2003

A Description of How Teacher Behaviors, School Funding, and Teacher Training Influence the Inclusion of World Music in Middle School Choral Curricula

Michael S. Figgers
The members of the Committee approve the dissertation of


_________________________
Judy K. Bowers
Professor Directing Dissertation

_________________________
Maxine L. Montgomery
Outside Committee Member

_________________________
André J. Thomas
Committee Member

_________________________
Kimberly VanWeelden
Committee Member

_________________________
Clifford K. Madsen
Committee Member

Approved:

_________________________
Jon Piersol, Dean, School of Music

The Office of Graduate Studies has verified and approved the above named committee members
ACKNOWLEDGEMENTS

There are those who help you see your vision clearly and get you started on your journey. Others walk closely beside you to keep you on track and encourage you along the way. One must always remember that these are the same ones who will welcome you as you walk through the doors of destiny and graciously say to you, “Job well done”.

I fervently believe that no one achieves his goals and reaches his destiny alone. I am immeasurably grateful to all who contributed toward this accomplishment. I give special thanks to:

◊ **Dr. Judy K. Bowers** who believed in me enough to see me through this endeavor. Your unyielding insistence for excellence has given me a standard by which to live for the rest of my life.

◊ **Dr. Clifford Madsen, Dr. Andre’ Thomas, Dr. Kimberly VanWeelden, and Dr. Maxine Montgomery**: thanks for your wisdom, experience, and knowledge. Your guidance throughout this process ensured me that I could accomplish anything with firm commitment and diligent work.

◊ **my wife, Vanessa and my four little men, Mike II, Jonathan, Donovan and Julian**: I know it has been a long time, but you have been there with me and for me through it all. Coming home to you every day made every trying moment worthwhile. I love you immensely.

◊ **my parents, Rev. Silas Figgers and Mrs. Earline Figgers, and my siblings**: in all my endeavors, you’ve always supported me and stood by my side. This is for you.

◊ **the FSU Gospel Choir**: You were like a second family. The moments we shared in rehearsals, concerts, and on the road are priceless. I will never forget you.

◊ **Dr. Carlos Vasquez and my FSU colleagues**: Thanks for your undying support. I will see you at the state and national ACDA conferences.

◊ **Dr. James W. Brown**: You sparked this flame of music way back in 7th grade band

◊ **my mentors**: Bettye Ponder, Willie R. Williams (posthumously), Patricia Harris, Betty L. Keaton (posthumously), Rev. Cyrus Flanagan, Dr. Julian E. White: Thanks for challenging me to maximize my potential and never give less than my very best.

This document is dedicated in memory of my brother: Phillip A. Figgers (1965 - 2000)
TABLE OF CONTENTS

LIST OF TABLES ................................................................. vi
LIST OF DEFINITIONS ....................................................... vii
ABSTRACT ................................................................. viii

CHAPTER

I. INTRODUCTION ......................................................... 1
   Need for the Study ...................................................... 2
   Purpose of the Study .................................................. 2
   Delimitations of the Study .......................................... 3

II. REVIEW OF LITERATURE ............................................. 4
   Choral Curriculum ..................................................... 5
      Historical Influences ............................................... 5
      Yale Seminar ........................................................ 5
      Tanglewood Symposium ............................................. 5
      Housewright Symposium ......................................... 6
      National Standards ............................................... 7
      Florida Curriculum Framework ................................. 7
   Multicultural concerns ............................................. 8
      1990 Multicultural Symposium ................................ 8
      Multiculturalism .................................................. 8
   Teacher Value Issues ............................................... 9
      Teacher concerns ................................................ 9
      Teacher training .................................................. 12
   School funding ..................................................... 14
      Funding principles ............................................... 15
      Budgeting resources .............................................. 15
      Budgeting methods .............................................. 16
   Student Preference Issues .......................................... 17
      Preference definitions .......................................... 17
      Student preference studies ..................................... 18
      Age .............................................................. 18
      Tempo ............................................................ 20
      Humor ............................................................ 21
      Musical styles .................................................... 22
      Familiarity and repetition ...................................... 24
      Sex .............................................................. 26
<table>
<thead>
<tr>
<th>Table</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Frequency Distribution of Years of Teaching Experience</td>
<td>36</td>
</tr>
<tr>
<td>2</td>
<td>Frequency Distribution of Additional Language Competence</td>
<td>38</td>
</tr>
<tr>
<td>3</td>
<td>Frequency Distribution of World Music Definitions</td>
<td>39</td>
</tr>
<tr>
<td>4</td>
<td>Crosstabulation of (Q4) Majority Ethnic Group with (Q13) World Music</td>
<td>41</td>
</tr>
<tr>
<td>5</td>
<td>Frequency Distribution of the Number of Choirs in which</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Choral Directors Taught and Performed World Music</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Crosstabulation of (Q13) World Music Programming and (Q17) Value</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>Statement: World music broadens students’ awareness and tolerance for</td>
<td></td>
</tr>
<tr>
<td></td>
<td>other world cultures</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Crosstabulation of (Q13) World Music programming and (Q18):</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>World music performance techniques conflicts with Western-art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>performance practices</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Cross-tabulation of (Q13) World Music Programming and the (Q19) Value</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Statement: The inclusion of world music requires time that should be</td>
<td></td>
</tr>
<tr>
<td></td>
<td>spent rehearsing Western-art music</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Frequency Distribution of Choral Budgets Sizes/ World Music Purchasing</td>
<td>46</td>
</tr>
<tr>
<td>10</td>
<td>Crosstabulation) World Music Programming and (Q21)</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>World Music Purchasing</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Crosstabulation of (Q21) World Music Purchasing and (Q23) Adequate</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Teacher Training</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Frequency Distribution of Choral Budget Percentages Spent on</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>World Music</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Frequency Distribution of Teacher Training Responses</td>
<td>50</td>
</tr>
<tr>
<td>14</td>
<td>Crosstabulation of (Q2) Years of Teaching Experience and (Q23)</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>Adequate Teacher Training Responses</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Crosstabulation of (Q13) World Music Programming and (Q23) Adequate</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Teacher Training Responses</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Frequency (Q2) Distribution of Years of Experience in Relation to</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>Preparation Skills to Teach and Perform World Music</td>
<td></td>
</tr>
</tbody>
</table>
LIST OF DEFINITIONS

*Middle school curriculum* - A body of activities, courses, and programs designed and implemented by a school or school district for children in schools containing 6th, 7th, sometimes 6th-9th grade (Dejnoska & Kapel, 1982).

*Values* A system of beliefs, ideals, traditions and customs which produce the standards, morals, and behaviors held by an individual or group (Dejnoska & Kapel, 1982).

*Behaviors* The actions or activities of an organism, including overt, physical, internal physiological and emotional processes and implicit mental activity (Good, 1973).

*Programming* Integrating or coordinating a system of subject matter, procedures, skills, and experiences which leads to an evaluation of criterion or performance display (Dejnoska & Kapel, 1982).

*Culture* A body of learned beliefs, traditions and behaviors that are shared among members of any human society (Ladson-Billings & Grant, 1997).

*Diversity* Cultural differences among groups based on race, ethnicity, gender, religion, economics, and/or language (Salsbury & Mitchell, 1999)
ABSTRACT

The purpose of the study was to investigate whether or not Florida middle school choral directors included world music in their choral programs. For directors who did not include it, the study sought to determine if curricula goals, school funding, or teacher training were factors that influenced their decisions not to include it.

Results of the study revealed the majority of Florida middle school choral directors included world music in their choral programs. A significant relationship was found between choral directors’ who exhibited behaviors that suggested they valued world music and those who included it in their choral programs. Further findings indicated that there was a significant relationship between choral budget size and world music purchasing.

However, outcomes revealed no significant relationship between years of teaching experience and adequate teacher training to teach world music. Also, there was no significant relationship between directors’ self-evaluation of their training and their programming world music for performance. Furthermore, there was no relationship between directors who programmed world music and adequate teacher training.
CHAPTER I

INTRODUCTION

In recent years, American music educators have had varying views and opinions concerning appropriate choral literature in public school music programs. Some choral directors have advocated only “music by the masters”-Western European art music. In their opinions, Western-art music is standard choral literature that should be the fundamental repertoire for study and performance in choral music programs. Other directors have benefited from music representing various cultures around the world.

Choral directors’ musical preferences are often reflective of their personal experiences and musical training. However, there are other variables that have influenced the opinions of choral directors throughout the country. Student musical preferences also play a role in helping teachers make performance choices. The American public schools are populated with students who come from a variety of nationalities and cultures. Students' music preferences are a reflection of the exposure and experiences provided by their respective backgrounds. McCrary (1993) stated that students usually prefer music with which they are most familiar. However, teachers should not conclude that students only learn and enjoy music of their own cultures (Baumann, 1969).

Scholars have determined that the music teacher is responsible for broadening students’ musical knowledge and appreciation (Shehan, 1985; Elliott, 1989; Anderson, 1993; Palmer, 1992; and Volk; 1997). This responsibility includes providing opportunities for students to achieve musically aesthetic experiences through music that is familiar, and music of other world cultures. However, music teachers’ values have great impact on what is taught in the classroom. This is clearly communicated by the music that they select and program for performance, the amount of time they spend preparing specific pieces of
particular musical styles, and the amount of time and money they invest for personal in-service training.

Anderson (1993) suggested that the music educator is essentially a cultural translator, and should promote the study of other cultures through their music, which may contribute to awareness, tolerance and appreciation. Although students may exhibit disinterest when unfamiliar music is being introduced, studies show that instruction (Madsen & Madsen 1998), repetition (Bradley, 1972) performance (Shehan, 1984) and positive reinforcement (Madsen & Madsen, 1998), can engage students while learning the music. Recent studies have revealed that unfamiliar music have not received the same preference rating as familiar music (Russell, 1987), however, exposure and experience over time may promote students' tolerance and appreciation for music of other cultures (Shehan, 1986).

**Need for the Study**

Research, which describes the social, academic, and musical benefits to students, might inspire more American choral music educators to incorporate world music in their choral music programs. Considering the number of students who have never studied nor performed music of other cultures, there is a need to explore the factors that influence choral music educators’ decision to include or not to include world music, non-Western-art music (Nettl, 1983), in their choral programs. Furthermore, there is also a need to investigate and recommend solutions for the conditions and perceptions that limit music educators’ willingness to expand their music curricula.

**Purpose of the Study**

American choral directors are divided in their opinions of what should be included in the music curriculum for middle school choral students. World music is a body of literature that has been embraced by some music educators, and omitted by others. Thus, students are often unexposed to music of cultures other than their own. The purpose of this study is to investigate the factors that influence middle school choral directors' decision to include or not to include world music in the choral curricula.
Further, the study proposes to answer the following research questions:

I. Do middle school choral directors’ exhibit behaviors that suggest they value world music?

II. Do middle school choral directors include world music in their choral programs?

III. For those who do not include world music, is it because:
   a) they do not value it in public school choral curricula?
   b) they lack adequate school funding?
   c) they lack the training necessary to teach world music and prepare authentic performances?

**Delimitations of the Study**

The participants in this study were limited to middle school choral directors in Florida only. Although some directors taught high students as well, all participants in this study taught middle school age students during some portion of the regular school day. The participants in this study were also members of the FMEA-FVA (Florida Music Educators Association - Florida Vocal Association).
CHAPTER II
REVIEW OF LITERATURE

Choral teachers and students in middle school music programs have benefited from the expanding body of choral literature available for study and performance. Traditionally, Western-art music has been regarded as standard literature for choral music programs in American public schools. It has provided enriching opportunities for students to express themselves aesthetically. It has also provided knowledge that reflects the history, conventions, and performance practices of European music and composers. In recent years, however, choruses have profited especially from the rapid growth of world music that has become more available during the past decade. Considering the increase in music resources and teacher training, world music may become an integral part of the American public school choral curricula.

Generally, world music is regarded as non-Western music that represents the background, customs, beliefs of various cultures and nationalities from around the world (Nettl, 1983; 1992; Jackson, 2001). Some scholars have defined world music as all ancient, tribal, folk, and oriental music (Nettl, 1983), while others contend that world music is the music of subcultures that exists in oral tradition (Sadie, 1980). Further, the genre has been generalized as “all human music” (Nettl, 1983, p. 3).

Until the late 20th century, major emphasis had not been placed on non-Western music, and thus, many students did not experience music of other cultures. Studies have indicated that generally, students seem disinterested when unfamiliar music is introduced (Bauman, 1969; Bradley, 1972). However, other studies have suggested that exposure and familiarity could increase personal preference (Getz, 1966, Bauman, 1969; Bradley, 1972; Shehan, 1986). Other findings have shown that instruction and experience enhance preference also (Shehan, 1984; Fung, 1994b). Additionally, music educators have
discovered that students exhibit greater interest and more on-task behavior after receiving appropriate instructions and personally engaging in an activity (Madsen & Madsen, 1998; Yarbrough and Price, 1982).

**Choral Curriculum**

**Historical Influences**

American public school music curricula have been greatly influenced by a series of national music projects, commissioned by the Music Educators National Conference (MENC) (Keene, 1982). The Tanglewood Symposium, National Standards for Arts Education, and the 1990 Symposium on Multicultural Approaches to Music Education were projects sponsored by MENC to improve the quality of music education in America. The Yale Seminar, however, was funded by the federal government. The purpose of these projects included establishing musical standards that outlined the requirements necessary for students to acquire a thorough musical education. It also meant providing opportunities for all children enrolled in the American public schools to study and perform music (Keene, 1982).

*The Yale Seminar.* The Yale Seminar, a federally funded project, was held in 1963, at Yale University in New Haven, Connecticut. A total of thirty-one scholars, theorists, musicologists, and private performers met to discuss the state of music education in American public school music programs (Keene, 1982). American music educators were offended by the fact that only a few of them were included in a convention designed to assess and improve American music education (Abeles, Hoffer & Klotman, 1994). The agenda included discussions on music literacy and the quality of music to which American students were being exposed (Keene, 1982). The Julliard Project was an outgrowth of the Yale Seminar, which produced a list a music that was deemed quality literature for public school music curricula. However, strategies for implementing the outcomes in the education system were left incomplete. This dilemma led to the Tanglewood Symposium, 1967.

