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The Use of World Music in High School Choral Classrooms

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THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE USE OF WORLD MUSIC IN HIGH SCHOOL CHORAL CLASSROOMS

By

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Dedicated to my husband, Courtney, and my parents, Bob and Linda Kersey, whose love and support made this possible.

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ABSTRACT

The purpose of this study was to examine world music usage within the high school choirs of Georgia. Of interest were the amount of world music used with advanced choirs, which areas of the world were represented, and reasons for its inclusion in the curriculum. Relationships between convention attendance and world music usage were studied, as well as city population size and world music usage. Further, barriers that prohibit teachers from incorporating world music were also examined. After obtaining email addresses for the population, 312 high school choral teachers, a questionnaire containing 13 questions regarding personal and professional demographics, world music programming in the choral curriculum, and issues affecting world music programming was sent out using Survey Monkey. Questions were either single response, based on a 5-point Likert scale, or free response. Upon close of the questionnaire, participants total (N=124) represented a 40% return rate.

Results provided further understanding of current programming trends among high school choral directors. When examining relationships between convention attendance and use of world music, results indicated a very weak correlation. However, this correlation corresponds to the main barriers participants find in programming world music. Barriers included lack of experience, exposure and access to world music, and free responses revealed a desire for more sessions at conventions. City population size was also related to world music programming, where participants in metropolis areas tended to program more world music than those in rural areas.

Participants indicated diversity in choral music programming by world regions. They most often programmed world music from Africa, followed by music from Latin and South America. Music from the regions South and Southeast Asia and Oceania were rarely programmed. Although participants used music from around the world, the majority did not select music based on their own students' ethnicity. However, free responses indicated they programmed world music so students could understand different cultures.

Finally, participants indicated barriers that prevented world music programming. The greatest barrier was a lack of experience, followed closely by a lack of opportunity to learn about world music. Free responses confirmed this finding with a desire for more convention sessions focused on world music. The need for additional sessions corroborates the lack of access

expressed by participants. Few teachers lacked interest in world music and funding was not a strong barrier in programming.

CHAPTER ONE

INTRODUCTION

Education in the United States has changed dramatically over the last two centuries. One concept that has caused controversy and led to change is the approach to cultural diversity. Increased immigration from Japan, Philippines, Mexico, and countries other than Western Europe, along with the prominent population of African-Americans and Native Americans forced educators to deal with the idea of unity versus diversity (Banks, 1993; Banks, 2008; Volk, 1998). The question arose whether new cultures would be required to assimilate to the predominate culture or be permitted to celebrate their cultural heritage. This increase in immigrants caused a more diverse classroom setting and required educators to decide how issues of cultural diversity in the public school setting might be handled.

Multicultural Education

The movement toward culturally diverse education has changed names throughout the years. Before momentum gained toward a multicultural education movement, individual books were published in the late 1800s that focused on a diverse historical education. Publications such as *History of the Negro Race* by George Washington Williams (1883) and *The Suppression of the African Slave Trade in the United States of America 1638-1870* (1896) and *The Philadelphia Negro* (1899) by William E. B. DuBois began to look at the history and life of the African American (Banks, 1993). These books were of great importance as they were concise sources that could be used both in African-American schools as well as non African-American schools as a supplement to the curriculum, allowing students the opportunity to learn a historical perspective other than the predominately white historical perspective taught in most schools. Although these publications did not find implementation into all school systems, study of cultural history took a small step toward diversity.

The 1920s saw use of the term intercultural education, though this was not the dominate philosophy of the time (Volk, 1998). Rather, there was a popularization of the concept “melting pot” that spread throughout America, where retaining cultural diversity was discouraged and assimilation to the dominant culture, which in this case was white, Anglo-Saxon with morality based on Judeo-Christian beliefs, was encouraged. Those advocating intercultural education were opposed to the “melting pot” concept and preferred the term “cultural pluralism,” which fosters

equality between cultural groups and allows free practice of traditions (Bennett, 1990). During the intercultural education movement, schools were expected to help students understand the differences between the various cultures represented in the classroom and celebrate the contributions these ethnic minorities brought to the United States of America. In addition, schools often held cultural programs aimed at highlighting achievements of the diverse cultures, in hopes of establishing a respect for cultures that could be quite different than the majority of the student population. Also during this time, John Dewey began to advocate ethnic studies inclusion in the school curriculum and encouraged inclusion in literature, history and geography classes (Volk, 1998). His desire for tolerance among races was not necessarily appreciated during the 1930s; however, he did advocate for acceptance of cultural plurality in the classroom and attempted to improve human relations through education of a younger generation (Goodenow, 2007).

Despite advocates such as Dewey, diversity in educational materials throughout the 1940s and 1950s was almost non-existent. History textbooks that did contain information tended to focus on African Americans, Mexican Americans and Native Americans and any information included was often incorrect or stereotyped (Banks, 2008). Although diversity in historical education was limited, a push was made toward understanding and acceptance of other cultures through the intergroup education movement. The intergroup education movement was designed to help combat the increasing racial tension in the United States after World War II and provided educational opportunities aimed at promoting tolerance and developing an understanding of cultural and religious differences. Though history textbooks may have lacked adequate information, the materials published as part of the intergroup education movement not only provided the curriculum but provided suggestions for implementation in an effort to maximize positive change among students and teachers (Banks, 1993).

The 1950s and 1960s saw continued change to the education curriculum due in part to the Civil Rights Movement (Banks, 1995). Up to this point, extra-curricular materials from the intergroup education movement were available; however, the curriculum continued to have an Euro-centric historical bias. Another development during this time was the ethnic studies movement, which focused on individual cultures, with the desire to highlight each culture in an effort to gain understanding and acceptance of differences. Due to the push toward ethnic studies, a republication of Mexican, Filipino, Japanese, Chinese, African-American, Native

American and other West-European history books occurred (Banks, 1993). Some of the more popular texts included George Washington Williams' *History of the Negro Race in America, 1619-1880* (1883), Cary McWilliams' *North from Mexico: The Spanish-speaking People of the United States* (1968) and Bruno Lasker's *Filipino Immigration* (1969). Due to this push toward ethnic studies, teachers began to incorporate focused lessons on diverse cultures found in the United States, and some also focused on other cultures not those typically represented in the classroom (Bennett, 1990).

The 1960s momentum toward ethnic diversity fueled the multicultural focus of the 1970s (Banks, 1995). Multicultural education aimed to include lessons on different ethnic groups, and focused on promoting equality among ethnicities who had previously struggled with issues such as racism, fairness in the workplace and a having a voice in politics. Banks (1993), Director of the Center for Multicultural Education at the University of Washington, says the focus of multicultural education should be on “a) content integration, b) the knowledge construction process, c) prejudice reduction, d) an equity pedagogy; and e) empowering school culture and social structure” (p.5). Christine Bennett (1990) goes on to define multicultural education as:

“...an approach to teaching and learning that is based upon democratic values and beliefs, and seeks to foster cultural pluralism within culturally diverse societies and an interdependent world. A comprehensive definition includes the following four dimensions of multicultural education: the movement, the curriculum approach, the process of becoming, and the commitment.” (p.11)

In 1977, the National Council for Accreditation of Teacher Education (NCATE) helped make multicultural education a focus point for a large majority of colleges and universities in the United States. By issuing its *Standards for Accreditation of Teacher Education*, schools in higher education were forced to incorporate multicultural education for continued accreditation (Banks, 1993). It was during this time period of the 1970s and 1980s that intergroup education influenced the multicultural education movement. The focus of intergroup education was on promoting harmony in human relations by teaching that although all cultures have different practices, values and religions, everyone as a human being is the same and therefore we should all be treated equally (Banks, 1993). Carl Grant and Christine Sleeter introduced five key concepts that related to intergroup education. First, they identified the need for educators to teach those who are culturally different. Second, they believed there must be a human relations focus so that

everyone can work together. Third, time must be spent focusing on single-group studies. Fourth, the education system must be multicultural, with a structure that includes education of all diverse people groups. Finally, an attempt must be made to form a multicultural and social reconstructionist education system, which works toward a society that promotes great equality for all peoples (Banks, 1993; Banks & Banks, 1997; Volk, 1998). Their desire was for students from different cultures to have an equal opportunity to quality education, an education including a focus on ways for students to get along with others who might be culturally different from themselves, have time spent learning about individual cultures and what makes them unique, and educating students in ways to develop a country that provided opportunities to all people, regardless of race, gender or exceptionality.

