teachers need a variety of cultural musical experiences to better prepare them for their future as music educators. Similarly, Virginia believes that being familiarized with diverse musics can better prepare future music educators to deal with the diverse populations of students in their future classrooms. David expressed his belief that the internships that his students participate in help to accomplish the goal of preparing them to teach world musics upon entering the classroom. He stated,

I think this idea of the internships of going out and experiencing it and learning about it hands on and then come back and try to figure out how do I teach this or how do I share this with a sixth grader. I think that's the best way to go about it.

Not Enough Time to Incorporate Multicultural Music Education

The most prominent code that emerged had to do with not having enough time in the music education curriculum to include multicultural music education in their instruction. Sarah spoke about the lack of time she faces in methods classes that she teaches.

In my methods classes, rather in the more academic classes, I really don't have time to deal with multicultural aspects other than...just because it is such a packed class....other than our lesson that we have and the two class sessions that we talk about diversity.

Lucy faced a similar issue in her methods class. She expressed, "I discuss in class about multicultural music in the classroom, but briefly because there is so much to cover in Elementary methods." Virginia disclosed that the challenges with time that she faces in her courses when attempting to include multicultural music education is because of the strict licensure requirements and coursework that her state mandates. Sarah also expressed concern with the lack of time to include multicultural music education in the music teacher preparation program. She stated,

The challenge is, and I see it in my curriculum, there's never enough time. Especially for music education because you have...your music students are performing and they are taking lessons and they are in ensembles in addition to pursuing their academic work. So it's always hard to add something in. It's geared to cut things out and so I think that it's really important that we maintain what we have and expand a little bit even.

Research Question Three

What are music teacher educator attitudes regarding the inclusion of multicultural music education in music teacher preparation programs at NASM-accredited colleges and universities?

Theme Two: Music teacher educators' attitudes regarding the need for multicultural music education in music teacher preparation programs

Cultural Competence

The National Education Association (NEA) defines cultural competence as, "having an awareness of one's own cultural identity and views about difference, and the ability to learn and build on the varying cultural and community norms of students and their families" (<http://www.nea.org/home/39783.htm>). Cultural competence influences the attitudes of music educators at all levels, positing that cultural background, exposure to diverse cultures, and experience in multicultural settings influence one's ability to understand the pluralistic environments present in today's classrooms.

The first idea that emerged from the data was the importance of knowing how music fits into culture and teaching in a way that is respectful of that culture. Numerous interview subjects commented on being respectful of culture, as well as understanding how music is situated in culture. Ronald stated,

[B]ut beyond that they also need to be able to deliver instruction that is commensurate with the cultural ideals of the music that they are teaching.

For example, if they are going to learn about Ghanaian folk music they need to be able to teach it and deliver it in the way that it would probably be done in its purest form, in its cultural context.

This statement illustrates Ronald's desire to ensure that future music teachers understand and respect the place that music has in culture, as well as having a

respect for the transmission of that music. Lucy also felt strongly about the idea of knowing and respecting music's place in culture:

They have to practice and also find out how the music is learned in those particular cultures. So when they are learning about music from a particular African country they have to see how it is learned. Is it learned aurally, or with a lot of movement? They should also see what the country looks like, and what the people look like.

Another idea that emerged involved pre-service music teachers needing to learn how students learn about music, and how it is influenced by race, ethnicity, and cultural background. Cecilia stated, "I think it also has to be about understanding how culture impacts the way that students learn about music." Cecilia also felt that it is important to teach her students how to reach diverse students in their music classrooms.

I think that they need to have content knowledge about teaching students from a variety of cultural backgrounds and understanding that these students all bring some knowledge about music to the table. If they recognize and can utilize that then they could be more effective in their teaching.

Finally, the idea of cultural competence away from music emerged. Sarah believed that it is imperative that future teachers know and understand cultural norms and constructs. She stated,

What are some cultural norms? Like spatial relationships and looking people in the eye, and how you greet people, and those kinds of things. We talk

about that because that's something that they need to be aware of when they go into a classroom. We talk about how each person comes from the different cultures, and that's including the regions, urban or rural, it includes family values, attitudes towards work, towards education, towards money, towards holidays, etc. I mean it's not just what's visible like clothing and food but it goes a lot deeper than that.

This idea of cultural competence is more in line with the position of general education on this issue, but in the opinion of several interview participants is just as important in the music classroom.

Need to be Prepared for a Variety of Music Communities

Music teacher educators believed that it is imperative that pre-service music teachers learn about a variety of musics and cultures in order to prepare them for the variety of cultures they will encounter in their future music classrooms. Sarah believed this to be one of the most pressing challenges.

But I think that's the big challenge. Our society in the United States and even in the world is becoming more and more integrated culturally, ethnically, racially. It's the norm now I believe rather than something that's separate. From her point of view, Sarah believed that the multicultural nature of today's society necessitates that music teachers be prepared to deal with this new normal. Ronald had a similar reaction when discussing this topic. He believed that future music teachers must be equipped with the tools necessary to connect musically with the diverse student population they will encounter in their classrooms. He states,

I think that every student should be exposed to repertoire, methodologies, ways of learning, ways of teaching that will equip them to serve in a variety of music communities. Teachers need to be able to communicate to their students beyond the Western classical tradition.

Both interview subjects expressed a compelling need to prepare pre-service music teachers to connect with students they will encounter in their classrooms, regardless of race, ethnicity, gender, or exceptionality.