*The Tanglewood Symposium.* The Tanglewood Symposium was held in Lenox, Massachusetts, in 1967. This national conference, sponsored by MENC, had significant influences on the American music education curriculum. Contrary to the
Yale Seminar, representatives were comprised of scientists, labor leaders, musicians, sociologists, educators, and businessmen. These professionals gathered to survey the problems in public school music programs, clarify and define the role of music education in society, and recommend curricula changes that would meet the needs of culturally diverse school populations (Keene, 1992).

The Tanglewood Declaration was the most significant achievement of the conference, as it became the national vision statement for music education. This official document outlined the goals and objectives of the nation’s music education system and thus, contributed to the development of: a) new courses of study in teacher education, b) studies of competencies needed by music educators, c) innovative technological programs, d) cultural awareness and multicultural practices in the classroom (Marks, 2000). One attendee stated:

As schools became desegregated, the curricula began to reflect the cultural diversity of school population...the popular music of our youth embodies high art and a content, both cultural and aesthetic, that must inevitably receive serious attention from the entire musical community. This includes blues, jazz, folk music and rock. (Keene, 1982, p. 362).

The Housewright Commission and Symposium. The Housewright Symposium was proposed by MENC and funded by former MENC President, Wiley Housewright. The symposium was entitled Vision 2020 and was conceptually similar to the Tanglewood Symposium. Professionals interested in the future of music education met to deliberate on issues that were pertinent to the future of music education. Discussion topics included: 1) Why is music essential to all humans? 2) Why study music? 3) What instructional content will best facilitate teaching the skills and knowledge in the national standards? 4) How can all people continue to be involved in meaningful music participation? and 5) What are the societal and technological changes that will influence the teaching of music? (Hinckley, 2000). The conference was deemed successful because of the practical suggestions it produced to improve music programs, as did the Tanglewood

The National Standards for Arts Education. In recent years, world music has become increasingly available to public school music programs throughout this nation and the world. This may be a reflection of vastly increased publication opportunities for many non-Western cultures as well as emphasis of non-Western art music, as called for in the National Standards. The National Standards for Arts Education was funded and adopted by MENC in 1992 and published, subsequently in 1994 (MENC, 1994). A committee, representing a consortium of American education arts associations was selected to define the literature, skills, activities, and knowledge necessary for a wholesome music education. Further, this list of standards served as a guide for planning music curricula. Moreover, the National Standards for Arts Education promoted the arts as a valid, significant part of the total school curriculum and education process, rather than mere student extra-curricula activities (Bradford, 2003). The national standards included: a) singing and playing instruments alone and with others, b) improvising music, c) composing and arranging music, d) reading and notating music unfamiliar e) listening, analyzing, and describing music, f) evaluating music and music performances, understanding relationships between music, other arts and disciplines, and g) understanding music in relation to history and culture (Edwards, et al., 2003).

The Florida Curriculum Framework. The Florida Curriculum Framework (1996), often referred to as the Florida Sunshine State Sunshine Standards, was a set of standards developed by Florida’s Department of Education. The standards were aligned with the National Standards for Arts Education and adjusted to address specific needs in the state’s local arts program. Specifically, it provided instructional strategies and assessment tools to improve arts education in Florida. Further, it delineated the knowledge, skills, and subject matter that should be taught in Florida’s public schools (Florida Curriculum Framework, 1996).

Additionally, the Florida Music Educators Association (FMEA), the Florida Vocal Association (FVA), the American Choral Directors Association (ACDA-Florida) are state organizations that have significantly influenced music instruction.
Each has sponsored conferences, workshops, clinics, and publications that have provided beneficial information for Florida choral music educators. Multicultural music in the choral curriculum has been the subject of many of these sessions because of the rapid growth of cultural diversity that has become prevalent in Florida and throughout the world (Campbell, 2000).

Multicultural concerns

1990 Multicultural Symposium. The 1990 Symposium on Multicultural Approaches to Music Education was a meeting of music educators to determine the need for multicultural music in the classroom. Although opinions varied, significant conclusions resulted from the gathering. One resolution stated: “multicultural music provided an avenue for teachers to help students understand there are different but equally valid forms of musical expression” (Edwards, et al. 2003, pp. 129-130). Another rationale supported the study of music from other cultures broadens students’ musical and cultural understanding (Edwards, et al., 2003).

Multiculturalism. Multiculturalism embraces the concept of exploring the trends, lifestyles, beliefs, and customs of diverse cultures found within a specific society (Anderson, 1974). Multicultural music and world music have often been used interchangeably. Multicultural music, however, refers to the variety of music types that represents the different cultures within a given population (e.g., school, community, state, nation, etc.) World music, on the other hand, makes reference to a wider, global view of music that is reflective of cultures from around the world (Anderson & Campbell, 1989).

There are a number of benefits to students who study and perform the music of other cultures. In a practical sense, Banks & Banks (1993) suggested that multicultural music brings about educational equality among groups differentiated by race, class, gender, or exceptionality. Hinckley (2001) recommended that the inclusion of multicultural music in school programs offers opportunities to make curricular connections, as does history and literature. As many research studies have revealed, the process of studying, learning, and performing world music broadens students’ knowledge, and perhaps their appreciation for lifestyles of people from other world cultures (Banks & Bank, 1993).
Schools in America have begun to embrace multicultural practices by incorporating ensembles of diverse populations, both in after-school programs and regular school curricula. Cultures that are commonly represented in these school programs are Asian, Australian, African, African-American, Caribbean, and Chinese (Hinckley, 2001). However, because of sub-cultures that are present in each nationality, a wide variety of musical styles can be found in each major culture. African drumming, steel bands, mariachi bands, salsa groups, gospel choirs, and jazz bands are a few of the world music ensembles that are commonly offered in the American public school setting. Although it is not necessary to include every ethnic group represented in the United States (100 plus), Banks & Banks (1993) recommended that each school curriculum should focus on a range of ethnic groups that would fit into the school’s curriculum. In cases where authentic ensembles could not be developed, music of diverse cultures could be included in the regular band and chorus curriculum.

In conclusion, many factors have impacted the development of choral curricula in American public schools. MENC has played a significant role in this process by sponsoring national projects to assess, evaluate, and reconstruct the music curricula throughout the nation (MENC, 1994). Additionally, the adoption of national and state standards has validated music as an important part of the public school curriculum. Further, because of the rapid growth of cultural diversity in American public schools, it has become necessary for music educators to implement multicultural content in the curriculum to meet the needs of all-children enrolled in public school music programs. Inclusion of world music has presented specific challenges to teachers and required much attention.

**Teacher Value Issues**

**Teacher concerns**

For years, music educators have communicated their value system to students in the classroom. How, what, when, and whom teachers teach is, many times, a reflection of their personal experiences, cultural backgrounds and formal music training (Madsen & Madsen, 1998). Thus, choral music educators may disagree regarding what should be included in the choral curriculum, and as a result, students’ musical education could lack important experiences.
Despite the benefits, the inclusion of world music in the public school choral curriculum has not been accepted by all music educators. Some individuals contend that composers have "Americanized" ethnic music, and thus, have cheapened its authenticity. Goetze (2000) explored the challenges that ensembles often face when performing music of diverse cultures. She strongly suggested that proper dignity and honor should be given to the music and culture by conferring with native experts about the language and interpretation of the pieces. Goetze also recommended listening to recordings to assist in reproducing the language sounds and diction authentically. She contended knowing the background of the culture would enhance the music performance. She further suggested that the ensemble should learn the music aurally and occasionally practice without the conductor.

Conversely, there are educators who fear the inclusion of world music may contribute to the loss of the traditional Western-European musical heritage (Hinckley, 2001). Sometimes music educators emphasize traditional Western-art music exclusively, thus implying that other musical systems are relatively unimportant and inferior (Anderson & Campbell, 1989). Kraus (1967) reported that many music educators oppose the inclusion of world music because it conflicts with teaching Western-art music. He also reported that some educators argue that Western-art music must be preserved as a cultural contribution and musical heritage. Sometimes, administrators and community citizens contend that traditional practices should not be substituted by music of substandard quality. On the other hand, Kraus did recognize that there were music educators who advocated the "open mind" theory, which suggested that music educators should try to tolerate and understand cultural differences (Kraus, 1967).

Palmer (1992) became concerned with the authenticity of world music performances. He emphasize that it should be taught authentically in the classroom. Primary concerns included the use of proper language and translations, execution of dynamic subtleties, application of appropriate styles, and the proper tuning of authentic instruments. He compared performing world music with the preparation of foreign foods. Palmer projected that neglecting the use of proper instruments and vocal techniques for cultural music is synonymous to preparing a dish without the original ingredients—the appearance is retained, but the inner content lacks taste (Palmer, 1992). He argued that it is
not enough for students to merely learn pitches, rhythms and dynamics, but historical, sociological, and cultural factors behind the music are essential for authentic performances (Palmer, 1992).

Norman (1999) interviewed a panel of university music faculty members to gain their thoughts and views on the inclusion of multicultural music in music education. Some faculty members referred to world music strictly as the content or body of music taken from other cultures. Others argued that multicultural music education is the process of teaching a culture's background, social customs, geography and history through the use of that culture's music. One member projected that multicultural music education is merely a political agenda to teach students music other than Western art music. In contrast, another faculty member contended that there is no single definition of multicultural music, because the goals and intentions of each ensemble vary. Norman (1999) concluded that multicultural music education is vital for children, but has become an issue upon which music educators differ greatly.

Elliott (1989) emphasized that music can unite us because of common elements we all share musically, regardless to style or originality. However, he also held that music can separate us as well. Music in some cultures is actually a way of life. In fact, some cultures are very protective of their music, fearing that outsiders will not respect the authenticity of the style. Elliott contended that multicultural music education is not the mere inclusion of one or two pieces of music that feature the minority groups in the program, but rather, the study of music that is associated with whatever cultures found within a specific society. Elliott argued further that multicultural music education involves three interwoven concepts: a) selecting music based on regional or national boundaries, b) approaching the music with regard to its significance to cultural rituals; and c) learning the music as it is learned and taught within the original culture. Despite varying support for world music, another key issue is preparing teachers so that those who value its inclusion will have the skills and materials necessary for success.
Teacher Training

World music reflects a wide variety of cultures from around the globe, and although some styles may be similar, this cultural music presents particular language, instrumental, vocal and choreographic concerns that require special training in order to perform it authentically (Palmer, 1992; Volk, 1997). Because most American choral directors have been trained in traditional choral literature, many of them are uncomfortable and unprepared to teach unfamiliar literature. While educators may agree that non-Western music can be valuable, the amount of training and experience that a teacher has had in non-traditional musical styles has a great impact on the literature that is selected for performance and for study (Shehan, 1985).

Baker (1972) surveyed the need for training student teachers in multiculturalism and held that aspiring teachers should receive thorough training before officially going out to teach. Baker suggested that in order for teacher to effectively meet the needs of students in a culturally diverse setting, they would need to be aware of specific cultural differences. She responded by designing a workshop on multiculturalism specifically for teachers in training. She further argued that colleges and universities should be responsible for providing the in-house training and field experience necessary for student teachers to become effective educators.

Teicher (1997) discovered that teachers are open to performing world music, but do not feel adequately trained to teach it. Some argue that including world music training would require too much curricula reconstruction to incorporate it into the music teacher preparation programs. Thus, Teicher suggested that world music performance training should be offered to aspiring teachers before they actually become certified. She further examined the correlation between teacher's attitudes and willingness toward planning and implementing world music during internship. She found that teachers had positive attitudes toward willingness to teach world music and attitudes toward preparation were also positive. However, teacher-willingness to work in settings that demanded multicultural music education, was considerably less positive.

Teaching and performing world music quite often involves the use of foreign language and foreign language diction. Many choral directors exclude world music
especially when it requires teaching a language with which they are unfamiliar. Cultural diversity demands that teachers are aware of the authentic sounds connected to specific cultures (Chase, 2002). Translating foreign language requires knowledge of rules governing phonetics. Chase (2002) reported that if syllabic stress is not applied correctly, the music looses its unique favor. Often, directors become frustrated when they are learning the diction of a language while attempting to teach it. Additionally, the exact word spelling may be the same in several different languages, but pronounced totally different in all of them.

Not only is it essential for choral directors to have the skills to teach phonetic sounds appropriately, but also to preserve the original meaning of the text so that singers may perform the music in character (Chase, 2002). Accurate translation of the text should be a choral director’s primary concern when choosing a foreign piece to perform. Some directors think that it is too time consuming having to learn how to pronounce the words, become familiar with the translation, and learning the background of the piece, all while teaching the piece to the chorus. Although many world music pieces are accompanied by translation notes, the music may appear confusing if the translation is not aligned with the foreign text (Chase, 2002).

Anderson (1993) reported that the lack of resources, training, and expertise necessary to teach world music properly discourages teachers from including it in their choral programs. Volk (1997) advocated the inclusion of world music also, but strongly suggested that adequate teacher training and teaching resources were essential for its success. Thus, she recommended a number of resources that were available to help educators teach world music effectively in the classrooms. MENC (Music Educators National Conference) has also produced various publications that address issues pertaining to world music as well as teaching sources. Volk reported that music publishers are constantly updating and revising textbooks with songs from around the world to provide materials needed for authentic performances. Further, there are annual conferences, workshops, and collegiate courses designed specifically to give practical training in the area of world music (Volk, 1997).

Individually, teachers decide whether or not to include world music in their choral programs. Some teachers do not perceive world music as valuable and beneficial to
students in the school choral setting and may choose to limit this aspect of choral learning and performance. Others have argued that they do not have the skills necessary to teach world music in an authentic fashion. Foreign languages, special instrumental accompaniments, and uncommon vocal productions have sometimes discouraged choral teachers from teaching and programming world music.

While musical authenticity, language and diction, teacher preparation, and resources are issues that influence world music inclusion, funding is also a major concern among choral directors. Performing world music many times require special instruments, costumes, recordings, instruction materials, clinicians, and sheet music to render authentic performances. Budget cuts in federal, state and local government play a role in how much money is allocated to school districts. This has a direct impact on the amount of money that is available for supporting the arts, and more specifically, music programs. Having enough money to meet the costly demands of world music performances, in addition to purchasing standard choral literature is certainly a major concern for choral directors.