Since the 1980s multicultural education has gone through four different phases (Banks, 1993). The first phase, as mentioned above, focused on ethnic studies, incorporating history of different ethnicities into the classroom. The second phase, multiethnic education, aimed to bring about changes to the entire school that would increase equity. During this phase, education regarding diverse cultures began to be infiltrated into classes other than those labeled ethnic studies. Students could incorporate multicultural topics into language arts classes or students in the arts may present works from artists representing a variety of cultures. The third phase focused on other minorities rising to demand equality in education and focus in the curriculum. People groups with different disabilities and women's groups began working for equality in the classroom. At this point, history could include women who made a difference and not just males and demand for a rigorous education was made for those with disabilities. The fourth phase appeared in the 1990s and focused on research and implementation related to a variety of areas, including race, social class and gender. Research has provided clarity as to what best worked in the classroom to reduce prejudice and educate children toward a different future, one aimed at equity among all people and appreciation of all those different from oneself. Throughout these past changes in multicultural education through the present, the movement has grown to support differences in age, gender, sexuality and studies in cultures throughout the world through standards, advocacy and continued research (Anderson & Campbell, 1989; Bennett, 1990; Volk, 1998).

Multicultural Music Education

As the movement toward multicultural education gained momentum, many music educators recognized how music was inherently multicultural and that they needed to ensure its exposure and study in the classroom (Elliott, 1995). Anderson and Campbell (1989) stated that teaching music from a multicultural perspective “develops the understanding that there are many different but equally valid forms of musical and artistic expression and encourages students to develop a broad perspective based on understanding, tolerance, and respect for a variety of opinions and approaches” (p.1). Further, they defined multicultural music education as reflecting “the ethnic diversity of the world – and of the United States in particular – through representative songs and instrumental selections, dances, and guided listening” (p.1).

Although most multicultural music education definitions stated the need for music study from a variety of diverse cultures, Elliott (1995) found that music educators were not all sufficiently focusing on wide diversity of music. In an effort to help assess and categorize how involved different music classrooms were in the multicultural education movement, he reported six different levels of multicultural use in the curriculum: a) assimilationist, b) amalgamationist, c) open-society view of multiculturalism, d) insular multiculturalism, e) modified multicultural curriculum, and f) dynamic multicultural curriculum. These six levels were expanded from Richard Pratte’s (1979) philosophy of multiculturalism in education in order to focus on multicultural music education incorporation into the classroom.

The assimilationist approach involved the lowest level of incorporation of multicultural music into the curriculum. Educators following the assimilationist model continued to program music from the Western European classical tradition, using no music from other cultures. Educators often considered Western European classical music superior in structure and content, thus deserving priority for teaching musical concepts. Teachers who follow the assimilationist approach do not allow the individual student diversity in the classroom or their own cultural heritage to alter music programming (Elliott, 1995).

Elliott’s (1995) next level, called amalgamationist curriculum, allowed some music outside the classical tradition, but only that used by composers in the classical tradition. Jazz was one acceptable example, due to its use by composers such as Claude Debussy, Igor Stravinsky, Leonard Bernstein and others. Folk music included in the curriculum came from composers such as Aaron Copland, Béla Bartók and Antonín Dvořák. Only in these

circumstances would educators consider using music not completely from the Western classical tradition.

The third level was an open-society view of multiculturalism (Elliott, 1995). Educators who espoused this view believed there should be no allegiance to traditional music from any person's cultural heritage. Rather, value should be placed on the invention and study of new music, and by doing so, scorning tradition and prizing creativity. Educators in favor of an open-society approach believed focusing on past music from any culture would inhibit social unity and prohibit loyalty to the society they currently live in, and were actually an irrelevant aspect of life. The open-society view of multiculturalism showed contempt for tradition.

Educators who allowed greater musical diversity in the curriculum reflected Elliott's last three levels. Elliott believed educators incorporated a fourth level of multiculturalism, insular multiculturalism, in two different scenarios. One form of insular multiculturalism existed when a school containing mostly a minority culture tried to preserve its culture through consistent exposure to that specific culture's music. For instance, if a school contained mostly Asian-American students, the teacher would program music that was only from the Asian countries of the students in the classroom, ignoring other cultures music entirely. The other form of insular multiculturalism occurred when a teacher from the dominant culture of the country, in an attempt to be culturally sensitive to minority students in the classroom, chose pieces representing those students' cultures. This would mean schools with a great deal of diversity incorporated music from multiple regions of the world, while mostly homogenous schools limited selections to only a few ethnicities. Although the concept seemed positive, the students in this classroom lacked a methodical exposure to diverse music from around the world (Elliott, 1995).

In a modified multicultural curriculum, music selection occurred for the purpose of studying a specific culture present within the area or region surrounding the school (Elliott, 1995). Music was then taught for an aesthetic appreciation, focusing on the musical aspects of the piece and looking at how the culture's music has adapted to influences from Western classical or popular musics. For instance, if a class looked at a concertized spiritual, talking about the differences in purpose from inception to current practice and the addition of Western harmonies, they would be participating in modified multicultural practice. Elliott described this level of multiculturalism as a type of multiethnic education since it focused on how cultural minorities' musics have been Americanized throughout time spent in the country.

Elliott rejected these approaches and did not believe they were acceptable approaches to multicultural music education. His only acceptable curricular method for teaching culturally diverse music was a dynamic multicultural curriculum (Elliott, 1995). Dynamic multicultural music education overlaps with the concept of reflective practice, where educators take the knowledge they have gained and put it into practice in the classroom. When educators are practicing dynamic multiculturalism, they chose diverse cultural music for students to experience through performance. As students learn the music through singing, drumming, dancing and listening, they gain an understanding of the culture and the music. Through this process, students receive exposure to beliefs, customs and music different from their own preference, which allowed for broader acceptance and tolerance.

Anderson, Bakan, Campbell and Olsen (1996) also believe multicultural music education beneficial to students' musical development. They stated four benefits from sequential, long-term study of multicultural music. First, they believed exposure to musical sounds from all over the world was positive, because rather than students growing up with exposure to music from their culture alone, multicultural music education allowed an expansion of musical experiences and realization of the variety of musics available throughout the world. Second, they believed when students were exposed to a multicultural music education curriculum, students would appreciate music from other areas of the world and study would dispel any beliefs that music from a Western tradition was more sophisticated than other cultures' music. Third, they believed students would find different ways to compose music. World music's variety in scales, rhythms, tonality, and instrumentation allowed students variety in composition not available from interaction with just one music tradition. Finally, study of multiple world musics allowed for a well-rounded musician. Greater flexibility gained from exposure to the world's music formed lasting skills possibly missed through study of only one musical culture.

Although multicultural music education was considered beneficial to students' education, controversy existed over its meaning and implementation. Volk (1998) stated that although the purpose of multicultural education has included teaching acceptance for cultural differences, many people implemented multicultural music education only by learning music from a variety of cultures. Little if any instructional time was spent focusing on the differences in cultures or learning how to appreciate the diverse nature of other cultures. Ethnic diversity inside the

classroom was not always discussed; therefore multicultural education's focus on equity among culturally diverse peoples in the United States remained untouched.

Young (1996) asked public school teachers to give a definition for multicultural music education. Definitions were quite varied, including world education, learning to respect differences, focusing on cultures represented in the classroom, teaching different viewpoints of the world, teaching musical concepts through diverse music or teaching about different cultures and how they influence one another. Since definitions ranged from merely teaching music from other cultures to learning about different cultures and their practices through music, implementation in the classroom was also quite varied. Regardless of differences in definitions, the majority of teachers surveyed agreed multicultural music education was important and that all students deserved exposure to music of the world.