Breaking Down Barriers

Another code that emerged was the idea that multicultural music education is needed in music teacher preparation programs because it has the ability to break down barriers. Lynn felt strongly about this idea, stating:

I think it is important in the music teacher education program. Not only for them to learn how to present multicultural music to their students someday but also just to break down barriers for them in how they are thinking about music.

Creates an Attitude of Acceptance and Cooperation

The attitude of acceptance and cooperation that grows out of exposure to multicultural music education was a common code. Several interview subjects expressed the belief that multicultural music education can influence an attitude of acceptance and cooperation among future music teachers. Cecilia spoke about respecting the similarities and differences of all musics.

[W]e can find some similarities in the way that people utilize music that it's not necessarily how they construct it, but the need to utilize music in a variety of ways. There are a lot of similarities across cultures but there are also a lot of differences. I think being able to identify those similarities and differences is important.

Ronald felt strongly about this topic, and had several instances throughout his interview in which he expressed a passion about acceptance and openness. He expressed his belief that all music deserves respect, and must be instilled in future music teachers:

I think our students need to understand that music of the Western classical tradition is not necessarily considered the top of the pyramid and everything else is secondary. But all music should be treated equally and all music should have a place in the classroom.

Ronald further expressed the need to respect varying forms of musical literacy and transmission. He believes that reading and writing in the style of the Western classical tradition is not the only respectable form of music transmission. He stated,

I think we also need to help our students to understand that musical literacy, the concept of musical literacy, should not just be limited to one's ability to read and write music in the Western classical tradition because again, it's only a very small percentage of the world that learns and performs music in that way, but yet that's the standard we give our students.

He went on to state that the openness and acceptance that comes from the inclusion of multicultural music education can prevent a Eurocentric attitude in future music teachers.

I think the Western classical tradition is very valuable and it's very important but it cannot be the end all and be all nor can it be the central focus. Because along with that comes a Eurocentric attitude that I think will again prevent our pre-service teachers from moving about the world as culturally responsive and inclusive teachers.

World is Getting Smaller

Many of the interview subjects expressed that multicultural music education is needed in the degree programs of music teacher preparation programs because the world is getting smaller. They spoke about the global society that we currently live in, and the need to prepare future music educators to create global citizens. Sarah spoke of how students are more connected than ever before thanks to the technology at their disposal. She stated,

I mean the world is getting smaller thanks to the Internet. People have access to their counterparts in other countries and in other parts of the United States. Because of that it's important to create an attitude of acceptance, an attitude of cooperation, and really just an attitude of joyfulness that we can celebrate our differences and also our commonalities. Music is a great way to do that.

David also expressed a belief that the world we live in is becoming increasingly global and interconnected. He stated, “[O]ur world is becoming more global. Our students live in a very multicultural community. Our students are going to need to be able to relate to those kids and to their music.” Ronald also felt strongly about this topic. He spoke of the responsibility that teacher preparation programs have to keep up with the changing society.

One of the things that I think is important is for all teacher preparation programs to be clearly aware that we are living in a global society and that multiculturalism is not just limited to race but it is wide and is inclusive of people of all different kinds of backgrounds.

Multicultural Music Education has a Pertinent Place in Music Teacher Preparation

This final code that emerged was the most common. All of the music teacher educators interviewed expressed a need for multicultural music education in music teacher preparation programs, and for varying reasons. Diana stated simply, “I know we need it.” David stated, “I think that it’s huge. I absolutely think it’s huge.” Virginia expressed that it is needed because of the diversity future teachers will face in their classrooms. She stated, “I do believe that being familiarized with the dimensions and aspects of all kinds of music is very important. Our students will be dealing with many diverse students in their schools and communities.” Lucy also believed that the inclusion of multicultural music education in music teacher preparation programs is essential. She believed that learning about music as well as its cultural context is important,

I think that new teachers definitely need to take enough classes to actually inform them of music from other cultures. Learning about the music from other cultures is not just about singing their songs or listening to their music, but it's also about how does this music assist in the context of the culture.

Sarah took this idea a step further and emphasized the importance of a positive teacher educator attitude.

I think it is very important. I think that most important, though, is the attitude of the teacher. If the teacher presents the material to her students, which is to the future music educators....if the teacher presents that material with an open, curious, and inclusive attitude then that's really what's needed.

Ronald, Cecilia, and Ken believe that multicultural music education should be included in music teacher preparation programs, but they have specific concerns. Ronald expressed that multicultural music education should not be an event that occurs at one particular point in the music teacher preparation degree program, but should be included from start to finish. He stated:

I think that every student from the time they are a freshman until they are a senior needs to be exposed to repertoire, methodologies, ways of learning, ways of teaching that will equip them to serve in a variety of music communities.

Cecilia believes that it is important for multicultural music education in music teacher preparation programs to extend beyond music and also address culture.

I definitely think it is important. Both in terms of...if you're thinking about multicultural music education in terms of both of those facets, that is the

content facet and the focus on the student. I think both are needed because we aren't aware of any culture in the world that doesn't make music and so if we are supposed to be teaching about music making I think that we should be teaching about global music making.

Ken believed that the need for multicultural music education is great, and expressed an aspect of it that needs improvement.

I think the need for it is very strong. One aspect that we really need to deal with better in music education is the inclusion of the diverse populations of the United States itself, especially if we look at a standard Kodaly curriculum or some of the folk songs that have become the canon of general music. They are very much the white European tradition.