**School Funding**

Some choral teachers have decided to only use music that is considered standard choral literature. This decision may have been influenced by their musical training, or even their musical style preference. In some cases, however, the omission of world music may not be an issue of training, nor musical preference, but rather *school funding* (Hinckley, 2001). The amount of money allocated for the Arts, has an enormous impact on the literature that is included in choral music programs. School funding affects the amount of music that can be purchased, the instruments that can be afforded, and the ability to bring in experts to assist with the uniqueness of cultural music (Hinckley, 2001).

As Hinckley (2001) stated earlier, many administrators view the arts as an extra-curricula budget item that does not merit as much funding as some other disciplines. Consequently, music educators use their limited funds to purchase traditional literature and thus, world music is omitted from the choral program. Funding principles, budget resources, and budgeting methodology are essential to the amount of funds that is allocated to music programs.
**Funding principles**

Although operational management of school budgets may vary from state to state, district to district, and school to school, scholars have determined that there are some basic principles of educational funding that are common in the American schools system (Johns & Morphet, 1960). One principle is that education should be provided for all, from elementary through high school (Johns, et al, 1960). Additionally, adequate educational opportunities should be provided by public school systems, and the quality of education should meet the needs of all students who live in that society (Johns, et al, 1960). In addition to funds provided by private agencies, school based trust funds, and local fund-raising groups, public schools should be funded by federal, state, and local funds, acquired by public taxation (Johns, et al, 1960). Lastly, each state should provide constitutional laws that mandate and regulate adequate funding for all local school districts (Johns, et al, 1960).

**Budgeting resources**

School districts depend heavily upon the revenues acquired by public taxation and distributed by federal, state and local government. Increased taxation, along with voluntary external contributors, has added to the financial power needed for public school education (King & Swanson, 1997). However, within the last decade, the rapid growth of student populations in schools across America has produced a demand for increased funding for public education. New technology, school reformation, academic and physical accommodations for students with special needs, as well as additional school personnel have inflated the need for increased funding throughout America (Honeyman, Davis, Thompson & Craig, 1994). Even with increased financial resources for educational funding, the question remains “Is it enough?”.

Consequently, lawmakers and educational administrators have had to carefully examine issues of adequacy, and the concept of equity (Honeyman et al., 1994). Funding experts suggested that adequacy refers to having enough money to sufficiently support the programs of each school district. Equity, on the other hand, has to do with using an effective and fair distribution method (Honeyman et al., 1994). The equity concept did not suggest, however, that all schools would receive the exact same amount, but rather, the
allocation of funds would be based on the particular needs of each individual institution. Thus, if equity is sufficient, adequacy should also be satisfied (Honeyman et al., 1994).

**Budgeting methods**

Funding sources for American public schools include federal, state and local government, in conjunction with private businesses and other external sources. Each of these agencies has specific policies that regulate the amount of money that should be distributed to each school district and generally, how the funds are to be used (Muro, 1995). After funds have been allocated by official funding sources, each district (or county) is responsible for budgeting the funds to facilitate the needs of each individual school within that district (or county) (Muro, 1995).

Budgeting may slightly vary from district to district, but budgeting systems fall within six common budgeting methods. These budgeting methods are: a) incremental budgeting, b) zero-budgeting, c) line-item budgeting, d) program, planning and budgeting, e) program budgeting, and f) school site-based budgeting (Honeyman et al., 1994). Most schools will employ one or some combination of two or more of these budgeting methods in their allocation process.

Establishing a budget adequate enough to meet the needs, goals and objectives of each school within any school district, can be an enormous task. Generally, administrators follow a basic budget process that involves four steps. The general budget process entails estimating or assuring the revenues, that is, finding out how much money will be given to the local district or schools for the year (King & Swanson, 1997). Administrators must also envision the overall education program, which implies knowing what courses will be offered in the curriculum (King & Swanson, 1997). The next step is to estimate the expenditures required, which is to survey the cost of implement the proposed plan (King & Swanson, 1997). Finally, the program must balance distribution according to the revenues received and the expenditures required (King & Swanson, 1997).

Hinckley (2001) reported that when lawmakers and administrators overlook the importance of the arts in children's lives, music programs are inadequately funded. Thus, some groups have found it necessary to conduct fund-raisers to supplement the music budget. Booster organizations sponsor community projects to raise money in support of
school choral groups. Many secondary school choral performing groups in Florida participate in festivals that are required by their districts. These performances are wholesome aesthetic experiences, designed to contribute to students’ musical education. However, sheet music and registration fees can be quite costly and in some cases, consume much of the music allocation for the year (Hinckley, 2001). Similarly, school-based ceremonies (e.g., graduations, seasonal concerts, special assemblies, community events, etc.) often present opportunities for students to perform a variety of different styles of music, including world music. However, inadequate funding has often limited purchases to only those expenses that are absolutely necessary. Unfortunately, world music may not be high, if at all included, on the list of priorities.

**Student Preference Issues**

Generally, most students prefer the music of their own specific cultures above that of unfamiliar cultures and then prefer specific musical styles above others within the same culture. Shehan conducted several studies that dealt with student preferences for ethnic music styles. Thus, she has strongly promoted that world music should be an integral part of public school music curriculum. In one study Shehan (1981), she reported over 60 percent of the teachers surveyed had used world music in their classrooms and choruses, and agreed that their students seemed to enjoy performing it.

Hinckley (2000) reported that it is important for teachers to sometimes observe and perform music to which students are most responsive. This suggests that students are more attentive and less disruptive when the class agenda includes music that they prefer. Thus, it may be beneficial to carefully investigate the styles of music that students prefer and the musical characteristics that engage their interest. However, before students’ musical preferences can be carefully examined, it is important to determine how scholars have defined the term *preference*.

**Preference definitions**

In recent years, the study of student musical preferences has been interesting to music education scholars. Several studies have been conducted to isolate what factors influence student preferences. During early investigations, the term *musical taste* was used instead of *musical preference* (Wapnick, 1976). Preference is derived from the Latin term
praefero, meaning one thing favored above another (Schulten's, 1987, p. 160). Finnas suggested that music preferences are "affective reactions to a piece of music or a certain style of music which reflects the degree of liking or disliking for that music in particular (Finnas, 1989, p. 1). LeBlanc and McCrary (1983, p. 58) defined music preference as students' liking for specific music examples. However, Kuhn, Sims, and Shehan (1981) defined preference as the act of choosing, esteeming, or giving advantage to one object over another. In reference studies, common methods of indicating preference include making a verbal statement, responding to a rating scale or choosing between two or more alternatives (Kuhn, Sims, and Shehan, 1981).

Additionally, attitudes and opinions are important terms in the study of students’ musical preferences. Kuhn, Sims, and Shehan, (1981) reported that attitude is directly related to preference. Attitudes are pre-existing thoughts or feelings upon which we base favorable or unfavorable responses. They are not easily observed or measured. An opinion, on the other hand, is a verbal reaction to an idea or a stimulus (Kuhn, Sims, and Shehan, 1981). Although the two terms are often used interchangeably, it is important to note that opinions are verbalized responses, while attitudes are pre-existing tendencies that are reflected by their opinions (Kuhn, Sims, and Shehan, 1981).

Student preference studies

In research studies pertaining to student preference, variables are often isolated to measure specific influences on students’ musical preferences. Hargreaves, Messerschmidt, and Rubert (1980) listed the following groups of factors as essential categories: age, socio-economic status, experience, intelligence and training; personality factors including introversion and extroversion; familiarity and repetition; prestige and propaganda; and cultural influences. Other common factors used in research are musical styles, musical elements and teacher influence (LeBlanc, 1982).

Age. A number of studies have been conducted to examine the influence of age as a variable affecting student preferences. In fact, age is a factor that researchers commonly control for while investigating other variables (Fung, 1993). It has been paired with tempo, gender, musical styles and ethnicity. Some scholars have used specific ranges (K-5), while in other studies, single-age groups were isolated (2nd grade only).
Greer, Darrow, and Randall (1974) studied elementary children's preference for rock and non-rock music. They wanted to know if preferences changed with grade level and what was the normal preference for each grade level. Further, they investigated the difference in preference for rock, when non-rock was presented as an alternative. Results indicated that there was no difference in the children's preference in nursery school, kindergarten and first grade. However, as children approached the upper elementary grades, an overwhelming preference for rock music became clear. The examiners discovered that as children grew older, their attention span and tolerance for other musical styles increased. Nevertheless, they still preferred rock music over other genres.

Another study that investigated the musical style preference of listeners from first grade through adulthood, was conducted using rock, traditional jazz, and art music (LeBlanc, Sims, Siivola, and Obert, 1996). The researchers concluded that younger children were much more open-eared than older children. Rock music was most preferred across all age groups (LeBlanc, et al, 1996). Traditional jazz received less preference across the age spectrum because of unfamiliarity. Students in lower grades (1st-5th grades), and the college-age group, had the highest ratings in all three styles. However, consistent decline took place in grades 6-8, across all styles (LeBlanc, Sims, Siivola and Obert, 1996).

Fung (1994b) examined college student's preference for non-Western music. He found that non-music majors preferred pop music, and that preference increased with instruction. Further, students preferred instrumental music over vocal music. The more students were connected socially and culturally, the higher their preference for the non-Western music (Fung, 1994b). Brittin (1991) designed a different study to see if overtly categorizing music excerpts would affect the preference for popular music styles. She sought to discover whether or not musical experience influenced participants’ preference for popular music; gender affected preference for popular music; and whether the inexperienced listener discriminated by category. Results yielded that musical experience did affect listener's preference for jazz and gender had significant affect on participants’ preference for pop music in general. Furthermore, research revealed that experts or trained musicians are more discriminating in labeling music by category than untrained musicians (Brittin, 1991).
Tempo. A number of studies have been conducted to investigate the effect of tempo on student music preferences. Many reports suggest that tempo has an enormous affect on the music preference of students of all ages, but in varying degrees (Finnas, 1989). Early research revealed that slow tempos tend to express dignity, calmness, and sadness, while fast tempos suggest happiness, and restlessness. Farnsworth (1950) supported the idea of "correct" tempos for things in human life, around which music should revolve. His research suggested that there are appropriate tempos for arm-swinging, walking, beat-tapping, and other natural-life activities.

Brittin (2000) investigated children's preference for sequenced accompaniments of different styles of music and found that tempos were perceived differently, depending upon the style of the piece. Results revealed that rhythm and blues excerpts were perceived faster, while sustained piano chords seemed much slower when compared to the other musical excerpts (Brittin, 2000). Students in grades 3 through 6 yielded the highest preference ratings, while seventh and eighth grade students had lower preference, all based on tempo.

In another early study, Getz (1966) explored the effect of repetition on preference for art music from four style periods. His findings revealed that seventh graders frequently responded positively to music with fast tempos. Huebner (1976) found that while sixth graders preferred faster music while listening, they preferred slower music when asked to play accompaniments on the melody bells. Similarly, LeBlanc (1981) investigated the effect of musical style, performance medium and tempo on fifth graders' music preference. Students preferred instrumental music above vocal music, especially when played at faster tempos. In addition, slow instrumental music was preferred above fast vocal music. However, fast vocal examples were preferred above slow vocal examples (LeBlanc, 1981).

In a similar study (LeBlanc and McCrary, 1983), children's tempo preference, as it related to performance medium, was examined. The use of vocal jazz eliminated the negative responses to foreign language. The tempos in this study varied from slow, to moderate, to fast. Results yielded a strong preference for faster tempos and instrumental music. Although rhythm and timbre also affected student preference, instrumental music with faster tempos had the most effect on fifth and sixth graders in this study (LeBlanc and McCrary, 1983).
LeBlanc and McCrary (1983) also studied the effect of four different tempos on children's music listening preference. Jazz music was used to control for musical style. Results confirmed that students preferred faster tempos, and their preference level also increased with music examples that increased in tempo. LeBlanc and McCrary (1983) advised music educators to select music with fast tempos whenever introducing new music styles to upper elementary school students.

In a related study (LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988), the effect of tempo on different-age listeners was investigated. Using jazz as a control for style, results confirmed that age and tempo did influence students' musical preference. All ages preferred faster tempos. Also the listeners’ musical preference increased between moderately fast and very fast tempos. The highest level of preference was recorded among third graders. Preference began to decline in seventh grade and increase again with college age students (LeBlanc, et al, 1988).

Sims’ (1986) study revealed that all students, except for pre-school children and kindergarteners, preferred music with faster tempos. There was no difference in preference found among children in grades below first grade. Montgomery (1995) confirmed these findings by examining the effect of tempo on the musical preferences of children in grades K-8. Her results showed that students in the upper grades (3rd-8th) preferred music with faster tempos while children from kindergarten through second grade exhibited no significant preference. Montgomery (1995) concluded that students' perception of faster tempos is not merely a matter of speed, but also, rhythmic motifs and moving melodic passages that give children the sensation of music being faster.

Kuhn (1974) and Madsen (1979) examined the ability to detect deviations in tempi while listening to music. Kuhn used professional musicians and Madsen used college students as subjects in these studies. Both examiners reported that participants seemed to identify decrease in tempo more accurately than increase. Previous studies suggested that performers have an innate tendency to rush the tempo during performance (Kuhn, 1977). Probable justification was attributed to the fact that musicians prefer faster tempos as "the norm", and thus, tend to perform that way.

**Humor.** Two related studies (LeBlanc and McCrary, 1983; LeBlanc, Colman, McCrary, Sherrill, and Malin, 1988), reported that certain instrumental jazz techniques
(growls on the soprano sax, smears on the trombone, and plunger-muted sounds on the trumpet) were perceived to be humorous to children. Similar studies (LeBlanc, 1981; LeBlanc and Cote, 1983) showed that listeners of different age groups perceived certain vocal techniques to be humorous also (distorted voice quality, wide vibrato, scat singing, extreme ranges, and unusual pronunciations).

LeBlanc, Sims, Malin, Sherrill (1992) measured the relationship between students' perception of musical humor and their listening preferences. The investigation involved three different age levels: third graders, seventh graders and eleventh graders. Findings revealed that the listeners preferred music that they perceive as humorous. The youngest age group (third graders) found more humor than did the older groups. However, an earlier study suggested that as listeners approach adulthood, the perception of musical humor is significantly higher, and thus, the level of preference for music containing humor was higher (LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988).