Music scholars also struggled with consistent definitions for multicultural music education. Miralis (2002) interviewed both ethnomusicologists and music education professors from universities in the Big Ten conference and found discrepancies arose regarding the scope and purpose for multicultural music education. Some professors believed the word to be politically biased and associated with support of specific cultures. Other participants did not believe incorporating world music into the curriculum was the sole purpose for multicultural music education. Miralis also found a divide between the views of ethnomusicologists compared to music education professors, and therefore suggested that discussions should be held to determine key issues of multicultural music education, set goals that students should be required to meet and discuss ways to insure implementation, rather than attempt to create one single definition for multicultural music education.

World Music Definition

Although scholars debate the definition of multicultural music education, the use of music from different cultures is inherent to the majority of ideologies (Anderson, Bakan, Campbell and Olsen, 1996; Anderson & Campbell, 1989; Elliott, 1995; Miralis, 2002). When considering world music, another problem regarding a cohesive definition becomes apparent. One concern is that the broadest definition could be an all-encompassing term consisting of the entire world's music (Bakan, 2012). However, attempts have been made to compartmentalize or solidify world music's parameters. Ethnomusicologist Bruno Nettl (1983, 2-3) listed eight different common definitions regarding world music:

“(a) folk and what used to be called “primitive,” i.e. tribal or possibly ancient music; (b) non-Western and folk music; (c) all music outside the investigator’s own culture; (d) all music that lives in oral tradition; (e) all music of a given locality, as in “the ethnomusicology of Tokyo;” (f) the music that given population groups regard as their particular property, e.g. “black” music of the United States; (g) all contemporary music; and (h) all human music.”

Similarly, choral music educators have expressed confusion regarding different terms used to describe world music. Ben Allaway (Holt & Jordan, 2008) uses the term ethnic choral music when talking about different cultures’ music. Allaway describes different levels of authenticity within ethnic choral music, depending on variables such as composer, text origin and performers (see Figure 1).

Another term used in music education to describe world music is multicultural music (Edwards, 1998; Mark, 1998; Volk, 1998; Wang & Humphries, 2009; Zaretti, 1998). Throughout the last half-century, groups such as the National Association for Music Education (NAfME), formerly the Music Educators National Conference (MENC), and the American Choral Directors Association (ACDA) have formed focus groups using this name for world music, continuing a focus of encouraging use of music from a variety of cultures and promoting education focused on understanding of different cultures both within and outside the United States.

With all the different wordings and definitions, confusion arises as to the body of music referred to in discussion. For the purposes of this study, world music will follow the definition of ethnomusicologist Michael Bakan: “an exploration of selected music traditions from throughout the world.” (2012, xxx) Specifically, replicating Petersen’s (2005) geographic divisions, music from the following areas of the world will be explored:

1. Northeast Asia
2. Southeast Asia
3. South Asia
4. Middle East/North Africa
5. Africa
6. Eastern Europe
7. Latin and South America

Spectrum of Cultural Authenticity

	Most Authentic					Least Authentic
	Purist		Fusion			Generalist
Origin/composer of the song	Folk song	Indigenous composer	Indigenous arranger	Outside arranger steeped in the culture	Outside composer steeped in the culture	Outside composer with no training
Origin of text	From the folk tradition	Indigenous poet	Indigenous translator	Outside translator	Outside poet writing about or in voice of, with cultural preparation	Outside poet writing about or in voice of with no cultural preparation
Origin of performers	All performers are from the culture	Outside choir or director tours to home of the culture, studies traditions		Singers, musicians, dancers, and others from the culture or outsiders who have studied tradition help prepare, guide, research, perform with choir; resources such as films, local ethnic festivals, library research, pen pals, ethnic dinner party for choir and ethnic community leaders		No preparation
	Singers: from the culture, not necessarily a choir		Choir from the culture	Choir from outside with indigenous conductor or soloists	Choir from outside that has visited the culture or done much preparation	Choir from outside with no cultural preparation
	Traditional instrumentalists: percussion and others played by members of the culture			Some effort made to use authentic instruments with some substitutions; a guest musician from the culture may be included		No instruments used, not even substitutes
	Native dress (where applicable): full regalia made by people from the culture		Replicas made; some or all in traditional garb	Some effort made; accessories to choir apparel evoke culture		No effort to reflect culture in apparel
	Dance (where applicable): performed authentically by dancers from the culture		Indigenous dancer teaches outside dancers or some or all of the choir; guest dancers from culture perform with the choir			No effort to perform appropriate dance or movement
	Audience participation (where applicable): people from the culture have been invited and are in the audience; audience is encouraged to participate when appropriate		No others from the ethnic community, but the audience is prepared to participate where appropriate			No audience movement

Figure 1. *Spectrum of Cultural Authenticity* (Allaway, 2008)

Need for Study

Music educators have seen an increasing rise in the focus on and use of world music over the last few centuries. With the formation of professional organizations such as the Music Educators National Conference (now National Association for Music Education), International Congress in Music Education, International Society for Music Education and the American Choral Directors Association, educators have worked together to provide music from a variety of areas of the world and advocate its use in the classroom. In the 1960s, influential seminars like

the Yale Seminar and Tanglewood Symposium encouraged educators to incorporate world music into their classroom activities, and formed committees to ensure quality arrangements were being published for educators to use (Choate, 1968; Palisca, 1964; Volk, 1998). In the 1990s, the Music Educators National Conference went a step further, creating National Standards for music educators to use as a guide, ensuring students would receive a quality education and they would be exposed to a variety of music from a variety of different cultures (Blakeslee, 1994).

In addition to advocacy from professional organizations, world music focus in undergraduate teacher training programs has also increased. In 1972, the National Association for Schools of Music (NASM) made world music training a mandatory part of the music education sequence (Volk, 1998). Despite the mandate, teachers still report feeling unprepared to teach world music upon completion of their degree, showing a disconnect between NASM's mandate and application within undergraduate music programs (Figgers, 2003; Johnson, 1997; Marsh Chase, 2002; Palmer, 1975; Petersen, 2005; Young, 1996).

Even if teachers have a desire to incorporate world music into the curriculum, students' preferences can often present a challenge in the desire for student engagement in learning. However, much research has been conducted on student preference, serving to guide music educators in formulating a plan for maximum engagement in students' world music education. Exposing students to a variety of world music early in their educational sequence is crucial, as student preference for music other than what is popular among their peers is at its highest in early elementary school, reaches a low point in middle school and then steadily climbs throughout high school and college (Brittin, 2000; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc, Sims, Malin & Sherrill, 1992; Montgomery, 1996). In addition to age, studies have shown students also prefer music that has a fast tempo, loud dynamics, strong beat to follow, and minimal vibrato (Boyle, Hosterman & Ramsey, 1981; LeBlanc, 1979; LeBlanc, 1981; LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc, Fung, Boal-Palheiros, Burt-Rider, Ogawa, Oliviera & Stamou, 2002; LeBlanc & McCrary, 1983; LeBlanc and Sherrill, 1986; Walker, 2006).

Research has also been conducted to examine students' preferences for world music, providing a sequence for exposure that could provide a more positive experience and possibly expand student preference. Preference for music with a fast tempo, loud dynamics, and a strong beat has been shown to transfer into world music; in addition, starting with music that is most

similar in harmony and rhythm to what students prefer to listen to has proved helpful in trying to expand student preference (Abril & Flowers, 2007; Brittin, 1996; Demorest & Schultz, 2004; Fung, 1994; Fung, 1996; LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983).

Despite a growing interest in world music from professional organizations, college accreditation requiring world music courses and a great deal of research on student preference, there remains a gap in research regarding actual implementation of world music into the high school classroom. Some research does exist showing teachers' implementation of world music within elementary and middle school classrooms, but minimal research has questioned teachers' use of world music at the high school level (Figgers, 2003; Jackson, 2001; Johnson, 1997; Marsh Chase, 2002; Petersen, 2006; Young, 1996;).