This theme explored numerous aspects, from cultural and musical competence to the belief that multicultural music education can influence an attitude of cooperation and acceptance in future music educators. All of these ideas represented the attitudes of music teacher educators regarding the need for multicultural music education in music teacher preparation programs.

Theme Three: Music teacher educators' attitudes regarding the problems facing multicultural music education in music teacher preparation programs

The codes discussed under this theme center around the experiential problems facing multicultural music education in music teacher preparation programs according to the music teacher educators interviewed for this study.

Lack of Exposure/Experience

Lucy believed that students do not experience diverse musics prior to entering college, and should be exposed to diverse musics from an early age. She stated, "I think that the main problem is that we do not have enough exposure to the music from other cultures, and we need to give children from very young [sic] the opportunity to experience music from other countries." Other interview subjects spoke about the lack of experience that many music teacher educators themselves have with multicultural music. David stated, "[M]y generation really didn't have a lot of exposure to that kind of music as a part of our degree program. Music educators just don't have the opportunity to experience world music or multicultural music." Another issue that arose in our discussions had to do with the lack of world music ensembles at many institutions, depriving students of exposure to diverse musics. Lynn stated, "I guess a barrier for us at my institution is that we don't have world music ensembles."

Lack of Cultural Knowledge and Responsiveness

Although interview subjects used varying terminology, the overarching idea was that there is a lack of knowledge about the way in which music is situated in culture that extends to the way in which music teacher educators present multicultural music education. Ronald had very strong views in this regard.

I think that in order to be truly multicultural we have to go beyond that and commit ourselves to not just learning the music, not even just learning about the music, but learning to deliver the music, or instruct the music or teach

the music in a way that is accurate to the culture that the music represents. In order to do that one has to be what Geneva Gay calls “culturally responsive”. I don’t know if you’ve had a chance to look at her *Culturally Responsive Teaching*. Multicultural music education is not just recognition that we have multiple cultures among us. Multicultural music education for me as a teacher and as an instructor includes being sensitive to the methodology and the values of the culture that we are representing when we are teaching that music, and validating it if you will.

The following group of codes center on the attitudinal problems facing multicultural music education in music teacher preparation programs.

Fear

Several subjects expressed a fear of disrespecting a culture’s music, and how this fear can hold one back from incorporating diverse musics into teaching. Diana simply stated, “I don’t want to be disrespectful of anybody’s music by doing it wrong.”

Lack of Willingness to Research and Learn

Numerous subjects expressed their concern that music educators are not always willing to go out and do the research necessary to successfully include multicultural music in their teaching. David expressed,

You just have to do some reading and do a little bit of research and you can learn all kinds of things. The materials are all out there. It's there. I think that's the biggest impediment. We are our biggest impediment.

Music teacher educators also expressed that this lack of research can often be attributed to a lack of time and job demands. Sarah stated, "and then the teacher has all of the stresses and time deadlines....so sometimes it's more difficult for a teacher to step out of the comfort zone and learn new material to teach."

The next group of codes center on the hindrances and misconceptions of multicultural music education in music teacher preparation programs.

We Teach the Way We are Taught

Ronald expressed his experience with educators who have not experienced multicultural music education in their own education, which makes the inclusion of multicultural music education difficult for them.

I think that there are a number of music educators that struggle with the concept, and many of them have told me that they themselves were educated by professors that were not versed in what it meant to be multicultural or inclusive or diverse in their thinking and their delivery of instruction and repertoire selection. Therefore they didn't get this and these teachers now have found themselves teaching in environments where they are not able to reach the students.

Lack of a Clear Definition of Multicultural Music Education

While some teacher educators have very specific definitions that focus heavily on the music, others have broader, more inclusive definitions. Sarah's definition was, "The inclusion of a variety of music and the practices from a variety of cultures. Both American and international." Lynn provided a definition that she believed to be the most widely accepted. "I think a stricter definition for a lot of people would be that multicultural music education refers to the teaching and performing of music outside of western culture." Like Lynn, Lorraine had a similar definition. She stated that multicultural music education is "exposure to and experience in music from a variety of cultures, particularly non-Western culture."

David provided a far broader definition. "I think my definition is big and broad and it's music that comes from a culture other than mine." He was not the only one that had a more general definition. Clara provided a definition that was quite broad, but provided some specificity. She stated, "Learning music from a different culture, but this music has to be authentic. It has to be from that country." Lucy's definition, though broad, challenged the boundaries of what diversity is, and stressed the importance of the 'cultural' part of multicultural. She stated,

Include the music of more than one culture and it is multicultural music education. It's about culture also. It's not just about music. Not just the musical cultures of different countries, different ethnic origins but there are some different cultures in terms of people of different ages. Like my children and my students the music and culture they like is different from people my age. Boys and girls. So I have a wide definition of what cultures are. For the

research and in teaching practice most often when we talk about multicultural we refer more to the music from different countries in the world, but in my mind it is more than just different cultures from different countries.

Lynn also provided a broad definition of multicultural music education.

In some ways I think of multicultural music education as education that takes into account the culture of the people that make or made the music. Who composed it, who does it now, and think of music education just as this big hug around the world bringing everything in. So everybody's in. So everything is in, there's nothing out. Whether that be people or styles or ways of learning or ways of performing and sharing. I think of it as, we're all in. And then people start cutting it apart...it's not art music from other places, it's just folk music or whatever, but as far as when I teach the class I like to keep it really open.