Hargreaves's (1982) open-earedness concept, a listener's willingness and readiness to approve of many different styles of music, was applied to studies that examined student's preference for music that contained humorous excerpts. This was done by using a collection of older songs of diverse styles. LeBlanc and his associates (LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988) reported that lower music preference opinions were associated with less open-earedness, while higher music preference opinions were associated with more open-earedness. In relation to age and grade level, this same study yielded a decline in the overall preference opinions after third grade and an increase again as subjects approached college age.

Musical Styles. The investigation of musical style and its effect on the preferences of children, adolescents, and college age students has been the target of much research over the last decade. Various studies have explored whether music functions as an agent to help children develop self-expression, intelligent listening, healthy social development, and adjust to cultural traditions and changes. Schuckert and McDonald, (1968) attempted to modify the musical preferences of preschoolers by exposing them to classical and jazz music and then testing them for preference. The participants were then exposed to more classical and less jazz, and then retested. Results revealed no difference in pre-school children's preference for classical or jazz music (Schuckert and McDonald, 1968).
May (1985) measured the listening preference of first, second and third graders to music of various styles. He sought to determine the effects of grouping by grade level, gender and race on children's preferences. He further examined the relationship between children's music preferences and their aural discrimination skills. Results confirmed that children in primary grades preferred current popular musical styles: rock, country & western and easy listening pop. Older elementary school students, on the other hand, preferred the same popular styles as the primaries, only to greater extent (May, 1985).

According to LeBlanc's (1979) study of generic style music, fifth grade students preferred easy-listening pop music. Other preferred styles in this study were ragtime, Dixieland, band, Country & Western music. LeBlanc (1979) also found that parental endorsement and peer pressure played an important role in the fifth-graders' choices as well.

Shehan (1979) examined the effect of music from a television series, on the music listening preferences and achievement of elementary music students. Rock music was the strongest preference, as had been confirmed by several other studies. Results also revealed an obvious shift in preference between third and fourth grades. Shehan agreed that musical experience could alter attitude and tolerance, but does not automatically guarantee preference. She further stated that media in the home environment may be more influential than the school. Shehan speculated that pleasurable experiences presented in an academic setting might not function the same way that they do at home because of the shift in environment (Shehan, 1979).

In Brittin's (2000) study of children's preference for sequenced accompaniments, the songs, styles and tempo were the most influential factors on preference. The most preferred styles in this study were: Hip-hop, Heavy Rock, Samba, and Funk. The least preferred styles included Polka, March, Bluegrass and sustained piano chords. The piano chords excerpt were perceived significantly slower than all other pieces and thus, was less preferred (Brittin, 2000).

May (1985) examined the music preferences of elementary children (nursery school through fifth grade) by using a 5-point non-verbal scale to various musical excerpts. The study included one non-western piece. Results showed that elementary school children preferred rock, followed by easy listening, country and western, and children's music.
Other findings indicated the participants preferred jazz and Western-art music above non-Western music. May (1985) concluded that children with high cognitive musical skills might have different preferences for non-popular musical styles.

Kuhn, Sims, and Shehan (1981) designed a study that allowed undergraduates to rate their preference of three different selections. A scale, ranging from 1 (I dislike this piece very much) to 7 (I like this piece very much) was used to rate students' preference levels. Findings indicated that the participants’ main reason for listening to music was for leisure listening and background music for various activities. Most students preferred listening to a live concert or FM radio, rather than television and AM radio. Furthermore, musical styles, in order of preference, were rock, top-40 easy listening, jazz or blues, disco, classical, folk, country-western, and soul.

**Familiarity and repetition.** Baumann (1969) argued that familiarity is the most important single ingredient affecting musical preference. His study revealed that familiarity with any category of music leads to greater understanding and appreciation. In 1972, Bradley published a study that designed, implemented, and evaluated a series of sequentially structured listening lessons of contemporary art music. Subjects were seventh-graders from Vancouver, British Columbia. Bradley compared the subjects' music preference for compositions studied in classroom with similar compositions that had not been studied at all. He concluded that the measurement was valid, and that a significant difference was found. He also advocated that familiarity through repetition was important in bringing about favorable responses to unfamiliar music. Bradley's findings suggested that a program of analytical listening and repetition would be more effective than mere passive repeated listening (Bradley 1972).

Yarbrough and Price (1982) conducted an investigation of instruction and repeated listening on behavioral preference, behavioral intent, verbal opinion and ratings of familiarity. The music of Charles Ives was used as the main treatment in this study. After pre-testing three groups of college age students, the researchers treated one of the groups with music listening and instructional feedback, another group was assigned music listening only, while the third group received no treatment between pre and post tests. Results revealed that as repeated listening took place, familiarity increased. However, all other variables yielded no difference in effect (Yarbrough and Price, 1982).
Shehan (1985) examined whether familiarity through performance-oriented instructions would increase preference for that same genre. She also sought to discover whether the preference created through familiarity of taught pieces would transfer to untaught pieces of the same style. Results from the study supported that familiarity through repeated listening and participation contributed positive influences on preference. However, the transfer of preference to unfamiliar pieces, as a result of familiarity with similar pieces, remained inconclusive. The pre-test in the study revealed a high preference for classical music due to familiarity, however popular music was consistently the most preferred style because of rhymed lyrics, the performing groups, the romantic nature, and familiarity.

Hargreaves (1984) studied the Inverted-U theory which was originally introduced by into music education research by Wundt during the early 1880s. Later, the theory became known as the Yerkes-Dodson Law (1908) and was applied to studies in performance and industrial applications. Berlyne used the Inverted U-theory in aesthetic studies during the early 1960s. This theory suggested that if a piece of unfamiliar music is heard repeatedly, over a period of time, familiarity may increase. Likeability, on the other hand, will increase initially, and then decrease. In other words, the more the listener hears a popular song, the more it "grows on him", but over-repetition causes the song to eventually loose its appeal. Despite support for the Inverted-U theory, some studies have revealed immediate decline in likeability. Hargreaves (1984) applied the Inverted-U theory to a study utilizing a popular piece, a classical piece, and a jazz piece. Consistent with the theory, the likeability of the pop piece and classical piece rose in likeability and slightly declined after three weeks of structured repetitions. However the jazz piece showed no increase in likeability.

Russell (1987), similar to Getz's (1966) early study and Hargreaves’ (1984) research, tested the effect of repetition on the familiarity and likeability of popular music recordings. The researcher designed this study in two parts. He studied the familiarity and likeability ratings for recordings. He then measured familiarity and likeability as a function of how long current hits had been on the pop charts. The examiner discovered that the number of repetitions had a direct relation to the degree of preference. He further resolved that repetitions induced familiarity, but not necessarily likeability (Russell, 1987).
Gender and preference were associated with Wapnick's (1976) research, which suggested that all information pertaining to attitude and preference can be grouped into three broad categories: subject, musical and situational. A boy refusing to play a musical instrument that he perceives as a feminine instrument is an example of a situational association between gender and preference (Wapnick, 1976) revealed in studies that examined students’ choice of instrument in music ensembles. Delzell and David (1992) surveyed the effect of gender on fourth graders selection of musical instruments. Results revealed that fourth grade boys preferred brass and percussion instruments, because of the perception that these instruments represented masculinity. Conversely, the females chose flutes, clarinets, and violins, as they perceived these instruments to be more feminine.

LeBlanc, McCrary, Stamou, and Jin (1999) collaborated to investigate the effect of age, gender, and nationality on listening preferences. The researchers tested 2042 participants in the United States, Greece and Korea. The research instrument was an 18 item listening test. Findings revealed that all three variables had positive influences on preferences across nationalities. However, the researchers advised against the assumption that the results of a study for one culture automatically applies to all cultures considered.

Race. Race has often been used as a variable in studies that sought to investigate the musical preference within particular cultures. Schuessler (1980) examined the effect of listeners' socioeconomic status on their music preference. His subjects were black and white adolescent females. His findings supported that race had a significant effect on listeners' music preferences.

Appleton (1971) investigated the music preferences of black and white listeners for black and white performers. He reported that listeners' race was a strong factor in their music preferences. Moreover, Meadows (1971), and May (1985) supported that listeners, for the most part, favored music written or performed by their own race. A study launched by Madsen and Madsen (1972) revealed that sixth-graders chose to listen to "soul" music (a term used to describe popular music performed by black artists) over candy (Madsen, 1972). However, this choice was more frequent among black students than whites. In two similar studies (LeBlanc 1979, outcomes revealed that black listeners preferred music examples by black performers, while white listeners favored music examples, performed by white artists.
Killian (1990) compared the effect of modeling and the development of music preference on junior high students in regards to sex and race. The study yielded that black students preferred to sing selections that were originally performed by members of the same race and same gender, respectively. Caucasian students preferred singing music that was performed by their own respective genders, though many chose music that was modeled by black artists. McCrary (1993) examined the effects of performers' ethnic identities on pre-adolescents and college-age listeners' music preferences. Similar to the findings of Killian (1990), McCrary concluded that listeners demonstrated more listening flexibility toward black performers. She also found that black listeners arbitrarily gave lower ratings to performers they identified as white and higher ratings to those performers identified as black. Furthermore, black listeners, especially college-age students, exhibited a strong preference for black performers.

*Teacher and instructional influences.* The question of whether or not teachers' musical values should be used to influence the attitudes of their students has generated some controversy among music educators. Madsen & Madsen (1998) suggested that educators teach students their value system in the classroom, whether or not they purpose to do so. In other words, teachers teach what they think is important for students to learn. Shehan (1986) recommended that teachers should accept the responsibility of broadening the musical experiences of children, adolescents, and college age students (Leblanc & Mcrary, 1983; Shehan, 1986).

Baumann (1969) stated that music comes alive under the direction of a perceptive teacher. He suggested that teachers should acknowledge the musical information and experiences that students often bring to the classroom, rather than, preclude that their only preference is popular music. Furthermore, he argued that teachers should incorporate students' preferences as a means to keep students engaged. He contended, moreover, that classroom teachers would exhibit less prejudice toward non-western styles if clear definitions of these musical categories were applicable. Academic and developmental readiness is vital to determining the most effective time to introduce particular subject matter to students on varied levels of ability (Baumann, 1969).

Shehan (1984) explored the effects of instructional strategies by using two approaches to teach Indonesian gamelan music to fifth and sixth graders (the heuristic
method, and the diadactic method. The heuristic method was performance-based, and included singing and playing instruments. The didactic method included lectures, and other traditional teaching aids. Shehan (1984) discovered that while there were positive outcomes with both strategies, the heuristic approach was most effective.

Moreover, teacher expectations and instruction play an important role in enhancing students' preference for unfamiliar music. Shehan (1985) proposed that preferences for non-Western music could increase with exposure and instruction. Her study confirmed a significant increase in preference toward non-western art songs that were taught through participatory experiences and repeated listening. Several studies have confirmed that musical experience has a positive influence on student preference for classical music (Geringer, 1982; Price and Yarbrough, 1987). Baumann (1969) concluded that young people who performed music were more responsive to aesthetic values, than those who merely listened passively.

**World music and student benefits**

Some music educators questioned the benefit of studying music of other cultures, being that there is much Western-art music that has not yet been explored. Miller & Brand (1983) argued that non-Western music promotes understanding and tolerance of other cultural background, and also provides a unique way to study musical principles and concepts. Activities that peaked students' interest, while studying foreign music, included isolating passages that demonstrated the difference between duple or triple meters, detecting call and response techniques, analyzing rhythmic, melodic, and harmonic differences that were found in various types of cultural music (Millier & Brand, 1983).

Studies have documented that learning the customs, trends, and background of a culture, in addition to singing and playing cultural music can be fascinating to students. They may find world music interesting, particularly when there are individuals in the class that are also members of the musical culture being studied. These native students are often able to assist by appropriately modeling the language and style of the music. Bradley (1972) argued that students who become intrigued with the variety of rhythms, strange timbres, unfamiliar languages, and unusual harmonies found in world music, and their experience success performing it, may find they appreciate and prefer world music.
McClellan (2002) examined the attitudes of instrumental music students toward world music. He wanted to know students' perception of how world music functions in music education. He discovered that students' attitudes toward world music in public school music programs were positive. He also found that students recognized the importance of knowing and respecting the differences in world music styles, background, history, and authentic musical practices.

Shehan (1985) proposed that students' preference for non-Western music increased with instruction and exposure to it. Results confirmed a significant increase in preferences toward non-western art songs that were taught through participatory experiences and repeated listening. She further argued that students' tolerance and understanding of people of other cultures increased as they learned and performed music of those cultures. Racial tension and prejudice, because of ignorance, fear, or unfamiliarity may be reduced through the knowledge and experience of studying music of other cultures (Shehan, 1986). Shehan concluded that students' preference for unfamiliar music increased with exposure, formal instruction, and the opportunity to perform it.

A team of scholars, Darrow, Hack, and Kuribayashi (1987) investigated the language used by Japanese and American non-music majors, to describe the characteristics of Eastern and Western music. It was expected that two individuals from the same cultural background would use similar terms to describe music. Surprisingly though, the two diverse cultures (American and Japanese) used similar terms to describe the music in the study (Darrow et al., 1987). However, the groups still preferred music of their own respective cultures.

Fung (1994b) investigated the world music preferences and attitudes of undergraduate non-music majors. Participants were instructed to listen to 32 musical excerpts of world music pieces and indicate their degree preference. Research questions included: whether or not they liked world music, what style was most interesting, what styles they recognized, and their general perception of world music. Results of the study indicated that social and cultural attitudes played a role in students' selection process, and that there was a direct correlation between attitudes and preference (Fung, 1994). Findings also revealed that age affected the ability to recognize styles, and that the language of the text had a vast effect on preference. Fung concluded that undergraduate non-music majors
prefer music that contains regular rhythms, a variety in dynamic levels, melodic clarity and clear tone centers (Fung, 1994b).

Fung (1996) replicated his previous studies (Fung, 1994a; 1994b) to further investigate students' perceptions and world music preferences. He examined the world music preferences of musicians and non-musicians, and how their preferences related to musical characteristics and familiarity. The music represented African, Asian and Latin American cultures. The participants were instructed to rate their musical preference in relationship to pitch redundancy, tempo, volume, tonality, brightness of timbre, and texture. Results revealed that both groups of participants preferred music that was fast, clearly tonal, bright in timbre, and smooth in texture (Fung, 1996). Non-musicians preferred moderately complex rhythms, while musicians preferred more complexity. Finally, students gave higher ratings to excerpts that were familiar (Fung, 1996).