Therefore, the purpose of this study was to examine world music usage within the high school choirs of Georgia. Of interest were the amount of world music used with advanced choirs, which areas of the world were represented, and reasons for its inclusion in the curriculum. Relationships between professional convention attendance and world music usage were studied, as well as city population size and world music usage. Further, barriers that prohibit teachers from incorporating world music were also examined. Specific research questions addressed were:

1. Is there a relationship between professional convention attendance and programming of world music?
2. Is there a relationship between teachers' city population and programming of world music?
3. From what areas of the world are teachers programming the most music?
4. Does choral student ethnicity affect teachers programming of world music?
5. What barriers or beneficial factors affect high school teachers' programming of world music?

CHAPTER TWO

REVIEW OF LITERATURE

Historical Curricular Development in World Music

Beginning in the early 1800s, the use of world music was virtually non-existent in the American classroom. The foundation for both music and music education came mostly from European influences, with many American composers, including Amy Beach, George Chadwick, Edward MacDowell and others travelling to Europe to further their musical and compositional techniques. In addition to American musicians spending time studying with prestigious musicians in Europe, noteworthy composers such as Anton Dvořák also spent time in the United States teaching and composing music, bringing influence from their country's music into American culture (Beaudoin & Tick, 2008). In addition, prominent educators, such as Lowell Mason, considered by many the father of music education, spent time travelling throughout Western Europe, spending time in church music schools. His study in teaching pedagogy directly influenced the education system in the United States (Howe, 1993).

Influence of Western European music and education was also evident when Swiss educator Johann Heinrich Pestalozzi's method of learning through direct participation began to permeate the education system in the United States. Those supporting Pestalozzi's method encouraged music to be included in the curriculum, rather than as an extra-curricular activity for only the talented (Abeles, Hoffer & Klotman, 1995; Campbell, 1991). Lowell Mason was a strong supporter of Pestalozzi's method and used it exclusively in his schools in Boston, because he believed quality music for children came from the German tradition and all children deserved an excellent music education (Abeles, Hoffer & Klotman, 1995). His textbooks contained folk songs with English lyrics, but often used the music of German composers to accompany the text. His purpose for teaching vocal music to children was character development; therefore Mason avoided music from Native American or African-American cultures. Mason believed their music was not wholesome and thus left it out of his textbooks (Mason, 1840; Mason, 1864; Volk, 1998).

The late 1800s featured two events that caused a more global focus, starting with the Chicago World's Fair in 1893. Countries sent delegations who shared their cultures with Americans, who generally lacked exposure to different ethnicities. At the same time the

Congress of Education also convened in Chicago, where the relatively new National Education Association (NEA), founded in 1857, invited the world's educators to participate in and present more than 150 papers on various educational topics, exposing American educators to methodologies and curriculum used in a variety of foreign countries. One of the first international music meetings took place as part of the Congress of Education: the Musical Congress, sponsored by the Music Teachers National Association (MTNA) and the American College of Musicians allowed for a broader look at music of the world and a chance for musicians from around the globe to collaborate (Ulrich, 1976). Although the infusion of world music did not begin immediately following these events, they did help with the process.

Teaching Materials and Textbooks

The early 1900s consisted of a tremendous immigrant influx into the United States. The concept of America as a "melting pot" forced assimilation among immigrants to what was essentially white customs; including the use of the English language, learning European influenced music and following Germanic educational values (Anderson, Bakan, Campbell & Olsen, 1996; Nettl, 1985; Volk, 1998). Most music books, like the *Intermediate Song Reader*, contained only English songs or arrangements from Western classical composers. Songs such as "Goldenrod" and "Fireside Ministries" consisted of melodies by German composer Robert Schumann with the addition of an English text. Other prominent Western European composers included in the reader included Ludwig van Beethoven, Franz Schubert, Franz Joseph Haydn, Felix Mendelssohn, and Wolfgang Amadeus Mozart. In addition to melodies from these famous composers, traditional German, as well as French, English and Irish folk songs were also set to English texts (McLaughlin, 1904). As seen in songbooks such as the *Intermediate Song Reader*, the country's push toward assimilation did not allow for a focus or appreciation of other cultures music, forcing immigrants to learn and pass on their musical heritage outside of the education system.

Educators such as Louis Elson, cofounder of the MTNA, complained about the lack of musical diversity used in the curriculum. His release of *Folk Songs of Many Nations* provided a source to music of different nationalities as well as descriptions of fundamental principles guiding their composition (Elson, 1905). Other publishers such as Silver Burdett and American Book Company began to more diversity in include folk songs after the release of Elson's textbook, and *Book of Songs, The Music Hour, Music of Many Lands and Peoples* and *Two Hundred Songs for Junior and Senior High School* even included some African-American

Spirituals (Kite & McConathy, 1937; Kwalwasser, 1930; McConathy, 1919; McConathy, 1931; McConathy, 1932a; McConathy, 1932b; McConathy, Beattie & Morgan, 1932; McConathy & McConathy, 1927).

International Activity

Percy Scholes, an English advocate for international music collaboration, originally initiated the idea of a global music association during the 1914 MTNA meeting in Pittsburgh. However, war and economic struggles prohibited its inception until the 1920s. At that time Scholes, along with several other musicians, organized a committee tasked with preparing the first Anglo-American Conference for Music Educators in Lausanne, Switzerland in 1929 (McCarthy, 1993). The success of the conference led to a second in 1931, containing a greater diversity of delegates, allowing for a greater multicultural atmosphere. This event exposed American educators to diverse music for use in the classroom, from papers presented to the incorporation of performing ensembles, a new addition to the 1931 conference.

Due to the economic crisis from war and political instability, the planned 1933 Anglo-American conference never came to fruition; however, after seeing the success of the Anglo-American Conferences, German educator Leo Kestenberg organized the International Congress in Music Education (ICME). Due to the political changes in Germany, Kestenberg immigrated to Prague, Czechoslovakia and continued to plan the first ICME conference there, which eventually took place in 1936. One positive event that occurred after World War I was a nationalist revival of folk music by prominent composers such as Béla Bartok, Zoltán Kodály and Anton Dvořák, and due to ICME's conference taking place in Prague, several sessions featured their folk music (McCray, 1993). American educator's exposure to the folk music and dances during the conference would travel back to the United States, eventually leading to greater access for students in music classrooms.

The International Society for Music Education (ISME) came as a result of discussions by prominent leaders in ethnomusicology and music education advocacy during the 1953 ICME conference in Brussels, Belgium and helped advance world music education globally. Charles Seeger, ethnomusicologist, and Vanett Lawler, music education advocate, expressed the need for a worldwide community of music educators that would foster communication and cooperation, and at the conclusion on the Brussels ICME conference, Seeger made a motion for ISME's formation (McCarthy, 2004). A strategic goal of ISME was to understand the world's diverse

cultures and their music. Evidenced by ISME's 1966 conference in Interlochen, the society placed a heavy focus on teacher training and need for world music variety in the education curriculum. They incorporated ethnomusicology's view that music reveals culture and then encouraged dissemination into local classrooms (Volk, 1998). During the conference, recommendations were proposed for the coexistence of musical cultures without devaluation of one's own culture, encouraging the elimination of the attitude of superiority among the western cultures and declaring music was not a universal language (McCarthy, 1997).

Other seminal ISME conferences followed, further advocating the need for world music in the classroom. In 1984, IMSE presented the conference "Music for a Small Planet" in Oregon. David Elliott discussed a philosophy of world music in education during the conference, encouraging a more global mindset. ISME's 1988 conference in Canberra, Australia, titled "A World View of Music Education," also focused on world music usage. In 1992, Bruno Nettl was the keynote speaker for ISME's conference, "Music Education: Sharing Musics of the World's Cultures," in Seoul, Korea. He again advocated student exposure to the entire world's music. ISME's 1996 conference in Tampa Florida adopted the *ISME Declaration of Beliefs*, which valued exposure to music from one's own culture as well as music from the world for all learners (McCarthy, 2003).

The International Society for Music Education also established several journals, the *International Music Educator*, the *International Journal of Music Education* and *Music Education International*. These publications included focus articles on schools' world music usage and reported information from international ISME events. The journals provided educators with access to scholarship advocating world music inclusion from the world's leading music educators and ethnomusicologists and resulted in a major step forward in world music incorporation (McCarthy, 2003; Volk, 1998).