Ronald pushed the boundaries of what multiculturalism truly is. His definition expressed a belief that multiculturalism goes beyond the realm of ethnicity and race. He stated,

I consider multicultural music education to be inclusive music education. I think that there are a couple of ways that we can slice and dice the whole concept of multicultural. One of the things that we talk about here that I specifically talk about in my own teaching is the differences between multiculturalism, diversity, and inclusive. One can be multiculturally [sic] minded in that one has a clear understanding of the various cultures and

subcultures that exist and be sensitive and aware of the differences within all of those cultures and subcultures. Diversity is very similar to that. I know a lot of folks sort of look at diversity and multiculturalism somewhat synonymously and in some cases there is various overlap. But the deeper definition of multiculturalism for me has to involve a concept of inclusion. In which one is not just aware of the various cultures and religious groups that exist but that one is intentionally making the effort to include and learn about and involve all of these cultures in a curriculum in a way that is celebratory and respectful and as far as I'm concerned equal.

Cecilia not only provided a definition for multicultural music education but also illuminated the differences in the definition between music education and general education.

I think our profession, that is the music education profession, has a different definition for it than general education does. I guess I can say that our profession, the music education profession, tends to look at multicultural music education as focusing on the content, of broadening the content of music that we utilize in our teaching to incorporate music from a variety of cultures. That's a little bit different from the way that general education looks at multicultural education. So, I really differentiate multicultural music education from other aspects of teaching that deal with cultural aspects.

Ken's definition of multicultural music education appears to be seen through a different lens. He emphasized that multicultural music education is at its core, music education. He stated that multicultural music education is, "music education

that is inclusive of diverse perspectives and ways of knowing.” This definition may be the most encompassing of all of the definitions provided by research participants.

Although several interview subjects provided very clear definitions of multicultural music education, a few were reluctant to provide a definition. Diana did not have a clear definition of multicultural music education, and does not use the term very much anymore.

I don’t have one actually. Non-white, European music....traditional American I guess. All religions and ethnicities, etc. I guess. I don’t know. I don’t use that term very much. We’ll use world music. We use that term, or we will use the term for wherever the music comes from. Multicultural sounds like it’s all whirled up together to me. So I don’t use that.

Virginia expressed that she has abandoned the term. “I actually don’t have one since I don’t use this term anymore.”

The final set of codes under this theme focus on areas of improvement for multicultural music education in music teacher preparation programs.

Culture’s Impact on Music and Music Learning

More of a focus on culture’s impact on music and music learning was a prominent code, and Cecilia believed strongly that the profession has not focused on this aspect of multicultural music education as needed.

I think it also has to be about understanding how culture impacts the way that students learn about music. As I said before I think that’s a facet of

multicultural music education that our profession has been sort of late in attending to. I kind of understand why that's the case, but I think that if we only focus on broadening or expanding the content of the type of music that we use with our students that is just half of it. I think the other half has to be about understanding how our students interact with music, outside of school, understanding what they know about music that might actually be culturally related. I think all of those things are important as well.

Teacher Preparation Programs Acknowledge the Global Society

An acknowledgement of the global society in which we live was a focal point of some of the participants. Ronald stated, "I think that it's so important for universities to be mindful of the 21st century global age in which we live. In order for us to best prepare our pre-service teachers, we must prepare them for that global society."

Need for More Diverse Musical Offerings

The need for music departments to offer more music experiences to students was very important to Ronald, who expressed that music departments can no longer focus singularly on music of the western art tradition. He articulated that this focus on the western art tradition could create a Eurocentric attitude that will hinder future music teachers in navigating diverse school settings.

CHAPTER FIVE

SUMMARY, DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to determine whether and how multicultural music education is included in the music teacher preparation degree programs of NASM-accredited colleges and universities. A secondary purpose was to gain insight into the attitudes of music teacher educators regarding the inclusion of multicultural music education in music teacher education programs at selected NASM-accredited colleges and universities. The research questions of this study were as follows:

1. How is multicultural music education included in the curricular requirements of music teacher education degree programs of NASM-accredited colleges and universities?
2. How is multicultural music education included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities?
3. What are music teacher educator attitudes regarding the inclusion of multicultural music education in music teacher preparation programs at NASM-accredited colleges and universities?

The research design was comprised of two phases. The first phase consisted of the examination of bulletins, catalogs, and syllabi from all NASM-accredited music teacher education programs in the United States (N=536) to determine if and/or

how multicultural music education is included in the program of study (research question one).

Descriptions of all required courses for undergraduate music education majors at the 536 NASM-accredited colleges and universities offering undergraduate music education degrees (or its equivalent) were examined for multicultural content. Using a researcher-developed coding instrument, appropriate courses were labeled and categorized into one of eight categories (i.e. survey, geographic, interdisciplinary, ethnomusicological, performance studies, pedagogical, multicultural, and intracultural).

The majority of colleges and universities examined in this study required one to two courses containing multicultural content of undergraduate music education students. The Midwestern region had the highest average number of courses with multicultural content, while the South had the lowest. Extra large schools had the highest average number of courses with multicultural content, while small schools had the lowest. Private and public were similar in the average number of courses required (1.92). The organizational structure that required the highest number of courses with multicultural content was conservatories.