Bond (2001) examined the relationship between sixth-grade students' preference for non-Western music and their attitude toward people from diverse culture/ethnic backgrounds. The students had limited exposure to non-western music in their general music curriculum. The subjects listened to a number of recorded vocal and instrumental excerpts and indicated their liking for the music. Music from Africa, China, India, Indonesia, Japan, Korea, the Middle East and Thailand were the nationalities represented in the examination. Results revealed there was a positive correlation between non-western student preference and student attitudes. An additional study (Bond, 2001) also reported a preference for instrumental non-Western music over vocal non-Western music. Other preferred characteristics included moderately fast tempos, easily identified beats, rhythmic interest, repetition of melodic or rhythmic ideas and familiar Western vocal timbre.

Brittin's study (1996) involved three groups of collegiate participants. Subjects were asked to respond to musical excerpts from different cultures on a Likert-scale, indicating strength of their liking or disliking. One group indicated their responses in writing, while another group used a manipulative CRDI and then the third group also used a CRDI but with two manipulators. Results showed that all three groups preferred music that was less complex. However, groups who manipulated the CRDI noted changes in their preferences across time. The findings also revealed that participants favored tonal music. Finally, familiarity had a large affect on preference, with steel band and Carribean styles being the
most familiar. Brittin (1996) concluded that student preferences increased with exposure and time.

Summary

In conclusion, in order to accurately assess the benefit of world music in the American public school system, it is important to review the national activity that has influenced the development of the curriculum. It is equally important to survey how teachers value world music and how their personal training impacts their preference for it. In addition to teacher values, teacher training, and teacher work experience, school funding is a significant factor which somewhat determines teachers’ ability to purchase music, instruments, and other materials essential for the study and performance of world music. Furthermore, students’ music preferences should be given careful consideration, in as much as preferences often reflect the cultural differences that are prevalent in a diverse setting (Shehan, 1984).

Clearly, students bring to the classroom customs, trends, habits and preferences that stem directly from their respective cultural backgrounds. Thus, it is important for music educators to understand that students will probably prefer music with which they culturally identify. Several prominent scholars (Shehan, 1985; Anderson, 1993; Palmer, 1992; Volk; 1997 and Elliott, 1989) have suggested that the music educator is responsible for broadening the knowledge, awareness, and experience of students by exposing them to music of unfamiliar cultures—world music. Anderson (1993) points out that the music educator is essentially a cultural translator, and should promote the study of as many cultures as possible, which may contribute to awareness, tolerance, and appreciation.

Many music educators recognize the value of Western-art music and may insist that their students learn and perform the "music by the masters". Although the appreciation for standard choral literature is well respected and deserved, it is unfortunate that many children do not experience performing non-Western music, which is perhaps, equally as enriching. Studying and performing world music offers students opportunities to achieve aesthetic experiences through musical styles that are unfamiliar (Shehan, 1984).
Further, the inclusion of world music could contribute to the study of other disciplines across the curriculum (history, geography, humanities, foreign language, etc). More important, studying world music promotes sensitivity, understanding, and tolerance for the music and people of other cultures. Perhaps, one of the greatest benefits to music students is having been taught by an effective teacher, who valued the inclusion of world music and its potential to help improve discipline, boost morale, promote appropriate social interaction, and even increase students' preference for music that is culturally unfamiliar (Elliott, 1989).

Despite the number of studies that have reported the importance and benefit of world music in public music education, there are yet many choral music educators who choose not to include in their choral programs. Few studies have been conducted to investigate the specific reasons why this genre is often excluded. Further, little has been published to express possible solutions that might be available through research. The purpose of this study is to determine to what extent middle school choral music teachers value world music and whether or not they include in their choral programs. Additionally, it seeks to examine the impact of teacher training, school funding, and curricular issues on the inclusion of world music.
CHAPTER III

METHOD

The inclusion of world music in American public schools is an issue that has caused reflection among music educators when designing chorus curricula. For many years, Western-art music has been the standard body of literature used in music programs throughout the nation. However, in 1967, the Tanglewood Symposium brought attention to genres that may be less standard, but no less valuable in the music education process (Volk, 1997). While Western-art music has contributed much to educate and enrich the lives of public school choral students, scholars are now investigating the benefit that world music may offer students. Some have found that world music contribute to creating student awareness, tolerance, and appreciation for music of other world cultures (Miller & Brand, 1983; Elliott, 1989; Volk, 1997). Further, world music may present an avenue for student musicians to achieve an aesthetic experience through musical genres that are unfamiliar (Shehan, 1983; 1985; 1986). Moreover, world music contributes to the study of other academic disciplines-history, geography, humanities, and foreign language (Shehan, 1984; 1985; 1986; Palmer, 1992).

The purpose of this study was to investigate whether middle school choral directors valued world music and included it in a choral music curriculum. For those directors who do not include world music, what are the factors that contribute to this decision? Specifically, is it because they do not value it? Do they lack the training necessary to teach it proficiently? Or, do they lack adequate funding that is necessary to accommodate authentic performances?
Subjects

The subjects in this study (N=134) were Florida chorus directors teaching middle school chorus students during any portion of the regular school day. Participants were also members of the Florida Music Educators Association - Florida Vocal Association (FMEA-FVA). The entire population (N=381) was surveyed to encourage a return rate adequate to produce significant deductions and conclusions (Gay, 1987; Cohen, 1988). The official 2002-2003 FMEA-FVA listing provided the names, school addresses, school phone numbers, and e-mail addresses needed for this study.

Pilot Study

A 35 question pilot survey was administered to seventeen students enrolled in a graduate choral music class at Florida State University. Students were instructed to complete the survey and make note of questions that seemed unclear or restrictive. Using suggestions from the pilot surveys and feedback, a final survey of 25 questions was constructed.

Survey Instrument

The survey instrument used in this study was divided into four sections: Teacher Demographics, Teacher Values and Behaviors; Choral Curriculum, School Funding and Teacher Training and Experience. The survey consisted of twenty-five closed-ended questions. Formats for the survey included: a) Yes or No questions, b) four-point Likert-scale responses, and c) single response answers.

Procedure

Survey packets (N=381) were mailed on March 3, 2003 with a requested response date of April 11, 2003. Survey packets included a questionnaire, a business reply envelope no postage required) and a cover letter. Names, addresses, school names, and other forms of identification were not required by the surveys to insure anonymity. However, each reply envelope was assigned an identification number for tracking purposes. Follow-up phone calls and e-mail reminders were sent one week after the deadline to encourage a higher response rate. A 29.8% return rate was calculated after reminders were sent. A second reminder by e-mail was sent to teachers who had not responded by the
second deadline. A 36% response rate was calculated after the final deadline had been reached. Data analyses were completed with SPSS for Windows, Release 11.01.
CHAPTER IV

RESULTS

Results of the survey were used to determine whether or not Florida middle school choral directors included world music in their choral programs. Factors that contributed to decisions not to include world music were also examined. Statistical analyses were completed with SPSS for Windows, Release 11.01, frequencies, crosstabulations, chi-square tests, and descriptive statistics. The population (N=381) of Florida middle school choral directors with membership in FMEA-FVA was surveyed. One hundred and thirty seven surveys were returned, three of which were blank and not used in the study. Valid responses (N=134) represented teachers who taught middle school chorus during some portion of the regular school day.

Demographic Information

Participants’ years of teaching experience were examined by survey question 2. Results revealed that approximately one third of the participants had at least 1 to 5 years of teaching experience while nearly 20% of the participants had 6-10 years of teaching experience. An additional 19% had 11 to 15 years of experience and approximately 30% had 16 or more years of teaching experience (Table 1).

Table 1

Frequency Distribution of Years of Teaching Experience

<table>
<thead>
<tr>
<th>Yrs Exp</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 5</td>
<td>45</td>
<td>33.6</td>
</tr>
<tr>
<td>6-10</td>
<td>23</td>
<td>17.2</td>
</tr>
<tr>
<td>11-15</td>
<td>25</td>
<td>18.7</td>
</tr>
<tr>
<td>16 +</td>
<td>41</td>
<td>30.6</td>
</tr>
<tr>
<td>Total</td>
<td>134</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Survey question 3 investigated different nationalities of the students in various choral programs. Frequency distribution indicated that 128 of the 134 choral programs had some percentage of African American representation while 132 programs had Caucasian representation. Only 36 (26.9%) teachers had choral programs that included Native-American Indians. Surprisingly, 93 (69.4%) choral programs had Asian representation. One hundred and twenty-one (90.3%) participants confirmed Hispanic representation in their choral programs, while fifty-two (38.8%) choral programs had students who represented nationalities other than the ones mentioned above.

Frequency of majority representation of specific nationalities was computed. Eighty respondents (59.75% of total responses) indicated that Caucasian students represented the majority nationality in their choral programs. Eleven choral programs had African-Americans as the majority group and only 8 (6% of total responses) had Hispanic students as the majority group. However, 35 (26.1%) responses indicated an even mixture of two or more of the specific nationalities examined.

The low Hispanic representation may be due to the limited number of responses to the survey and the regions from which the responses came. Caucasian students had the greatest ethnic representation reported in Florida choral programs overall. In fact, the total of majority (Caucasian) students was more than all minority students groups combined. Responses for regional divisions suggest that all areas of the state were represented in the study: 62 (45%) responses were from central Florida while 49 (35%) were from south Florida. However, with 26 (20%) of the survey responses were from north Florida.

One hundred and twenty-nine (96.3%) of all respondents reported that English was their native language (question 6). Eighty (60.2) directors indicated that English was their only language while thirty-three (24.8%) reported competence in one additional language. Eighteen (13.5%) respondents confirmed competency in two other languages in addition to English and 2 individuals (1.6%) indicated that they were competent in 3 or more languages (Table 2). These findings verified that most of the respondents were English speakers only. However, a few respondents had competence in some additional languages.
Survey question 7 investigated middle school choral directors’ perception of world music in relation to definitions that have been determined by music scholars as reported by Jackson (2001). Frequency distribution revealed that 37 (27.6%) directors perceived world music as *music which reflects the beliefs and lifestyle of a specific cultural group* (Nettl, 1983). Thirty-two (23.9%) of the 134 directors indicated that world music was best defined as *music of cultures and subcultures that exists in oral tradition* (Sadie, 1980). Thirty-one (23.1%) respondents stated that world music was *all non-Western and folk music* (Nettl, 1983) while 24 (17.9%) reflected that *world music is all human music* (Rhodes, 1955; Nettl, 1983). Only 10 (7.5%) respondents defined world music as *ancient, tribal, folk, oriental, and popular music* (Titon, 1984; Nettl, 1983). Considering the five most common definitions of world music that were presented in the survey, the distribution of support for each of the first three definitions was similar, with slightly less support for definitions four and five (Table 3). These findings suggested that using world music as a descriptor may suggest different musical styles to choral music teachers, depending upon their perception of world music.

### Table 2

*Frequency Distribution of Additional Language Competence*

<table>
<thead>
<tr>
<th>Language</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>English only</td>
<td>80</td>
<td>60.2</td>
</tr>
<tr>
<td>1 additional language</td>
<td>33</td>
<td>24.8</td>
</tr>
<tr>
<td>2 additional language</td>
<td>18</td>
<td>13.5</td>
</tr>
<tr>
<td>3 additional language</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>More than 3 languages</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Total</td>
<td>133</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Table 3

1) Music that reflects the beliefs and lifestyle of a specific cultural group
2) Music of world cultures and subcultures existing in oral tradition
3) All non-Western and folk music
4) All human music
5) Ancient, tribal, folk, oriental, and popular music

Frequency Distribution of World Music Definitions

<table>
<thead>
<tr>
<th>Definitions</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>37</td>
<td>27.6</td>
</tr>
<tr>
<td>2</td>
<td>32</td>
<td>23.9</td>
</tr>
<tr>
<td>3</td>
<td>31</td>
<td>23.1</td>
</tr>
<tr>
<td>4</td>
<td>24</td>
<td>17.9</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>7.5</td>
</tr>
<tr>
<td>Total</td>
<td>134</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Research Question I: Teacher Behaviors

Survey questions 8 – 12 and 14 were used to determine choral directors’ behaviors regarding world music. These questions required Yes or No responses. Frequency distribution of question 8 indicated that 118 (88.7%) of 134 respondents enjoyed listening to world music. Ninetyfour (70.1%) respondents reported that they attended world music concerts while 40 (29.9%) did not attend world music concerts (Question 9). Results (Q10) revealed that 55% of the choral directors indicated they personally purchased recordings of world music performances and 78.9 % (Q11) said they referred to books, articles, journals, and audio-visual aids to gain information concerning world music.

Survey question 12 revealed that 120 (89.6 %) of the choral directors enjoyed teaching world music. Survey question 14 surveyed choral directors about attending conferences and workshops for world music in-service training. Frequency distribution
indicated that 78 (58.2%) respondents did not attend the training sessions mentioned above. However, 56 (41.8%) indicated they frequently attended conferences and workshops that offered world music in-service training. One might conclude that those who listened to world music recordings, purchased personal copies of world music performances, attended world music concerts, increased their knowledge of world music with audio-visual materials, and attended in-service training to increase their skills for teaching world music, valued it.

**Research Question II: Inclusion of World Music in Choral Programs**

Survey question 13 examined choral directors who programmed world music for performance. One hundred and fifteen 115 (85.8%) indicated they programmed world music in at least one of their choral groups. Only 18 (13.4%) indicated that they did not program world music at all.