ISME also incorporated several policy changes which affected world music incorporation. In 1972, Robert Werner proposed ISME consider an international music curriculum, allowing for focus on world music. Concerned by the lack of African music, Elizabeth Ochrle proposed the creation of an advisory panel on world music incorporation in 1984. Although initially rejected, the society did create an Advisory Panel in 1990, chaired by Bruno Nettl, to allow for equal exposure the world's music, along with equal opportunity for

growth and development (McCarthy, 2003). The panel's work resulted in the "Policy on Musics of the World's Cultures," adopted at the 1994 conference in Tampa, Florida.

From the committee, a need arose for quality publications on world music incorporation. In 1998, ISME published *Musics of the World's Cultures: A Source Book for Music Educators*. The publication provided a much needed resource for public school teachers under a mandate to incorporate world music education in the curriculum. Books such as *Traditional Songs of Singing Cultures* (Campbell, Williams, Perron & Cavalier, 1996) and *Canciones de America Latina: De Origen a la Escuela* (Campbell & Frega, 2001), also provided resources for educators wanting quality materials for their classrooms, because they provided music from regions such as Central America, South America, Eastern Europe, Africa, Asia and Oceania. Considering the rise in immigration from Central America, *Canciones de America Latina: De Origen a la Escuela* provided songs that would highlight different countries and allow students from those areas a chance to talk about their family's culture.

Another international organization interested in promoting communication between music educators throughout the world was the International Federation for Choral Music (IFCM). Founded in Namur, Belgium in 1982, IFCM stated the following goals that would promote awareness of music from various cultures from around the world:

1. To strengthen cooperation between national and international organizations and individuals interested in all aspects of choral music.
2. To encourage the formation of choral organizations in countries and regions where none exists.
3. To foster and promote international exchange programs for choirs, conductors, composers, and students of choral music.
4. To promote, coordinate, and encourage choral festivals, seminars, competitions, and meetings organized by its members.
5. To facilitate the dissemination of choral repertoire, research, recordings, and other appropriate materials.
6. To encourage the inclusion of choral music in general education and to promote the exchange of information on pedagogy and training. (<http://ifcm.net/index.php?m=7>)

Since 1982, IFCM has initiated several projects to promote world music including symposia in different parts of the world, founding the World Youth Choir, maintaining the ChoralNet

website, offering the scholarly publication the *International Choral Bulletin*, creating the project “Choral Directors without Borders” and sponsoring the World Day of Choral Singing. These activities offer multiple ways for world music understanding and promotion, filtering into the educational curriculum.

Influential Seminars

During the 1960s, the United States government’s education department put together the Panel on Educational Research and Development (PERD) to focus on improving music in the public school system. The panel asked musicologist Claude Palisca to host a music education seminar on the campus of Yale University, resulting in the Yale Seminar of 1963, consisting of 31 members, including professional musicians, scholars and as a late addition, music educators. Despite the majority of delegates’ background not being in education, the focus remained on public school curriculum revision, resulting in a list of identifiable concerns and recommendations for their resolution. The members present at the seminar cited problems related to literature used in the classroom. One problem was a lack of diversity in music presented to students, with the majority of music used coming from the Western European classical canon and folk music. When music outside these areas was presented to students, the members of the seminar stated that the arrangements lacked authenticity. With this in mind, they made recommendations to expanded repertoire to include more authentic publications of folk music and incorporate an artist-in-residence program within the public school system (Palisca, 1964; Volk, 1998).

The Yale Seminar caused controversy among the music community, especially among music educators, who were not a foundational part of the seminar. Educators believed they had the most extensive knowledge about what was happening in education and should play a major role in the assessment and recommendations for change. As a result of the controversy, several responses to the seminar came from the musical community, the first being the Juilliard Repertory Project in 1964. Using grant money, musicians associated with the project produced authentic repertoire from a variety of countries. Authenticity remained the primary focus; therefore if a song originally contained no accompaniment, it remained a cappella in publication. Many arrangements used foreign languages and each contained a pronunciation guide and English translation. Before publication, the project members had the songs tested in the public schools, a step often missing in prior publications (Volk, 1998).

Since the majority of participants at the Yale seminar were not in the classroom on a daily basis, the Music Educators National Conference (MENC) organized the 1967 Tanglewood Symposium to formulate a response to the accusations made during the Yale Seminar (Volk, 1998). If the Yale Seminar was going to declare the curriculum currently being used in the public schools too myopic, containing too large a focus on Western European music, and that diverse cultures' music used in the classroom inauthentic, MENC wanted to look at these accusations and make their own recommendations. MENC also wanted to use the symposium to evaluate the current state of music education and to set goals through the year 2000. Their analysis also revealed too large a focus on the Western classical canon and led MENC to encourage greater incorporation of world music. The second point of the Tanglewood Declaration, listed below, supported this need and recommended changes that should be made:

“Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures” (Choate, 1968, 139).

In 1969, the Goals and Objectives (GO) Project was formed by the recommendation of the Tanglewood Seminar to implement decisions made during the Tanglewood Symposium. Paul Lehman was appointed to lead the eighteenth committee to spotlight non-Western cultures musics. The committee focused on implementing the GO Project's fourth objective, which included expanding local schools' incorporation of world music (Madsen, 2000). They also created music and multimedia resources for publication and then implementation into levels of music education curriculum. An important result was a recommendation for a joint venture between MENC and the Society for Ethnomusicology (SEM), a collaboration that aimed to produce the curricular resources desired by the committee (Volk, 1998).

Advocacy

After the Tanglewood Symposium, another objective of MENC was to use its journals to advocate the use of world music in the public school classroom. The *Music Educators Journal* published works focused on world music and even devoted entire publications to world music advocacy in 1972, 1983 and 1992. Articles focused on concepts such as the need for teaching world music, why world music should be included in the curriculum, the inherent multicultural nature of our classrooms, sample lessons for incorporating world music, and resources to help

incorporate world music into the curriculum (Anderson, 1980; Anderson, 1992; Campbell, 2002; Conlon, 1992; Fung, 1995; Gamble, 1983; Kelly & Van Weelden, 2004; Reimer, 1993; Tucker, 1992). The *Journal of Research in Music Education* published research articles on various topics related to world music, including world music advocacy, student preferences regarding world music and the history of world music's incorporation into the classroom (Darrow, Haack & Kuribayashi, 1987; Demorest & Schultz, 2004; Fung, 1994; Fung, 1996; McCarthy, 2007; Volk, 1993). MENC's publishing company also released books containing world music lessons, and several of these were collaborations between music educators and ethnomusicologists (Anderson & Campbell, 1989; Anderson, Bakan, Campbell & Olson, 1996; Campbell, 1996). In addition, MENC's biannual conventions incorporated world music through the repertoire of various performing groups and sessions offered for its members.

In 1990 MENC partnered with the Society for Ethnomusicology as well as the Smithsonian Institution's Office of Folklife Programs to sponsor a multicultural symposium entitled *Multicultural Approaches to Music Education*. Their goal was to add to the growing materials for daily use in the classroom (Anderson, Bakan, Campbell & Olsen, 1996). They focused on four cultures represented in the United States, Native-American, African-American, Hispanic-American, and Asian American, and offered presentations by music educators, ethnomusicologists and members of the culture considered experts in each culture. From these presentations, suggestions were made to all in attendance how they could best incorporate music from these cultures into the classroom, while teaching students about the culture itself and how to respect cultures different from their own (Volk, 1998).

At the same time MENC was advocating for and publishing materials to increase world music usage, collegiate music education curriculum was evaluated and reformed. The National Association of Schools of Music (NASM) realized the need for change in the collegiate curriculum because teachers need training in world music in order to broaden the curriculum. Further, as world music materials increased and professional organizations implored their use, teachers struggled to implement materials into the classroom due to inadequate training during undergraduate studies. In 1972, NASM required undergraduate music education curriculum to include training in the use of world music. Implementation in world music history and world music methods classes or world music performing ensembles allowed future music educators an opportunity to understand the need for diversity in their future classrooms. Not only was

encouraging the utilization of music from other cultures imperative, NASM wanted to ensure educators were making efforts to understand and accept the diverse students entering the classroom (Volk, 1998).