Multicultural courses were required the most, while interdisciplinary courses were required the least. Survey courses were also very common, with more than half of the examined institutions requiring a course of this type. Intracultural and pedagogical courses were required at a smaller number of schools. Geographic, performance studies, and ethnomusicological courses were required at very few institutions.

The second phase of the study addressed the second and third research questions, and consisted of semi-structured interviews with twelve music teacher educators representing institutions of varying size, focus, and geographic region. Three institutions from each major region of the United States (Midwest, Northeast, South, and West) were selected. From the data analysis, three large-scale themes were developed, derived from coding methods discussed previously. The three themes are as follows:

1. The manner in which music teacher educators include multicultural music education in their instruction and the related challenges
2. Music teacher educators' attitudes regarding the need for multicultural music education in music teacher preparation programs
3. Music teacher educators' attitudes regarding the problems facing multicultural music education in music teacher preparation programs

The instructional practices used by numerous music teacher educators included student research, exposing students to diverse musics, student use of diverse musics in sample teaching lessons, readings, class discussions, and cultural immersion. A challenge to teacher instruction was the lack of time to incorporate multicultural music into the classroom.

Music teacher educator attitudes regarding the need for multicultural music education centered on the idea of preparing culturally competent music teachers for diverse music communities. Music teacher educators also believed that multicultural music education could break down barriers and create an attitude of acceptance and cooperation among music teachers.

Music teacher educator attitudes regarding the problems facing multicultural music education in music teacher preparation programs focused on experiential problems such as a lack of experience, exposure, and fear. The lack of a clear definition of multicultural music education and the fact that we teach the way we were taught tended to be two of the hindrances and misconceptions surrounding multicultural music education in music teacher preparation programs. In regards to improvements, music teacher educators emphasized the need for teacher preparation programs to acknowledge the global society in which we live and culture's impact on music and music learning.

Discussion and Conclusions

Research Question 1: How is multicultural music education included in the curricular requirements of music teacher education degree programs of NASM-accredited colleges and universities?

The primary purpose of this study was to determine whether and how multicultural music education is included in the music teacher preparation degree programs of NASM-accredited colleges and universities offering undergraduate

music education degrees (or their equivalent). Therefore, it was important to investigate the number of schools requiring courses with multicultural content for undergraduate music education majors.

While the majority of schools require one to two courses containing multicultural content (62%), there is still a small percentage of schools that do not require any such courses of undergraduate music education majors (10%). Music teacher educators' lack of experience with multicultural music education coupled with their attitudes regarding its rigor could prevent the inclusion of multicultural music education in music teacher preparation programs. Some schools have embraced multiculturalism more fully and require undergraduate music education students to take three to four courses containing multicultural content, while a small number of schools require five or more courses (10%). Although the findings of this study reveal that there are far more schools requiring multicultural music education in the degree programs of undergraduate music education majors than shown in past studies, there is still evidence that curricular requirements today remain largely unchanged from the past (Navarro, 1989).

The data revealed that the majority of institutions examined required a multicultural course of undergraduate music education majors (61%). These courses are offered through schools of education, are required for all undergraduate education majors, and do not incorporate music or music instruction in the curriculum. These types of courses, with their lack of topics specific to the teaching of music from a multicultural perspective, are unable to fully prepare future music teachers in this area. While the majority of schools required at least one

multicultural course, the data revealed that a far higher percentage of midwestern schools required this course type in comparison to other regions (69%). This higher number could be related to multicultural education legislation and policies in effect in certain states. In speaking with one interview participant from the midwestern region, he spoke of legislation that has had an impact on multicultural education in teacher education in his part of the country. Montague (1988) also found that legislation does have a positive effect on the inclusion of multiculturalism in music education programs. In recent years it appears that inclusion of multicultural courses in the degree requirements of undergraduate music education majors has increased a great amount, which could be attributed, in part, to legislation.

The next most frequently occurring course was the survey course. Survey courses examine music as a worldwide phenomenon by studying how musical elements are treated in a wide variety of musical cultures from around the world. These are typically courses that satisfy a portion of the general music requirements of all music majors. Over half of the schools examined required at least one survey course of undergraduate music education majors. The percentage of schools requiring survey courses remained fairly consistent, around fifty percent, across the varying characteristics examined in this study (i.e. size, region, type, and organizational structure). This type of course, like multicultural courses, appears to be a common course type at the NASM-accredited colleges and universities examined in this study. The popularity of survey courses might be attributed to the more general nature of their content. These courses can be taught by faculty in

multiple departments and areas of focus, making them well suited for inclusion in the degree programs of undergraduate music education majors.

Another frequently occurring course type was the intracultural course. Intracultural courses are music courses that focus on musical genres that are a unique cultural and artistic product of the United States, the western world, and with which the majority of American students have a basic familiarity and affiliation. The genres include popular, rock, blues, gospel, and jazz music. While some might not consider musics such as jazz, gospel, and rock as multicultural, for the purposes of this study they are considered multicultural in nature since they fall outside of the realm of the Western classical tradition.

One hundred and twenty schools examined required intracultural courses for undergraduate music education students. Intracultural courses were also found to be popular in Miralis' (2002) study. Perhaps the popularity of these courses might be attributed to the continuous presence of jazz programs, gospel choirs, and other such ensembles at institutions of higher learning.