Crosstabulation of Questions 13 (world music programming) and 4 (ethnic groups within the choral program) was conducted to determine if directors of programs containing mostly majority students (Caucasian) programmed more or less world music than programs containing mostly minority students. The common assumption is that teachers who teach mostly minority students program more world music than teachers who teach mostly majority (Caucasian) students. Results revealed that 73 (92.4%) of the 80 teachers who taught majority (white) groups included world music in their choral programs while 42 (77.8%) teachers who taught predominantly minority groups also included world music (Table 4). Chi-square analysis ($X^2 = 5.86$, df = 1, $P< .015$) indicated a significant relationship between majority ethnic representation and respondents’ inclusion of world music. According to this study, teachers with predominantly white choral groups program world music significantly more than those teaching predominantly minority students. On the other hand it is difficult to decide what ethnic group is predominant when the mixture is relatively close in number.
Table 4
Crosstabulation of (Q4) Majority Ethnic Group and (Q13) World Music Programming

<table>
<thead>
<tr>
<th>Q4</th>
<th>White</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes a</td>
<td>No b</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>Q13</td>
<td>Yes</td>
<td>No</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>b</td>
<td>a + b</td>
<td></td>
</tr>
<tr>
<td></td>
<td>73</td>
<td>6</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td></td>
<td>92.4%</td>
<td>7.6%</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>63.5%</td>
<td>33.3%</td>
<td>59.4%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>54.9%</td>
<td>4.5%</td>
<td>59.4%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>12</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td></td>
<td>77.8%</td>
<td>22.2%</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>36.5%</td>
<td>66.7%</td>
<td>40.6%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>31.6%</td>
<td>9.0%</td>
<td>40.6%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>115</td>
<td>18</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td></td>
<td>86.5%</td>
<td>13.5%</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>86.5%</td>
<td>13.5%</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>

Note: a. count  b. row%  c. column d. total

\[ X^2 = 5.86, \text{ df } = 1, p = .015 \]

Question 15 revealed that 82 (61.2%) of the 132 who responded to this question indicated they taught world music in all their choirs. Fifteen (11.4%) indicated that they taught world music in only one choir, 15 (11.4%) taught world music in two choirs, 5 (3.8%) choral directors taught world music in three or more choirs and 15 (11.4%) respondents did not teach world music at all. Two respondents did not respond to this question. Responses to question 15 confirmed that over half of the choral directors who were programming world music did so in all choirs in their programs. Further crosstabulations may address whether the reasons reflect values, money, or training.

Table 5
Frequency Distribution of the Number of Choirs in which Choral Directors Taught and Performed World Music

<table>
<thead>
<tr>
<th>Number of Choirs</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>All</td>
<td>82</td>
<td>62.1</td>
</tr>
<tr>
<td>1</td>
<td>15</td>
<td>11.4</td>
</tr>
<tr>
<td>2</td>
<td>15</td>
<td>11.4</td>
</tr>
<tr>
<td>3+</td>
<td>5</td>
<td>3.8</td>
</tr>
<tr>
<td>None</td>
<td>15</td>
<td>11.4</td>
</tr>
<tr>
<td>Total</td>
<td>132</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Research Question IIIA: Teacher Curricular Values

Research Question IIIA (survey questions 16-20) examined choral directors’ values toward world music in public school choral curricula. Questions were presented in a four-point Likert-scale. Response choices included: SD = Strongly Disagreed, D = Disagreed, A = Agreed, SA = Strongly Agreed. Frequency distribution revealed that 132 choral directors responded and 2 did not respond. Fifteen (11.2%) respondents strongly disagreed with world music being a required component of choral curricula while 27 (20.1%) simply disagreed. Sixty-seven (50%) respondents agreed that world music should be a required component in choral curricula and 23 (17.2%) strongly agreed.

Survey question 17 examined if choral directors agreed or disagreed with this value statement: World music broadens students’ awareness of and tolerance for cultural differences. Distribution indicated that 16 (11.9%) respondents strongly disagreed. Eight (6%) participants simply disagreed. 72 (53.7%) agreed that world music does broaden students’ awareness and tolerance, and 38 (28.4%) strongly agreed.

Survey question 13 was cross-tabulated with question 17 to determine if respondents who programmed world music (Q13) agreed or disagreed that it broadens students’ awareness and tolerance for unfamiliar cultures (Q17). Results indicated that, of the 115 respondents, 11 (9.6%) disagreed. One hundred and four (90.4%) world music programmers agreed that students were broadened (Table 6). Chi-Square analysis ($X^2 = 35.48$, df = 1, $P< .001$) revealed that there was a significant relationship between the two variables. The large percentage of choral directors who agreed that world music increases students’ awareness and tolerance of unfamiliar cultures suggests that this could be an important reason why they teach and perform it. The percentage of respondents who disagreed with the value statement that world music broadens students’ awareness and tolerance for music of other world cultures were also respondents who indicated that they did not program world music. However this sum was only 11 individuals out the one hundred and fifteen total respondents.
Survey question 18 investigated whether choral directors agreed or disagreed with the value statement: World music vocal techniques conflicts with Western-art performance practices. Results from the survey revealed that 42 (31.3%) strongly disagreed and seventy-five (56%) simply disagreed. However, 16 (11.9%) agreed that world vocal techniques did conflict with Western-art vocal practice. Only one (.7%) strongly agreed.

Survey questions 13 and 18 were cross-tabulated to determine if choral directors who programmed world music (Q13) agreed or disagreed with the value statement: World music performance techniques conflict with Western-art performance practice (Q18). Results revealed that 109 (94.8%) of those who programmed world music disagreed with this premise. Only 6 (5.2%) agreed with the hypothesis (Table 7). Chi-Square analysis ($X^2 = 43.61$, $df = 1$, $P < .001$) indicated a significant relationship between the two variables (Table 7). Findings suggest that the majority of those who teach and perform world music do not agree that performing world music conflicts with vocal techniques appropriate for Western-art music performance. Although outcomes indicate that the difference in musical
styles do require different techniques for world music, contingent upon the genre or language, this does not arbitrarily suggest that different technique is harmful to the voice.

Table 7

*Crosstabulation of (Q13) World Music Programming and (Q18): World music performance techniques conflicts with Western-art performance practices.*

<table>
<thead>
<tr>
<th></th>
<th>SD/D</th>
<th>SA/A</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Q13</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>109&lt;sup&gt;a&lt;/sup&gt;</td>
<td>6</td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>94.8%&lt;sup&gt;b&lt;/sup&gt;</td>
<td>5.2%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>94.0%&lt;sup&gt;c&lt;/sup&gt;</td>
<td>35.3%</td>
<td>86.5%</td>
</tr>
<tr>
<td></td>
<td>82.0%&lt;sup&gt;d&lt;/sup&gt;</td>
<td>4.5%</td>
<td>86.5%</td>
</tr>
<tr>
<td>No</td>
<td>7</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>38.9%</td>
<td>61.1%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>6.0%</td>
<td>64.7%</td>
<td>13.5%</td>
</tr>
<tr>
<td></td>
<td>5.3%</td>
<td>8.3%</td>
<td>13.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>116</td>
<td>17</td>
<td>133</td>
</tr>
<tr>
<td></td>
<td>87.2%</td>
<td>12.8%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

Note.  
- a. count  
- b. row%  
- c. column  
- d. total

\[ X^2 = 43.61, \text{ df } = 1, p < .001 \]

Survey question 19 examined whether or not choral directors thought that world music consumed rehearsal time that should be used for Western-art music rehearsal. Frequency distribution results indicated that 38 (28.4%) respondents strongly disagreed with the statement and 83 (61.9%) simply disagreed. Twelve (9%) agreed that world music does take rehearsal time that should be spent rehearsing Western-art music and one (.07%) strongly agreed.

Questions 13 and 19 were cross-tabulated to determine whether or not choral directors who programmed world music (Q13) agreed that the inclusion of world music required time that should be spent on traditional literature (Q19). Results from the study indicated that 112 (97.4%) disagreed with this hypothesis while 3 (2.6%) agreed. Chi-Square results (\( X^2 = 49.47, df = 1, P < .001 \)) revealed that there was a significant relationship
between the two variables (Table 8). Evidently, choral directors who include world music agree that it is an important aspect of the choral curriculum, it deserves adequate time to teach it, and it does not take away time that should be spent on Western-art music.

Table 8
Cross-tabulation of (Q13) World Music Programming and (Q19) the Value Statement: The inclusion of world music requires time that should be spent rehearsing Western-art music.

<table>
<thead>
<tr>
<th>Q13</th>
<th>SD/D</th>
<th>SA/A</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>112</td>
<td>3</td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>97.4%</td>
<td>2.6%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>93.3%</td>
<td>2.3%</td>
<td>86.5%</td>
</tr>
<tr>
<td></td>
<td>84.2%</td>
<td>23.1%</td>
<td>86.5%</td>
</tr>
<tr>
<td>No</td>
<td>8</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>44.4%</td>
<td>55.6%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>6.7%</td>
<td>76.9%</td>
<td>13.5%</td>
</tr>
<tr>
<td></td>
<td>6.0%</td>
<td>7.5%</td>
<td>13.5%</td>
</tr>
<tr>
<td>Total</td>
<td>120</td>
<td>13</td>
<td>133</td>
</tr>
<tr>
<td></td>
<td>90.2%</td>
<td>9.8%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>92.0%</td>
<td>8.8%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

Note. a. count  b. row%  c. column  d. total

\[ X^2 = 49.47, df = 1, p < .001 \]

Survey question 20 suggested that world music should be performed after studying the lifestyles, beliefs and customs of its natives. Five (3.7%) strongly disagreed with the proposal and 40 (29.9%) disagreed somewhat. Seventy-five (56%) respondents agreed that performing world music should be done after studying the cultural background. Only fourteen (10.4%) strongly agreed. Some respondents inserted that students would find difficulty appreciating the music of other cultures unless background information was given prior the learning of the music.
Research Question IIIB: School Funding

The influence of school funding on choral curricula and the inclusion of world music was examined. Single responses were required for this portion of the survey. Data indicating the budget size in relation to the purchasing of world music were collected, with 132 choral directors responding to Question 21.

Frequency distribution of Question 21 revealed 24 (18.2%) respondents indicated that their budgets were too small to purchase world music. Despite limited funding, 83 (62.9 %) confirmed that they still purchased world music for performance. Three (2.3%) respondents chose not to purchase world music for performance, even with large budgets. Twenty-two (16.7%) indicated they had large choral budgets and did purchase world music for performance.

Table 9

1) small budget-do not purchase world music
2) small budget and do purchase world music
3) large budget and do not purchase world music
4) large budget and do purchase world music

Frequency Distribution of Choral Budget Sizes-World Music Purchasing

<table>
<thead>
<tr>
<th>Budget/World music</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>24</td>
<td>18.2</td>
</tr>
<tr>
<td>2</td>
<td>83</td>
<td>62.9</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>4</td>
<td>22</td>
<td>16.7</td>
</tr>
<tr>
<td>Total</td>
<td>132</td>
<td>100.0</td>
</tr>
</tbody>
</table>

134
Question 13 (world music programming) was crosstabulated with question 23 (world music purchasing). The Results indicated that 103 (89.6%) of those who programmed world music (n=115) also purchased world music. Twelve (10.4%) of those who programmed world music, indicated that they did not purchase it. Speculation could be made that these directors used music already stored in their libraries or borrowed pieces from other choral directors, or taught in the aural tradition used in many cultures.

Only 1 (5.9%) respondent reported that they did not program world music but purchased it. However, 16 (94%) of those who did not program world music indicated that they did not purchase it either. One hundred and four (78.8%) of total respondents (n=132) purchased world music while only 28 (21.2%) respondents indicated that they did not purchase it. A Chi-square analysis ($X^2 = 39.2$, $df = 1$, $p<.05$) revealed a significant relationship between world music programming and world music purchasing (Table 10).

Table 10
Crosstabulation of (Q13) World Music and Programming (Q21) World Music Purchasing

<table>
<thead>
<tr>
<th>Q21</th>
<th>Purchase</th>
<th>Don't Purchase</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>103</td>
<td>12</td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>89.6%</td>
<td>10.4%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Yes (Programs)</td>
<td>99.0%</td>
<td>42.9%</td>
<td>87.1%</td>
</tr>
<tr>
<td></td>
<td>78.0%</td>
<td>9.1%</td>
<td>87.1%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q13</th>
<th>1</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>No (Do Not Program)</td>
<td>5.9%</td>
<td>94.1%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>1.0%</td>
<td>57.1%</td>
<td>12.9%</td>
</tr>
<tr>
<td></td>
<td>0.8%</td>
<td>12.1%</td>
<td>12.9%</td>
</tr>
<tr>
<td>Total</td>
<td>104</td>
<td>28</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>78.8%</td>
<td>21.2%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>78.8%</td>
<td>21.2%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>
Table 10 (cont.)

Note:  a. count  b. row%  c. column  d. total

\[ X^2 = 39.2, df = 1, p<.05 \]

Question 21 (world music purchasing was cross-tabulated with question 23 adequate teacher training. Results from this crosstabulation revealed that 58 (55.2%) of those who purchased world music said that they were adequately trained to prepare authentic performances. Interestingly, 47 (44.8%) of those who purchased world music indicated that they were not adequately trained to teach world music. In contrast, 17 (63%) respondents who did not purchase world music said reported that they were adequately trained to teach it and perform it. However, 10 (37%) indicated they did not purchase world music and they were not adequately trained to do so. One could conclude that although despite various reasons why choral directors purchased or do not purchase world music, their decisions were not contingent upon the amount of teacher-training they had received. Chi-Square analysis revealed that there is no significant relationship between world music programming and adequate teacher training (Table 11).

Table 11

*Crosstabulation of (Q21) World Music Purchasing and (Q23) Adequate Teacher Training*

<table>
<thead>
<tr>
<th>Q23 Adequate</th>
<th>No Adequate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes (Do Purchase)</td>
<td>58^a</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>55.2%^b</td>
<td>44.8%</td>
</tr>
<tr>
<td></td>
<td>77.3%^c</td>
<td>82.5%</td>
</tr>
<tr>
<td></td>
<td>43.9%^d</td>
<td>35.6%</td>
</tr>
<tr>
<td>No (Do Not Purchase)</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>63.0%</td>
<td>37.0%</td>
</tr>
<tr>
<td></td>
<td>22.7%</td>
<td>17.5%</td>
</tr>
<tr>
<td></td>
<td>12.9%</td>
<td>7.6%</td>
</tr>
<tr>
<td>Total</td>
<td>75</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>56.8%</td>
<td>43.2%</td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>56.8%</td>
<td>43.2%</td>
</tr>
</tbody>
</table>
Question 22 investigated the percentage of choral budgets used to purchase world music. Frequency distribution revealed that 68 (51.1%) respondents spent less than 21% of their choral budgets on world music. Forty-four (33.1%) spends between 21 and 30 % on world music yearly and 15 (11.3%) spends between 31% and 40% on world music. Three (2.3%) respondents spent 41 % and above of their choral budget on world music, and 3 (2.3%) respondents indicated they do not purchase world music at all (Table 12). These findings indicate that at least half of the choral directors who purchase world music spend less that twenty one percent on it. It is unclear whether or not this percentage reflects world music values, the size of their choral budgets, or other variables not isolated in this study.