Another organization that showed a commitment to world music inclusion in the choral music curriculum was the American Choral Directors Association Convention (ACDA). Formed in 1959, the group focused solely on choral music, stating ten foundation purposes which were expanded to twelve in 1975:

1. To foster and promote choral singing which will provide artistic, cultural, and spiritual experiences for the participants.
2. To foster and promote the finest types of choral music to make these experiences possible.
3. To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
4. To foster and promote the organization and development of choral groups of all types in schools and colleges.
5. To foster and promote the development of choral music in the church and synagogue.
6. To foster and promote the development of choral societies in cities and communities.
7. To foster and promote understanding of choral music as an important medium of contemporary artistic expression.
8. To foster and promote significant research in the field of choral music.
9. To foster and encourage choral composition of superior quality.
10. To cooperate with all organizations dedicated to the development of musical culture in America
11. To foster and promote international exchange programs involving performing groups, conductors, and composers.
12. To disseminate professional news and information about choral music.

http://acda.org/archive/acda_history

During the initial stages the organization held its conventions in conjunction with MENC; however, in 1971 the membership had grown significantly so the organizations split, allowing conventions focused solely on choral music.

As ACDA continued to grow, they established committees with various focuses within choral music. In 1979, ACDA formed the National Committee on Ethnic Music and Minority Concerns to champion the use of diverse choral music in the classroom. The committee's original concern was to see more minority groups perform at convention (http://acda.org/repertoire/ethnic_multicultural/history). By the 1980s, this goal was expanded to include a commitment to scheduling world music sessions and performances at conventions.

A desire for a broader focus on world music led ACDA to change the committee's name in 1992 to the National Committee on Ethnic and Multicultural Perspectives. Since that time, conventions have featured sessions on world music and performances by international ensembles, evolving to the point where entire evenings of convention have been devoted to international performance groups. Through the growth of world music resources, both through availability from publishers and textbooks on world music implementation, American ensembles featured during conventions began to incorporate more literature from other cultures (http://acda.org/repertoire/ethnic_multicultural/history).

National Standards for Arts Education

Although advocacy increased throughout the 1970s and 1980s, there was no standard for implementation of world music into the choral classroom; however, in 1990 a watershed event in education took place. The United States government sponsored the 1989 Educational Summit, and following the meeting the National Governors' Association and the President of the United States voted in favor of Goals 2000: Educate America Act, forcing a change toward standards based education (<http://www2.ed.gov/pubs/G2KReforming/g2ch1.html>). MENC responded to this need by publishing the *National Standards for Arts Education* in 1994. Listed below are standards one, two and nine that addressed the need for world music to be included as a vital part of the music education curriculum.

1. Singing alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
9. Understanding music in relation to history and culture (Blakeslee, 1994, 59, 63)

Now, the standards demand that not only should world music be included in the classroom, but it is imperative that students gain a greater understanding of the culture itself (Campbell, 2004). Though states are not required to adopt the national standards, state standards must reflect the content of national standards.

As the year 2000 arrived, MENC wanted to again assess the state of music education in the United States. The Tanglewood Symposium suggested setting goals toward the year 2000, and the time had come to review progress toward those objectives, but more importantly to set new strategic goals for the future. The result was Vision 2020: The Housewright Symposium on the Future of Music Education, held in Tallahassee, Florida on the campus of Florida State University in the fall of 1999, with the formal presentation made March 8, 2000 at the MENC National Conference.

The United States had changed dramatically since the 1960s, which led to multiple discussions by participants of the Housewright Symposium. The population of the United States continued to diversify, bringing a myriad of different cultures and their music to America. Also, the tremendous advancements made in technology called for inventive ways to teach music. As a result, the following topics were discussed and presented to the MENC body:

1. MENC: From Tanglewood to the present
2. Why do humans value music?
3. Why study music?
4. How can the skills and knowledge called for in the national standards best be taught?
5. How can all people continue to be involved in meaningful music participation?
6. How will societal and technological changes affect the teaching of music?
7. What should be the relationship between schools and other sources of music learning (Madsen, 2000, v-vii)?

The concluding Housewright Declaration stated agreed upon goals for music education's growth in the twenty-first century at the symposium's conclusion. Declaration number four was important for the curricular expansion of world music:

“All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction” (Madsen, 2000, 219).

This declaration emphasizes MENC's desire for world music's incorporation to remain a focal point for music educators.

Throughout the twentieth century, an effort has been made to increase the use of world music in the classroom. Teaching materials and textbooks have gone from having one or two

pieces outside the Western European tradition to providing music from around the globe. Choral music publishers, such as Earthsongs, made a concerted effort to publish music from diverse cultures. Professional organizations have placed an emphasis on world music incorporation by offering interest sessions and presenting programming ensembles at conventions that present music from a variety of cultures throughout the world. In addition, professional journals and textbooks have been published with a focus on accurately portraying music from other cultures, often providing lesson plans for integration into the classroom. Finally, the *National Standards for Arts Education* mandated the need for incorporation of music from a variety of countries into the classroom, solidifying the need expressed throughout the century.

Implementation Challenges

Teacher Preparation

A key factor in successful implementation of world music into the curriculum is the availability of highly qualified teachers. Despite the mandates for world music inclusion in music education curriculum, and efforts of publishing companies to provide quality materials, teachers still reported a lack of training necessary for successful implementation (Figgers, 2003; Johnson, 1997; Marsh Chase, 2002; Palmer, 1975; Petersen, 2005; Young, 1996). The majority of teachers believed world music should be included in the classroom although they did not feel adequately trained (Figgers, 2003; Johnson, 1997; Petersen, 2005; Young 1996). In addition, Marsh Chase (2002) discovered teachers preferred first hand exposure to a work before programming it, including reading sessions, help in language pronunciation, lectures or performances from those familiar with the culture, and sessions at conferences. Participants' desire for preparation from world music experts suggests that classes in higher education training are valuable.

Miralis (2002) interviewed ethnomusicologists and music education professors from ten of the eleven Big Ten schools and discovered several reasons world music training may be lacking. First, professors indicated a lack of flexibility in the undergraduate curriculum, even though NASM requires world music training. Currently, course requirements for music education majors are among the highest at the university level and adding another course requirement to an overloaded curriculum proves quite difficult, limiting world music training. Therefore, schools may be trying to implement world music training in existing courses, denying cultural training the time necessary for adequate preparation.

Lack of diversity in higher education faculty and students also proved to be another reason for lack of world music training. Participants from Miralis' (2002) study suggested the predominantly white student body hindered implementation of world music training. Students at the Big Ten schools surveyed often came from communities that lacked diversity, and were not previously exposed to world music; therefore, students were not actively seeking knowledge about incorporating diverse music when they begin teaching. In addition to the music department's student population being homogeneous in nature, the faculty was also predominantly white. The faculty also lacked exposure to world music and did not have adequate training needed to prepare the student body. This lack of preparation also led to feelings among faculty that they were ill equipped to accurately teach concepts students needed.

Faculty members also believed that historical focus on the Western canon contributed to a lack of world music integration into the curriculum (Miralis, 2002). One prevalent belief was that the Western classical canon deserved prominence over world music. Study of Western classical music manifested itself in theory, history, and methods classes as well as private lessons and major ensembles, limiting time for the study of world music. Professors also believed that although faculty claimed to share a commitment to world music education, the commitment was insincere and not implemented. In reality, if faculty deemed the Western classical tradition as the curriculum priority, then commitment to world music would either be relegated to second place or forced out of the curriculum completely.

Miralis (2002) found two other identifiable problems with world music implementation. Faculty believed there were very few programs effectively implementing world music education; thus, without a successful model, schools with inexperienced faculty lacked the resources to prepare competent students. In addition, faculty did not believe quality world music materials were available in textbooks and accessible music lacked accuracy. Although both ethnomusicologists and music educators shared this concern, music education faculty believed progress was being made by publishers to provide more materials and pay closer attention to the culture when arranging music for use in the classroom.