The most frequently occurring courses containing multicultural content in the music education degree requirements examined were courses that contained no music content (multicultural) or no education content (survey and intracultural). In that these are often the only multicultural/multicultural music education courses that undergraduate music education majors take, students might find themselves unprepared to teach music from a multicultural perspective due to the lack of education and/or music content found in these courses.

An interesting finding was that very few schools required a pedagogical course of undergraduate music education majors. Pedagogical courses are music education courses that include at least a minimum coverage of multicultural-world music education. These courses include multicultural-world music content in their already established curriculum. Multicultural music education is often included through the addition of a book, unit, or diverse repertoire in an established methods course. Although this type of approach to multicultural music education has its critics, it still appears to be the most applicable means for preparing pre-service music teachers to teach from a multicultural perspective.

Unfortunately, pedagogical courses only appeared in the degree requirements of 77 schools (14%). Given the teaching focus of these courses, one might expect to see more of them in programs of study for undergraduate music education majors. This low percentage of pedagogical courses might be attributed to the attitudes and beliefs of music teacher educators and their reluctance to include multicultural music education in their classes. This result is consistent with research by Norman (1994), finding that numerous music teacher educators believed that there was not enough room for the inclusion of multicultural music education in the music education curriculum nor did multicultural music education possess the academic rigor of a curriculum focused solely on Western art music.

According to the data, only 10% of NASM-accredited colleges and universities offering undergraduate degrees in music education (or its equivalent) do not require courses containing multicultural content of undergraduate music education majors. This is optimistic evidence that great strides have been made

regarding the inclusion of multicultural music education in music teacher preparation programs. However, a closer examination of the data reveals that there is a need for improvement. Given that the most frequently occurring courses with multicultural content are multicultural, survey, and intracultural, it appears that music education departments tend to defer the responsibility of teaching multicultural music education to other departments (e.g. education, musicology, etc.).

Research Question 2: How is multicultural music education included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities?

Insight into how multicultural music education is included in the instructional practices of music teacher educators at selected NASM-accredited colleges and universities was gained through twelve semi-structured interviews with selected music teacher educators from institutions of varying size, region, and type. The analysis of these interviews produced three large-scale themes, the first of which addressed the manner in which music teacher educators include multicultural music education in their instruction and related challenges. Music teacher educators approached the inclusion of multicultural music education in their instructional practices in three different ways: exposure, classroom activities, and immersion.

Music teacher educators used a variety of instructional techniques to expose their students to diverse musics. Several participants used diverse repertoire lists

as well as listening activities. Students were also provided with opportunities to play multicultural musics in diverse ensembles in order to learn culturally appropriate performance practice. Other research supports exposing preservice music teachers to diverse musics through their creation of sample courses and curricula (Schmid, 1971; Sullivan, 1982; Rodriguez and Sherman, 1983; Belz, 2006).

Classroom activities are another way that music teacher educators include multicultural music education in their instruction. Several participants discussed using articles involving multicultural music education topics as required reading in their classes. Numerous participants spoke of the importance of having students read different topics on performing and teaching diverse musics, social justice, and the varying forms of diversity (e.g. English Language Learners, exceptionalities, gender, etc.). These readings served to create dialogue about multicultural music education and its many elements. Most participants required students to develop lesson plans and participate in practice teaching lessons comprised of diverse musics performed authentically. Student research was also a frequently occurring instructional practice since students were expected to include diverse musics in their lessons. Participants required students to research diverse musics to gain a better sense of authenticity, and to prepare them for conducting this type of research in their own music classrooms. This emphasis on authenticity is supported by previous research, and is shown to have an effect, both positive and negative, on how students respond to diverse musics (Campbell, 2002; 2004; Demorest and Schultz, 2004; Knapp, 2012).

Cultural immersion was a widely favored but difficult instructional practice. Interview participants believed that students should be completely immersed in a culture and study the music from culture bearers, rather than learning the music from a source outside the culture. Cultural immersion allows students to become situated in the culture and learn the music in a culturally appropriate manner. Students learn about cultural practices, norms, and how to appropriately transmit the music to others. Several participants also required students to share this new knowledge with peers at the conclusion of their immersion experience. Cultural immersion can help to alleviate the issues of authenticity that music educators encounter when including diverse musics in their classroom. Perhaps if students were able to situate themselves into a culture for an extended period of time many of the issues of authenticity or culturally appropriate practice could be lessened.

In conclusion, it appears that the manner in which multicultural music education is included in the instruction of music teacher educators at NASM-accredited colleges and universities is important. In order for pre-service music teachers to adequately present multicultural musics to diverse populations in a culturally respectful way, they must be well educated and adequately exposed to music from a variety of cultures and made aware of its cultural significance.

Research Question 3: What are music teacher educator attitudes regarding the inclusion of multicultural music education in music teacher preparation programs at NASM-accredited colleges and universities?

The researcher sought to explore the attitudes that music teacher educators possessed regarding the inclusion of multicultural music education in music teacher preparation programs. Interview participants all expressed that multicultural music education is a needed part of music teacher preparation. Some believed that this need grows out of an increasingly diverse societal population. Today's school population has become far more diverse and, according to census data, will continue to diversify. Several participants in this study believed that multicultural music education should be a part of music teacher preparation programs because of its ability to prepare music teachers who are culturally competent and possess an attitude of acceptance and cooperation, while also being capable of teaching music to diverse populations of students. Other researchers have given attention to the attitudes and perceptions of teachers and students at all levels of education regarding multicultural music and multicultural music education. Attitude has been shown to have a significant effect on the preferences and practices of music teacher educators (Montague, 1988; Norman 1994).