Table 12

<table>
<thead>
<tr>
<th>Money Spent</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 21%</td>
<td>68</td>
<td>51.1</td>
</tr>
<tr>
<td>21 to 30%</td>
<td>44</td>
<td>33.1</td>
</tr>
<tr>
<td>31 to 40%</td>
<td>15</td>
<td>11.3</td>
</tr>
<tr>
<td>41 to 50%</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>50% or more</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Total</td>
<td>133</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Research Question IIIc: Teacher Training and Experience

Questions 23 through 25 examined the influence of teacher training on the inclusion of world music in choral curricula. These questions were also presented in a Likert-scale format and required single responses. Responses choices included: SD = Strongly Disagreed, D = Disagreed, A = Agreed, SA = Strongly Agreed.
Frequency distribution of teacher training (Q23) revealed eleven (8.2%) respondents strongly agreed they were adequately trained to teach and prepare world music performances. Sixty-five (48.5%) of total respondents simply agreed that they were trained to teach and prepare authentic world music performances. Fifty (37.3%) disagreed and indicated that they were not adequately trained to teach and prepare authentic world music for performances. Only 8 (6%) strongly disagreed with being adequately trained to teach and prepare authentic world music performances (Table 13).

Table 13

Frequency Distribution of Teacher Training Response

<table>
<thead>
<tr>
<th>Teacher Training</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>SA</td>
<td>11</td>
<td>8.2</td>
</tr>
<tr>
<td>A</td>
<td>65</td>
<td>48.5</td>
</tr>
<tr>
<td>D</td>
<td>50</td>
<td>37.3</td>
</tr>
<tr>
<td>SD</td>
<td>8</td>
<td>6.0</td>
</tr>
<tr>
<td>Total</td>
<td>134</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Crosstabulation was computed between Questions 23 and 2 to determine if years of experience correlated with preparation of teachers to teach world music. Twenty-six (57.8%) of the 45 teachers who had at least 1 to 5 years of experience confirmed that they were adequately trained to teach world music. However, 19 (42%) teachers reported that they were not equipped with the skills to teach world music effectively. Results revealed further that 15 (65.2%) of the teachers who had 6 to 10 years of teaching experience indicated that they were competent enough to teach world music, however, 8 (34.8)% of that same group indicated that they were not skilled enough to teach if effectively. Fifteen (60%) of the 25 teachers who had taught at least 11 to 15 years agreed that they were adequately trained to teach world music. Twenty (48.8%) of those who had 16 or more years agreed that they had accumulated enough experience to adequately teach and prepare world music performances.

Thus, 76 (56.7%) of all participants asserted that they were adequately trained to teach world music while 43.3% thought that they were inadequately trained (Table 14). Chi-square test ($X^2 = 1.85, df = 1, P = .602$) indicated that there was no significant relationship between the number of years of teaching experience and the ability to teach
world music authentically and effectively. Thus, teachers who are genuinely interested in teaching world music properly, find a way to gain skills: they attend conferences, workshops, and other in-service training sessions to acquire the necessary skills. Years of experience do not automatically make teachers feel confident prepare authentic world music performances.

Table 14

*Crosstabulation of (Q2) Years of Teaching Experience and (Q23) Adequate Teacher Training Responses*

<table>
<thead>
<tr>
<th>Q2</th>
<th>Q23</th>
<th>1-5yrs</th>
<th>6-10 yrs</th>
<th>11-15yrs</th>
<th>16+ yrs</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SA/A</td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>D/SD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-5yrs</td>
<td>26</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>57.8%</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>34.2%</td>
<td>33.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19.4%</td>
<td>14.2%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6-10 yrs</td>
<td>15</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>65.2%</td>
<td>34.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19.7%</td>
<td>13.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11.2%</td>
<td>6.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-15yrs</td>
<td>15</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>60.0%</td>
<td>40.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19.7%</td>
<td>17.2%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11.2%</td>
<td>7.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16+ yrs</td>
<td>20</td>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>48.8%</td>
<td>51.2%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26.3%</td>
<td>36.2%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.9%</td>
<td>15.7%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>76</td>
<td>134</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>56.7%</td>
<td>43.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>56.7%</td>
<td>43.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note. a. count b. row% c. column d. total

\[X^2 = 1.85, df = 1, p = .602\]
Survey question 23 (choral directors’ teacher training) was cross-tabulated with question 13 to see if those who programmed world music agreed that they were adequately trained to teach and prepare authentic performances. Results indicated that 56.5% of those who programmed world music agreed that they were adequately trained while 43.5% did not think their training was adequate, but programmed it anyway (Table 15).

Approximately 7 (40%) of the respondents who did not program world music indicated they did not because they lacked the training necessary to teach and perform world music. Thus, 11 (61%) of those who did not program world music did so for did not because of other reasons. Chi-Square analysis revealed no significant relationship between world music programming and being adequately trained to teach world music authentically ($X^2 = .134$, $df = 1$, $p < .714$). Apparently, choral directors’ decision to program or not to program world music and is not contingent upon the amount of training they have had.

Table 15
*Crosstabulation of (Q13) World Music Programming and (Q23) Adequate Teacher Training*

<table>
<thead>
<tr>
<th>Q13</th>
<th>Yes</th>
<th>SA/A</th>
<th>D/SD</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>65(^a)</td>
<td>56.5(^b)</td>
<td>43.5(^\circ)</td>
<td>100.0(^d)</td>
<td>115</td>
</tr>
<tr>
<td>85.5(^c)</td>
<td>87.7(^\circ)</td>
<td>86.5(^d)</td>
<td>86.5(^d)</td>
<td></td>
</tr>
<tr>
<td>48.9(^d)</td>
<td>37.6(^\circ)</td>
<td>86.5(^d)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| No | 11 | 38.9\(^\circ\) | 100.0\(^\circ\) |
| 14.5\(^\circ\) | 12.3\(^\circ\) | 13.5\(^\circ\) |
| 8.3\(^\circ\) | 5.3\(^\circ\) | 13.5\(^\circ\) |

| Total | 76 | 57 | 133 |
| 57.1\(^\circ\) | 42.9\(^\circ\) | 100.0\(^\circ\) |
| 100.0\(^\circ\) | 100.0\(^\circ\) | 100.0\(^\circ\) |
| 57.1\(^\circ\) | 42.9\(^\circ\) | 100.0\(^\circ\) |

Note. a. count b. row% c. column d. total

$X^2 = .134$, $df = 1$, $p < .714$
Question 25 examined whether or not choral directors agreed that their years of teaching experience provided them the training needed to teach world music and prepare authentic performances. Frequency distribution revealed that 8 (6%) strongly agreed that their years of experience provided them with the skills necessary to prepare authentic world music performances. Sixty-five (48.9%) agreed and 53 (39.8%) disagreed that years of experience provided the skills needed to teach and prepare world music performances. Only 7 (5.3%) respondents strongly disagreed. One respondent did not respond to this question.

Table 16

*Frequency (Q2) Distribution of Years of Experience in Relation to Preparation Skills to Teach World Music*

<table>
<thead>
<tr>
<th>Yrs of Exp</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–5 yrs</td>
<td>8</td>
<td>6.0</td>
</tr>
<tr>
<td>6–10 yrs</td>
<td>65</td>
<td>48.9</td>
</tr>
<tr>
<td>11-15 yrs</td>
<td>53</td>
<td>39.8</td>
</tr>
<tr>
<td>15 plus</td>
<td>7</td>
<td>5.3</td>
</tr>
<tr>
<td>Total</td>
<td>133</td>
<td>100.0</td>
</tr>
</tbody>
</table>

**Summary of Findings**

One hundred and thirty-seven choral directors responded to the world music survey that was sent to Florida middle school choral directors (N=381), who were also members of the FMEA-FVA. The valid responses (n=134) constituted 36% of the population. This percentage met response rate expectations (Cohen, 1994; Gay, 1987). The majority of teachers responding to the survey had from 1 to 5 and 16 plus years of teaching experience. The ethnic makeup of choral students varied from program to program. Caucasian students held the greatest representation throughout the state. However, African-American, Asian, Native-American and Hispanic representation was present. Surveys were classified as north, central, and south to ensure statewide participation. Analysis of regional
responses showed that 45% of those responding to this survey taught in central Florida schools, 35% percent taught in south Florida, and 20% of the respondents were north Florida teachers.

Over half of the choral directors responding to the survey were native English speakers. Only a few spoke more than one language. Most of the respondents perceived world music as a) any music that reflects beliefs, customs, and lifestyle of any specific group b) non-Western music, or c) music of sub-cultural groups. Lesser favored definitions included “ancient, tribal and folk music”, as well as “all human music”.

One could conclude that those who listened to world music recordings, purchased personal copies of world music performances, attended world music concerts, increased their knowledge of world music with audio-visual materials, and attended in-service training to increase their skills, valued it world music. Crosstabulations regarding curricula values, school funding, and teacher training and experience were computed and produced the following results:

**Significant Relationships**

1. According to this study, teachers with predominantly white choral groups programmed world music significantly more than those teaching predominantly minority students.

2. The large percentage of choral directors who programmed world music agreed that it increases students’ awareness and tolerance of unfamiliar cultures. This finding strongly suggests that this may be an important reason why they teach and perform it.

3. The majority of the choral directors who taught and performed world music did not agree that world music instruction conflicts with vocal techniques appropriate for Western-art music performance.

4. Choral directors who included world music in the curriculum agreed that it is an important aspect for their students. Further, it deserves adequate instructional time and does not absorb time needed for traditional choral music.

5. Most Florida choral directors who programmed world music purchased it also. Results revealed many choral directors purchased world music despite having limited funds. However, choral directors who did not program world music, nor purchase it reported they did not because of budget constraints.

**No Significant Relationships**

6. Though choral directors’ reasons for purchasing or not purchasing world music varied, then decisions were not related to the amount of teacher-training they had received.
7. Teachers genuinely interested in teaching world music properly attended conferences, workshops, and other in-service training sessions to acquire necessary skills. However, years of teaching experience did not automatically make teachers confident to teach and prepare authentic world music performances.

8. Choral directors’ decisions to program world music were not contingent upon the amount of training that they had received.
CHAPTER V
DISCUSSION

For years, the study of vocal music has provided opportunities for students in American public schools to attain musically aesthetic experiences. Traditionally, Western-art music has been regarded as standard choral literature for public school choral programs. Since the Tanglewood document was released, music educators have investigated a variety of musical styles that could be beneficial for students to study and perform. Thus, this has resulted in a more diverse public school choral curriculum. In recent years, scholars have discovered that teaching world music can be an effective approach to introduce the background, customs, and beliefs of various societies (Nettl, 1983; 1992; Jackson, 2001). Thus, many music educators strive to emphasize the cultural and social benefits of American music as well as music of non-Western world cultures, while maintaining the aesthetic and historical value of standard literature directly inherited from Western-art traditions.

This study examined to what extent middle school choral directors incorporate world music into the curriculum, determined by their purchase and programming habits. In addition, for those who did not include it, the study sought to determine how curricular goals, school funding, and teacher preparation influenced their decisions not to include world music. The entire population of Florida choral directors (N=381) who teach middle school students during any portion of the regular school day was included in the survey. One hundred and thirty-seven surveys (36%) were returned, three of which were blank and consequently discarded. The analysis and conclusions drawn from this study were based on all valid responses (N=134).

An important variable that contributes to the complexity of interpreting these teacher responses involves isolating exactly what world music means to each of them.
Every teacher responds with a unique perception of each question influenced by their race, language, teaching experience, teaching skills, teaching environment, personal experiences, etc. Because there is no single, uniform definition for world music in the public school setting, there is likely no single influence that shapes teachers’ decisions to include music of unfamiliar cultures in their choral curricula, or to omit it. This study demonstrated the variety of perceptions teachers hold by reporting five different view-points (Table 3) about what world music encompasses. It is very likely that these different perceptions play a dominant but undefined role in teacher attitude, and subsequently, teacher behavior.

In addition to teacher-student demographic information (ethnicity, language, cultural background, etc.), school curricula, school funding, and teacher training also play a vital role in the kind of music choral directors select, teach and program for performance. One common assumption is that schools with more minority students perform more world music. This was not supported according to this study. In fact, teachers who taught in schools containing predominantly white students programmed world music more than teachers who taught predominantly minority students. Admittedly, it is difficult to generalize what teachers perceive as world music because of the variety of musical styles recognized as world music. The teacher who considers world music to be non-Western-art music and teaches predominantly Hispanic students might be convinced they are programming world music when performing Spanish folk music. Alternately, a teacher who defines world music as music representing cultures outside one’s own might not agree that Hispanic children singing Spanish folk songs demonstrates world music study. This issue warrants further study.

One apparent reason why teachers with predominantly white students program more world music might be that they are making an effort to expand students’ awareness and appreciation for music of other cultures. However, these same teachers might be attempting to connect with their minority students by programming music with which they identify. State and national MENC officials have suggested that world music contributes toward positive cultural relationships among students in diverse settings (Hinckley, 2000). Other data show that students are more attentive and less disruptive when they are engaged in activities to which they relate (Hinckley, 2000). One might conclude that teachers who program more world music could be aiming to benefit all of their students, but for several
different reasons related to cultural diversity, teacher/student relationships, and classroom management.

According to the responses in this study, a large percentage of Florida choral directors value world music. Although it would be presumptuous to speculate why and to what degree teachers value world music, specific behaviors do indicate their regard for its importance. Teachers indicated they listened to world music, programmed world music, purchased personal recordings, attended world music concerts, and attended conferences and/or in-service sessions to improve their knowledge and teaching skills in this music style. These behaviors support the idea that they value it.

Findings suggested choral directors who programmed world music agreed that it increases students’ awareness, tolerance and appreciation for the music of cultures. This is not to suggest that these goals are attained immediately. Studies have shown that students sometimes display behaviors that indicate disinterest and disconnection when unfamiliar music is being introduced. They also report that with exposure, instruction, and experience through performance, students may learn to tolerate, respect, may even prefer it (Shehan, 1985; Bradley, 1972; Russell, 1987).