Although training undergraduates to teach world music was important and mandated, several studies showed other contributing factors lead to teachers' decision to program or not program world music (Figgers, 2003; Johnson, 1997; Marsh Chase, 2002; Petersen, 2005). Figgers (2003) noted that Florida teachers who were concerned with teaching world music

accurately reported attending sessions and workshops to gain extra training in world music pedagogy. Additionally, Ohio teachers found the lack of world music sessions at professional development conferences cause for concern, suggesting a desire for further growth in the area (Johnson, 1997). In another study, participants also suggested convention sessions were a way to combat difficulties with foreign languages often found in world music (Marsh Chase, 2002). Whether hearing another choral ensemble perform the piece or having experts in the field demonstrate how to effectively teach a piece, attending professional conventions can help overcome training deficiencies and thus seems valuable to teachers.

Studies also suggested attributes from participants' personal backgrounds influenced world music incorporation. In Petersen's (2005) study, Arizona teachers' hometown size had an effect on life experience. Participants who grew up in larger cities often exhibited more multicultural behaviors. This could be due to a higher exposure to ethnic diversity in larger cities. Petersen also found life experience, such as foreign travel, contributed to elementary teachers' utilization of world music. Ethnic identity also had an effect on the participants' level of commitment to multicultural programming.

Although teacher training is mandated and necessary, students training may or may not be the mitigating factor for programming world music. Marsh Chase (2002) found there was not a significant difference between teacher training and world music programming, suggesting that whether or not teachers have received adequate preparation, their choice to program world music was based on other factors. However, another study found preservice training did have an effect on the use of multicultural music in the classroom (Teicher, 1997). Preservice teachers were given an assignment to prepare and teach a multicultural music lesson, and a pretest and posttest was given to measure changes in participants' attitudes toward multicultural teaching. Although the micro-teaching experience did not change their feelings regarding preparation to teach multicultural music, it did alter their attitudes, increasing their desire to teach from a multicultural perspective in the future.

It is clear that several challenges exist in the implementation of world music into the choral classroom. Making sure an undergraduate student is adequately prepared to enter the teaching profession is a difficult task and deciding how to cover the broad spectrum of world music is a significant issue. Results from research studies reveal that several problems still exist in teacher preparation, including a lack of time in the packed undergraduate curriculum, a lack of

teacher and student diversity which could possibly mean a lack of interest in world music, priority remaining mostly on the Western classical canon, no successful model to emulate, lack of quality materials and lack of multicultural life experiences. Although these factors affect teacher training, there continues to be evidence of a desire to program world music into the curriculum.

Student Preference for World Music

Since world music education is mandated and teachers believe it is important, knowing how it fits within students' preference is also valuable in helping pinpoint effective pedagogy for implementation. Even if teachers are well prepared to implement world music into the classroom, knowing students have specific music preferences can contribute to the successful use and appreciation of world music. When exposing students to diverse music, understanding their preferences may be able to help ensure a positive experience with music from other cultures. It is valuable to understand that when considering preference and music, researchers are interested in the level of like or dislike in relationship to music exposure (Finnäs, 1989). This level of interest often varies significantly based on student characteristics, such as students' age, cultural background and musical training, and these individual differences may have a tremendous impact on preference.

Many significant changes occur in a child's life from entry into kindergarten through completion of college. In addition to the physical and emotional changes that occur naturally, many preferences also begin to alter as students determine likes and dislikes. These alterations may have many influences, but it is unlikely a kindergartener's preferences will remain exactly the same in later stages of life (Brittin, 2000; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc, Sims, Malin & Sherrill, 1992; LeBlanc, Sims, Siivola, & Obert, 1996; Montgomery, 1996). In music preference, a significant body of research exists about change of preference based on age. As students progress through elementary school, they are more likely to prefer music that is popular among their peers and less likely to prefer music that deviates from that sound, and when given the ability to list degree to which they like a piece, younger elementary students and college age students give all music a higher rating than students in middle school (Brittin, 2000; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc, Sims, Malin & Sherrill, 1992; LeBlanc, Sims, Siivola, & Obert, 1996; Montgomery, 1996; Siebenaler, 1999).

The decline in student preference often occurs throughout elementary school, reaching a low point at the entrance to middle school. Brittin's (2000) study on student preference and age affirmed this hypothesis, showing that young elementary students' preferences for children's songs with various accompaniments are higher than upper grade elementary students. Siebenaler (1999) used music ten pieces from a list of 42 songs that MENC, The National Association for Music Education, felt all children should know. The pieces ranged in style, including American folk songs, African-American spirituals, one song in Spanish, one Broadway song, and one popular song from a movie. Even though students may have been familiar with some of the songs, results revealed a decline in preference from third to fifth grade. Another study showed that when using Romantic opera excerpts to examine student preference, younger children gave the excerpts higher preference ratings than did preteens (Montgomery, 1996).

Although students' preference for music tends to reach a low point between late elementary and middle school, preference seems to rise as students move through high school and college. One study using jazz music affirmed the trend, with third graders reporting the highest preference scores, seventh graders the lowest and a steady increase through high school and college (LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988). Four years later, research investigating a trend between perceived humor in music and preference found that scores were highest among younger students, lowest at middle school age, and rose again through college ages (LeBlanc, Sims, Malin & Sherrill, 1992). An additional study by LeBlanc, Sims, Siivola & Obert (1996) found a slight difference in peak of preference when assessing elementary, middle, high and college students as well as adults. College students listening to art music, traditional jazz and rock posted the highest ratings, with first graders following and the lowest point occurring in sixth grade. It is interesting to note that a decline again occurred in the adult group that took part in the experiment. Throughout these age groups, preferences are affected by various musical elements, students' race, teacher approval, familiarity and repetition.

Elementary School. Upon study of preference in lower elementary school, musical characteristics were determined to be a vital part in students' decisions on preference. Several research studies isolated music with varied tempi to see if it affected student preference, and results revealed elementary students prefer music with a fast tempo (Brittin, 2000; LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; Montgomery, 1996). In one study, ten musical selections were prepared for second through sixth

graders to listen to and rate their preference, and although the tempo did not change for any selection, different accompaniments were used causing a perceived tempo difference to students. Students rated which recordings seemed fastest and also which they preferred and results revealed a significant correlation between perceived fast tempo and preference (Brittin, 2000). Another study using elementary and middle school students focused on 15 orchestral excerpts with varying tempi (Montgomery, 1996). Students again preferred music with a fast tempo, and younger students' preference ratings were much more favorable toward the classical music than older elementary students.

In addition, Albert LeBlanc, in conjunction with other researchers, conducted four studies over a period of seven years using jazz music to study elementary students' preferences and the musical element tempo (LeBlanc, 1981; LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983). The first study used popular and classical excerpts in addition to jazz music, and pieces with fast tempi received the highest ratings from participants (LeBlanc, 1981). Similarly, LeBlanc & McCrary (1983) found fifth and sixth grade students listening to jazz examples with different tempi preferred faster pieces to slower. Another study by LeBlanc & Cote (1983) used both vocal and instrumental jazz music to see if tempo and performance medium had an effect on elementary students' preference, and results confirmed music with a faster tempo received the highest preference ratings. Five years later, LeBlanc, Colman, McCrary, Sherrill & Malin (1988) again used jazz music to study student preference, and found the elementary subjects continued to prefer music with faster tempi.

Rhythm has also been studied as a significant factor in elementary student preference development. Walker (2006) played fourteen different styles of music to students and discovered rhythm was the highest significant factor affecting preference. Boyle, Hosterman and Ramsey (1981) also found a positive relationship between rhythm and student preference when asking students to list why they like popular music. In addition to the rhythm of a piece, a strong rhythmic beat also has the ability to increase preference in students as reported in multiple studies (LeBlanc, Fung, Boal-Palheiros, Burt-Rider, Ogawa, Oliviera & Stamou, 2002). Researchers discovered this rise in preference exists not only in students in the United States but also in students from other countries, suggesting this maybe a human phenomenon rather than a cultural one.