Music teacher educators interviewed for this study also expressed concern regarding problems facing multicultural music education and how these problems affect its inclusion in music teacher preparation programs. Problems discussed by participants were both experiential and attitudinal in nature. Some believe that fear of stepping outside of one's comfort zone and one's own lack of experience with

multicultural music education can impede its implementation in the music education curriculum. Most music teacher educators that participated in this study agreed that multicultural music education is a necessary and viable part of the music education curriculum, but implementation can prove to be challenging. While most spoke favorably of multicultural music education and its place in music teacher preparation programs, many also expressed a reluctance to actually implement it in their classrooms due to the overwhelming changes that implementation would require.

Recommendations

In order to better integrate multicultural music education into music teacher preparation programs, more pedagogical courses should be required. Music education courses covering pedagogy and repertoire should be taught from a multicultural perspective. This would require music education courses to be restructured to include diverse repertoire, discussion of diversity and its effect on music education, and other topics related to multicultural music education. These changes could prove to be quite beneficial to the music education community by creating culturally competent music teachers who are capable of including multicultural music in their classrooms in a culturally respectful way. Several music teacher educators already include multicultural music education in their music education courses but it needs to be more widespread.

In order to facilitate the inclusion of multicultural music education in all music education courses, music teacher educators must develop alternative

methods of exposing pre-service music teachers to diverse musics, either through immersion, workshops with culture bearers, or recordings and activities that focus on diverse repertoire. Although there are a plethora of materials and resources covering multicultural music education, it may prove helpful for music teacher educators faced with including multicultural music education in their classrooms for the first time, to have access to course materials that are easily understandable. Teacher educators should continue to develop lessons, units, and alternative manners of preparing pre-service music teachers to teach from a multicultural perspective. In addition to what is already available, clearly delineated and outlined methods courses with several means of including multicultural music education in the curriculum would be helpful. Videos and other media of culturally appropriate and authentic performances of diverse musics, suited for use in the classroom, might prove helpful. It might also be useful to include articles and other readings, coupled with discussion questions that center on issues of diversity.

Finally, more training opportunities and workshops on multicultural music education for music teacher educators are needed. Given that some music teacher educators have had little to no exposure or training in multicultural music education, training opportunities could help to alleviate some of the fear and uncertainty they face, and empower them to integrate multicultural music education into their own classrooms.

Recommendations for Future Research

This study examined the presence of multicultural music education in the degree requirements of undergraduate music education majors in NASM-accredited colleges and universities. Although several researchers have examined multicultural music education curricular offerings in music teacher preparation programs, their populations have been limited to a specific demographic (e.g. geographic location, research focus of professors, etc.). Previous studies have examined the multicultural music education curricular offerings of music teacher preparation programs rather than the multicultural music education curricular requirements, as did the current study.

More research into multicultural music education curricular requirements of all music teacher preparation programs would provide a more complete assessment of the status of multicultural music education in music teacher preparation. It might also be beneficial to examine the presence of multicultural music education in the degree requirements of masters and doctoral programs at colleges and universities in the United States, given that these students are the next generation of music teacher educators.

This study examined the instructional practices used by music teacher educators including multicultural music education in their classrooms; no attention was given to resources. The evaluation and compilation of multicultural music education instructional resources and practices for use with pre-service music teachers could be an important contribution to the field of music education. Valuable information could be attained through interviews and case studies with

music teacher educators currently teaching from a multicultural perspective, in order to gain a sense of the teaching practices and resources they use.

Finally, more attention needs to be given to the attitudes and perceptions of music teacher educators regarding the inclusion of multicultural music education in music teacher preparation programs. Only twelve music teacher educators were interviewed for the current study. Perhaps a replication of this portion of the study with a much larger population might prove to be more informative.

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APPENDIX A

RECRUITMENT LETTER

Dear _____,

My name is Zandra Bell-McRoy, and I am a doctoral student at the University of Georgia studying with Dr. Roy Legette. I am contacting you to ask for your assistance with my dissertation research. My research is focused on multicultural music in music teacher preparation programs. I would like to conduct and record a 30-45 minute interview with you, regarding your perceptions and attitudes, as a music teacher educator, of the inclusion of multicultural music in music teacher preparation. All participants and institutions will remain confidential in the reporting of data.

I understand how busy you are, and I am more than willing to work around your schedule. I hope that you will be able to participate in this study. Please contact me with any questions. My contact information is below. Thank you for your consideration, and I look forward to hearing from you.

Best,

Zandra Bell-McRoy
Doctoral Candidate
Music Education
The University of Georgia
zbm@uga.edu
678.787.8333 (mobile)
770.788.8206 (home)

APPENDIX B
CONSENT LETTER

Date

Dear :

I am a graduate student under the direction of Dr. Roy Legette in the music education department of the Hugh Hodgson School of Music at The University of Georgia. I invite you to participate in a research study entitled Multicultural Music Education in Music Teacher Preparation in NASM-Accredited Colleges and Universities that I am conducting for my dissertation. The purpose of this study is to determine whether and how multicultural music education is included in the music education degree programs of NASM-accredited colleges and universities. A secondary purpose is to gain insight into the attitudes of music teacher educators regarding the inclusion of multicultural music education in music teacher preparation programs.