A few choral directors in this study chose not to program world music because they believe that world music conflicts with vocal techniques used for Western-art singing. However, three fourths of the choral directors in this study disagreed with this premise. The central issue may be: Is different technique unhealthy technique? It would be enlightening to discover whether or not musical styles that do not reflect classically trained vocal production are criticized more by those less familiar with these genres. It may be a mistake to assume that different vocal technique is wrong technique. In fact, some language texts contain unfamiliar sounds and diction that may require new technique (Chase, 2002). More education about performance practice and style of unfamiliar music and text could perhaps help resolve some of these conflicts.

Once it has been established that different languages require various vocal sounds, teachers and performers may be able to determine better if these productions are harmful to the voice. Currently, many world music pieces require vocal techniques that are applied to traditional vocal training. Performing world music generally requires consistent vowel and consonant production, supported tone, steady breath control, precise articulation, and
accurate rhythmic execution. World music does not necessarily imply shouting, screaming, or belting, although these sounds can be effective for specific musical effects when appropriate.

Respondents opposed to including world music in the choral curriculum argued that it required time needed to perfect standard literature. Rather than a lack of support for world music, this stance may reflect other curricular priorities such as performances of extended works, festivals, competitions, concerts, musical theater productions and other special projects. Some directors may contend that time to prepare and money to accommodate world music, in addition to required performances may not be attainable. In other words, a teacher’s value system may not dismiss world music as unimportant, but may simply highlight other obligations as very important. Regardless of the reasons, the effect on students is the same: if the teacher omits world music study, students will miss the benefits that world music may offer.

In contrast, many choral directors in this study who asserted that world music should be included in the choral program suggested it did not absorb time that should be spent rehearsing Western-art music. In fact, half of the respondents said that world music should be a required component of the curriculum. Just as traditional performance literature offers aesthetic opportunities and cultural benefits, so does non-Western music. Research has confirmed that world music connects well with other disciplines across the academic curriculum (historically, sociologically, geographically, linguistically, etc.) and should be an integral part of music education (Shehan, 1984; 1985; 1986; Palmer, 1992).

Additionally, school funding is a fundamental reason why some choral directors do not purchase world music. Obviously, budget size influences the inclusion of special programs in public school curriculum. According to this survey, most Florida choral programs are not generously funded and often, the allocations do not meet all operational demands. Few would argue that music programs can be quite costly because of materials, equipment and various activities essential for success. Basic essentials to operate a choral program include sheet music, folders, risers, uniforms, and accompanying instruments (piano, keyboard, instrumental ensemble). Performance costs can include festival registration fees, accompanist fees, and sometimes travel funds for out-of-town engagements. Special performances, such as musical theater, often require special
instruments, costumes, music scores and accompanists. Thus, directors must make choices according their priorities and their budgets. This study showed, however, that directors who valued world music and advocated its inclusion in the choral curriculum arranged to purchase and program it, despite having small budgets.

Survey results indicated a considerable number of Florida choral directors programmed world music although their funds were limited. Approximately one fifth of the respondents said their choral budgets were too small to purchase world music in addition to the standard literature. An additional twenty percent said that their budgets were large enough to purchase world music in addition to other necessary pieces. Importantly, over half of the respondents reported that they purchased world music despite having small budgets.

Survey findings clearly pointed out that years of experience had no significant relationship to being adequately trained and skilled enough to prepare world music performances. More than half of the respondents with only one to five years of teaching experience asserted that they were trained enough to prepare authentic performances. Apparently, teachers who are genuinely interested including world music find the means to attend conferences, workshops, and other in-service training sessions to acquire the necessary skills. Years of teaching experience do not automatically make teachers proficient in preparing authentic world music performances. Though it may seem reasonable that teachers having more world music training would purchase and program considerably more world music than those who are not trained, this study did not support that assumption.

Surprisingly, adequate teacher training was not a major factor in teachers’ decision to program world music. In fact, approximately 44% of those who programmed world music indicated that that they were not adequately trained to teach it and prepare authentic performances. This finding raises several questions. If they are not trained, why are they programming it? It is possible that these respondents are underestimating their knowledge and teaching skills. Or, there may be directors who were pressured to include world music in response to administrative and parental demands. Further, it could be that these respondents regard world music as valuable, but do not have the money or time to invest in training. Another concern could be what teaching method is being used in these classes. Possibly, teachers could be teaching simple folk songs by rote and be unaware that rote
teaching, particularly call and response, is an acceptable and authentic instructional method. Further, one might question exactly what these teachers are labeling as world music. Various folk songs (Appalachian, Korean, Canadian, etc.), may be considered world music by some. Certain types of American music (Gospel, Caribbean, Negro spirituals), though very different, may also be regarded as world music. Further investigation is needed to accurately determine some common ground regarding this inclusive label, world music.

Lack of training was the most common reason given by those who did not program world music, but surprisingly, two thirds of those who said they did not program world music indicated they were trained and skilled enough to prepare authentic world music performances. Thus, one could assume these directors were among those who lacked funding. Another reason could be competing activities, as discussed above. It may be that some value it, but just do not advocate its inclusion in public school choral curriculum. One central Florida respondent reported he enjoyed listening to world music, attended world music concerts, but did not think that it was appropriate for middle school choral curricula. Although no explanation was given, it could be that his concerns were reflective of the issues mentioned earlier (vocal technique, funding, time, or training).

Despite responses that were opposed to the inclusion of world music in the choral program, this study generally supports the idea that many Florida middle school choral directors do value world music, recognize its benefits to students and therefore purchase, and program it for performance. Some findings provided insight into the role world music in choral music programs. However, the study raised additional questions as well. Further study might address the following:

1. Choral directors’ perception of what world music means to teachers of varying geographical regions within Florida, in the southeast, and nationally.
2. An investigation of why teachers who have world music training do not purchase nor perform it.
3. The influence of funding, training, and curricular values, and teacher behaviors on world music in high school choral programs.
4. A comparative study of evaluative comments from individuals both trained and untrained in world music to isolate effectiveness of varied teaching techniques.
Appendix A

Survey
SURVEY

Research Questions

The following research questions are directed specifically to middle school chorus teachers in the state of Florida.

1. Do middle school choral directors exhibit behaviors that suggest they value world music?

2. Do middle school choral directors include world music in their choral programs?

3. For those who do not include world music, is it because:
   a. They do not value it in public school choral curricula?
   b. They lack adequate school funding?
   c. They lack the training necessary to teach world music and prepare authentic performances?
AN ASSESSMENT OF TEACHER BEHAVIORS TOWARD THE INCLUSION OF WORLD MUSIC IN THE MIDDLE SCHOOL CHORAL CURRICULUM

DEMOGRAPHIC INFORMATION

For each question, circle all that apply to you and your chorus program.

1. Do you teach middle school students during any portion of your school day?  a) Yes  b) No

2. How many years of teaching experience do you have?
   a) 1-5  b) 6-10  c) 11-15  d) 16-20  e) 20 or more

3. What are the nationalities represented in your current choral program?
   a) Afro-American  b) Caucasian  c) Native-American Indian  d) Asian  e) Hispanic  f) Other

4. The majority of my choral students are primarily:
   a) Afro-American  b) Caucasian  c) Hispanic  d) Other  e) An even mixture of two or more

5. Is English your native language?       a) Yes        b) No

6. In how many other languages do you have competence, besides your native language?
   a) 0    b)1    c) 2    d) 3    e) More than 3

7. Although there is no single definition for "world music", scholars have most commonly described world music as stated below. Check the definition that reflects or closely represents your perception of world music.

   a) _____Music of cultures and subcultures that exists in oral tradition (Groves Dictionary)

   b) _____All non-Western and folk music (Nettl, 1983)

   c) _____Ancient, tribal, folk, oriental, and popular music (Titon, 1984; Nettl, 1983)

   d) _____Music that reflects the beliefs and lifestyle of a specific cultural group (Nettl, 1983)

   e) _____All human music (Rhodes, 1955)
TEACHER BEHAVIORS

8. Do you enjoy listening to world music? a) Yes  b) No

9. Do you attend concerts that feature world music? a) Yes  b) No

10. Do you personally purchase recordings of world music performances? a) Yes  b) No

11. Do you refer to books, articles, journals, and audio-visual aids to gain more information concerning world music? a) Yes  b) No

12. Do you enjoy teaching world music? a) Yes  b) No

13. Do you program world music in your concerts? a) Yes  b) No

14. Do you regularly attend conferences and workshops that provide in-service training in world music performance techniques? a) Yes  b) No

15. I use world music in:
   a) All choirs  b) 1 choir  c) 2 choirs  d) 3 or more choirs  e) I do not teach world music

Mark one answer for each of the following questions.

16. World music should be required as a component of the choral curriculum.
   a) Strongly Disagree  b) Disagree  c) Agree  d) Strongly Agree

17. World music should be included in the chorus curriculum because it broadens students' awareness and tolerance for music they have not experienced.
   a) Strongly Disagree  b) Disagree  c) Agree  d) Strongly Agree

18. World music should not be included in the choral curriculum because many of the performance techniques conflict with Western-art performance practices.
   a) Strongly Disagree  b) Disagree  c) Agree  d) Strongly Agree

19. World music should not be included in the choral curriculum because it requires time that should be spent rehearsing traditional curricula.
   a) Strongly Disagree  b) Disagree  c) Agree  d) Strongly Agree

20. World music should be performed after studying the lifestyles, beliefs and customs of the people that it represents.
   a) Strongly Disagree  b) Disagree  c) Agree  d) Strongly Agree
CHORAL BUDGET

21. Circle the answer that best describes your program.
   a) My chorus budget is too small to purchase world music.
   b) My chorus budget is small but I still purchase world music.
   c) My chorus budget is large but I choose not to purchase world music.
   d) My chorus budget is large and I do purchase world music.

22. Considering all of the music that you purchase and perform each year, how much is spent on world music?
   a) less than 10%   b) 21% - 30%   c) 31% - 40%   d) 41% - 50%   e) more than 50%  f) none

TEACHER-TRAINING AND EXPERIENCE

Considering your undergraduate teacher certification, graduate music training, MENC and ACDA sessions, etc., please respond to the following statements.

23. I am adequately trained to teach world music and prepare authentic world music performances.
   a) Strongly Agree       b) Agree     c) Disagree     d) Strongly Disagree

24. I lack the training and experience necessary to teach and perform it authentically.
   a) Strongly Agree       b) Agree     c) Disagree     d) Strongly Disagree

25. My years of experience as a music teacher have given me the skills needed to teach world music and prepare authentic performances.
   a) Strongly Agree       b) Agree     c) Disagree     d) Strongly Disagree
Appendix B

Approved Cover Letter
COVER LETTER

Dear Participant:

I am a doctoral student in the school of music at Florida State University, in Tallahassee, Florida, under the direction of Dr. Judy K. Bowers. As a part of my dissertation, I am conducting a study to find out how much choral music teachers value world music and its inclusion in the choral curriculum. Enclosed is a survey containing 26 questions regarding world music. The survey is directed to middle school choral directors in the state of Florida.

As a teacher of middle school choral students and a member of the Florida Vocal Association, your participation in the survey is voluntary and very important. If you would, please complete the five-minute survey enclosed and mail it back in the stamped, self-addressed envelope, also enclosed. Complete anonymity is ensured, as the survey requires no name, school name, nor location. All returned surveys will appear exactly the same, with no code of identification.

In order to meet project deadlines, please complete the survey and mail it back by February 24, 2003. Your immediate response is very important to the success of this study. Should you have any questions, please call me at (850) 386-5464 or (850) 644-5084. My email address is mfiggers@netally.com. In addition, my dissertation director, Dr. Judy K. Bowers, may be contacted at (850) 644-3005 or at jbowers@garnet.acns.fsu.edu. Another point of contact is the Humans Subjects Committee, 100 Sliger Building, Florida State University - (850) 644-8633.

The return of this questionnaire will be considered your consent to participate.

Sincerely,

Michael S. Figgers
PhD Candidate, Florida State University
Appendix C

Human Subjects Committee Approval Memorandum
Office of the Vice President
For Research
Tallahassee, Florida 32306-2763
(850) 644-9873 - FAX (850) 644-4392

APPROVAL MEMORANDUM
Human Subjects Committee

Date: 2/6/2003

Michael S. Figgers
504 Concord Road
Tallahassee, FL 32308

Dept: Music

From: David Quadagno, Chair

Re: Use of Human Subjects in Research
The Inclusion of World Music in the Middle School Choral Curriculum

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be exempt per 45 CFR § 46.101(b) 2 and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If the project has not been completed by 2/15/2004 you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB00000446.

Cc: Judy Bowers
HSC No. 2003.063
REFERENCES


Music Educators National Conference (1994). *National Standards for Arts Education*. What every young American should know and be able to do in the arts. Reston, VA: MENC.


Yerkes, R. M. & Dodson, J. D. (1908). The relationship of strength of stimulus to rapidity of habit formation. *Journal of Comparative Neurology and Psychology*, 18, 459-482.
BIOGRAPHICAL SKETCH

MICHAEL S. FIGGERS

Born
February 13, 1960, Quincy, Florida

Graduated
James A. Shanks High School, Quincy, Florida 1978

Education
B. S., Music Education, Florida A&M University, Tallahassee, Florida, 1982
Orff Schulwerk Certification, Florida State University, Tallahassee, Florida, 1996
Ph.D., Choral Music Education, Florida State University, Tallahassee, Florida, 2003

Professional Experience
Elementary Music Teacher, Gulf Gate Elementary School, Sarasota, Florida 1983 - 1984
High School Band and Chorus Director, Gadsden County Schools, Quincy, Florida 1984 - 1991
Middle School Chorus Director, Griffin Middle School, Tallahassee, Florida 1992 - 1999

Related Professional Experience
Chairman, Florida Bandmaster’s Association District II, Tallahassee, Florida 1989 - 1991
Director, Capital City Mass Choir, Tallahassee Florida 1996 - 1999
Director of Music, Family Worship & Praise Church, Tallahassee, Florida 1985 - present
Director Florida State University Gospel Choir, Tallahassee, Florida 2001 - 2003

Professional Organizations
Music Educators National Conference
Florida Vocal Association
Florida Music Educators Association
American Choral Directors Association