Your participation will involve a single, semi-structured audio-recorded interview and should only take about 30-45 minutes. The interview may be conducted face-to-face or via Skype or FaceTime. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits to which you are otherwise entitled. If you decide to withdraw from the

study, the information that can be identified as yours will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return, or destroy the information.

All individually-identifiable information will remain confidential unless otherwise required by law. If the interview is conducted via Skype or FaceTime, confidentiality will be maintained to the degree permitted by the technology used. Specifically, no guarantees can be made regarding the interception of data sent via the Internet by any third parties. During transcription individual identifiers will be removed and replaced with a pseudonym. There will be a key used by the researcher to link the pseudonym to the individual, and will be destroyed after data analysis is complete. All audio recordings will be destroyed after transcription. The results of the research study may be published, but your name or any identifying information will not be used. Institutions will not be identified in the publication of this study.

While there may be no direct benefit for your participation, the findings from this project may provide information on the inclusion of multicultural music education in music teacher preparation programs. There are no known risks or discomforts associated with this research.

If you have any questions about this research project, please feel free to call me Zandra Bell-McRoy at (678) 787-8333 or send an e-mail to zbm@uga.edu.

Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board, 629

Boyd GSRC, Athens, Georgia 30602; telephone (706) 542-3199; email address
irb@uga.edu.

By responding to this request via email, you are agreeing to participate in the above
described research project.

Thank you for your consideration! Please keep this letter for your records.

Sincerely,

Zandra Bell-McRoy

APPENDIX C

INTERVIEW QUESTIONS

1. How long have you taught in higher education?
2. What classes do you teach at your institution?
 - a. Which of those classes are specifically for undergraduate music education students?
3. What is your definition of multicultural music education?
4. What is your opinion of the current state of multicultural music education in the profession?
5. What are your thoughts on the need for multicultural music education in music teacher preparation programs?
6. What materials, assignments, and/or activities, if any, do you use in your classes when covering multiculturalism in music education?
7. What is your opinion about the available materials for multicultural music education?
8. What do you see as some of the problems in regards to multicultural music education?

9. In an ideal situation, what do you think is the best way to prepare future music educators for multicultural education?
10. What has been the reaction of your students to issues related with multicultural or world music education?
11. What kinds of multicultural music courses exist at your university?
 - a. Are any of these required of undergraduate music education students?
12. What kinds of world music ensembles exist at your university? What is your opinion of their role and function?
13. What has been the relationship between music education and ethnomusicology faculty at your university?
 - a. Has the ethnomusicology department played a role in the development of courses in multicultural music for music teacher preparation?
14. What are your overall suggestions or recommendations for multicultural music education?
15. Do you have any final thoughts about multicultural music education in music teacher preparation programs and/or elementary and secondary music programs?

APPENDIX D

COURSE CATEGORY DESCRIPTIONS

- A. Survey – These courses examine music as a worldwide phenomenon.
Courses examine how musical elements are treated in a wide variety of musical cultures from around the world. These courses also address the cultural context of music and familiarize students with various world music genres and their use and function in their respective societies.
- B. Geographic – These courses cover musical traditions from a specific country or geographic region. These ethnomusicology courses in world music provide a more focused and in-depth examination, analysis, and understanding of a number of national and regional musical genres and their cultural context.
- C. Interdisciplinary – Ethnomusicological courses that are a combination of the above two categories. These interdisciplinary courses are similar to survey courses in that they cover a variety of musical genres not specified by national or regional boundaries, but at the same time they provide a focused examination of the connection of music with other non-musical perspectives such as gender, race, politics, and the media.
- D. Ethnomusicological – These courses cover the historical development, theoretical orientation, and methodological approaches of the field of ethnomusicology.

- E. Performance Studies – These are courses that provide performance instruction in vocal and instrumental music from around the world.
- F. Pedagogical – Music education courses that include at least a minimum coverage on multicultural-world music education.
- G. Multicultural – These courses are offered through the schools of education and are required for undergraduate music education majors.
- H. Intracultural – Music courses that focus on musical genres that are a unique cultural and artistic product of the United States and the western world and with which the majority of American students have a basic familiarity and affiliation with. The genres include popular, rock, blues, gospel, and jazz music.

APPENDIX E

COURSE CATEGORY CODING INSTRUMENT

Survey	
WW	Worldwide
SU	Survey
VA	Various Cultures/Genres

Geographic	
CO	Specific Country
RE	Specific Region
ETH	Ethnomusicology Course
ID	In-depth Study

Interdisciplinary	
ETH	Ethnomusicology Course
VA	Various Cultures/Genres
GE	Gender
RA	Race
POL	Politics
MED	Media
ART	Other Arts

Ethnomusicological	
ETH	Ethnomusicology
HIS	History of Ethnomusicology
TDE	Theoretical Development of Ethnomusicology
MAE	Methodological Approaches in Ethnomusicology

Performance Studies	
PER	Performance Instruction
VOC	Vocal Music
INST	Instrumental Music
WW	Worldwide

Pedagogical	
ME	Music Education
MC	Multicultural Content
WM	World Music Content

Multicultural	
ED	Education Course (School of Education)
MC	Multicultural Content
CU	Culture

Intracultural	
US	United States
WES	Western World
POP	Popular Music
ROCK	Rock Music
BLU	Blues Music
GOS	Gospel Music
JAZZ	Jazz Music