In addition to tempo and rhythm, dynamics and melody have also influenced elementary students' preference. Burnsed (1998) played two versions of 10 different folk songs for elementary students, one version with expressive dynamics and the other with no dynamic variety. In seven of the 10 songs, students expressed preference for music with expressive dynamics rather than no dynamic contrast. In a study by Boyle, Hosterman and Ramsey (1981), melody also proved to be a significant factor affecting student preference. The study reported students felt the melody of songs played an "important" or "very important" role in preference development. They discovered that melody ranked as the most important musical element over other factors such as mood, lyrics, harmony or the group performing.

Another important factor in the study of student preference is instrumentation. LeBlanc (1981) found that elementary students preferred instrumental rather than vocal works. This experiment focused on fifth grade students' preference for music based on style, tempo and performing medium. Students' responses indicated vocal art music received the lowest scores and instrumental works fared highest. Instrumental preference was subsequently confirmed two years later when upper elementary students preferred instrumental rather than vocal works when listening to jazz music (LeBlanc & Cote, 1983).

In isolating preference issues in vocal music, students did not like performances containing a great deal of vibrato. LeBlanc's (1981) study of pop, classical and jazz music revealed students scored vocal art music lowest, and behavioral observation of students showed distaste for vibrato as well as foreign language. Several years later, LeBlanc and Sherrill (1986) administered a listening test to upper elementary students containing excerpts of male and female solo singers with varying levels of vibrato. Students preferred recordings with lower levels of vibrato and preferred male over female singers.

In addition to different musical elements, a teacher's approval also proved to effect elementary students' preference. In one study, when students received teacher approval while listening to classical music, participants' responses increased in preference (Alpert, 1982). Also, Dorow (1977) found that after five days of lessons on piano music, students who received high teacher approval about the value of the music had higher preference ratings than those receiving teacher disapproval.

Repetition and familiarity also showed an increase in student preference. When Demorest and Schultz (2004) examined elementary students' preference, they discovered students'

preference was higher for familiar songs. Moskovitz (1992) exposed students to repeated performances of Western classical music with different tempos. Through repetition, Moskovitz saw an increase in preference for slow excerpts when exposed to multiple repetitions, music that typically received lowest preference ratings. Another study exposed elementary school students to multiple folk song recordings, and students' preferences were highest for familiar folk songs, while those that were unfamiliar to students received lower scores (Siebenaler, 1999).

Preference studies among elementary school students revealed they have a definite desire for certain elements in their music. They prefer music that has an upbeat tempo, a strong rhythmic beat, contains a wide range of dynamics and a discernable melody. They also indicated a preference for instrumental over vocal Western classical music and when listening to vocal music alone, preferred soloists with a limited amount of vibrato in the tone. Although, these preferences were consistent, other studies revealed teacher approval, repetition and familiarity can also affect preference, making it evident that although students may not initially prefer a piece of music, their preferences can be altered.

Middle School. Research shows a decrease in student preference from early elementary school to middle school and a slow rise through high school and college. Most notably, middle school students tend to rate all music lower than younger or older participants in studies. Montgomery (1996) found that as students reached seventh and eighth grade their overall preference for Romantic opera excerpts received lowest ratings of all participants in the study. Similarly, LeBlanc, Colman, McCrary, Sherrill & Malin (1988) played jazz music for students in elementary through college age and found lowest preference ratings to be from seventh graders. Another study focusing on humor and music preference found a significant decrease in preference from elementary to middle school (LeBlanc, Sims, Malin & Sherrill, 1992). Additionally, elementary, middle and high school students listened to rock, jazz and art music and researchers conclusions revealed sixth grade students listening to rock, jazz and art music had the lowest preference ratings compared to older or younger students (LeBlanc, Sims, Siivola & Obert, 1996).

In addition to an overall decline in preference, middle school students tend to prefer popular music, frequently giving lower ratings to all other styles of music. This is evidenced in several studies using popular music that appeared on United States top 40 billboard charts, classical, jazz and world music (Abril & Flowers, 2007; LeBlanc, Sims, Siivola & Olbert, 1996).

In one study, students revealed a drop in preference scores in middle school; however, ratings for popular music still remained higher than all other classical or jazz music excerpts (LeBlanc, Sims, Siivola & Obert, 1996).

Although a preference for popular music exists among middle school students, there are several factors that affect results. First, Abril and Flowers (2007) found that middle school students' native language affected preference when they discovered bilingual students speaking both English and Spanish preferred Spanish recordings while English speakers preferred instrumental versions of music over the same piece with a Spanish or English singer. Second, a study using participants from Greece, Korea and the United States found that native culture affected preference ratings, making generalizations that all middle school students prefer American popular music impossible (LeBlanc, Jin, Stamou & McCrary, 1999).

Although preferences decline in middle school and students prefer music popular to their culture, different musical elements still have an effect. Similar to elementary school students, tempo is also shown to have a strong influence throughout middle school (Bond, 2001). Montgomery (1996) found middle school students preferred Romantic opera excerpts with a faster tempo as opposed to slower. Similarly, LeBlanc, Colman, McCrary, Sherrill & Malin (1988) found faster jazz selections received the highest ratings among students in grades six and seven. Also, in a study focused primarily on middle school students, LeBlanc, Jin, Chen-Hafteck, Oliviera, Oosthuysen & Tafuri (2000) found students from Brazil, China, Italy, South Africa and the United States preferred jazz music with faster tempi.

In addition to tempo, middle school students revealed rhythm, whether a strong rhythmic beat or an exciting rhythmic pattern, also affected preferences (Bond, 2001). When Boyle, Hosterman and Ramsey (1981) had seventh graders listen to different popular music selections, rhythm was shown to be a strong factor in determining preference. LeBlanc, Fung, Boal-Palheiros, Burt-Rider, Ogawa, Oliviera & Stamou (2002) found that beat strength also influenced preference as evidenced by students from Greece, Japan, Portugal and the United States preferring popular, jazz and art music with a strong beat. Similarly, when Walker (2006) introduced 14 different styles of music to African American students, the beat of the music was the strongest factor in preference for Rhythm and Blues, Hip Hop and Pop music.

Although tempo and rhythm showed a strong relationship with preference, other musical elements, including dynamics, melody and vibrato, played a role in middle school students'

musical choices. A study on dynamically expressive versus inexpressive folk music revealed middle school students significantly preferred the dynamically expressive music (Burnsed & Sochinski, 1995). When looking at melody, Boyle, Hosterman and Ramsey (1981) found seventh grade students listed it as their top reason for preference of pop music. Amount of vibrato also affected student preference, as LeBlanc and Sherrill (1986) found sixth graders preferred singers with low levels of vibrato.

Outside of musical elements, other factors, including teacher approval and disapproval, familiarity and repetition have shaped middle school students' preferences. Droe (2008) confirmed teacher's influence by using eight middle school bands, giving different approval, disapproval or no comment instructions to each teacher and analyzing students' preference at the end of the treatment period. Results revealed students receiving positive approval reported significantly higher preference ratings than those who received no comments or disapproval ratings for the same piece of music. When looking at repetition as a way to increase student preference, Bradley (1971) found that seventh graders preference for contemporary classical music significantly increased through multiple repetitions of the pieces. This same rise in preference occurred when middle school students were exposed to both audio and visual presentations of classical music, and after multiple repetitions, researchers found a significant, positive relationship between familiarity and preference (Hamlen and Shuell, 2006). Similarly, Shehan (1985) found an increase in preference for world musics once middle school students received training regarding the culture and meaning behind the pieces of music.

Student preference ratings for music tend to be lowest during the middle school age, when students desire to listen to popular music rather than a broad repertoire. During this time, several musical elements tend to be present in the music students prefer, including a fast tempo, strong rhythmic beat or exciting rhythmic pattern, variety in dynamics, a predominant melody and singers who use minimal vibrato. Although middle schools students do not give other musical styles high preference ratings, it appears possible to alter preference ratings through teacher approval or disapproval and repetition.

High School and College. Although student preference tends to decline throughout middle school and become narrower in scope, research shows a gradual rise throughout high school and college (LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc, Sims, Malin & Sherrill, 1992; LeBlanc, Sims, Siivola, & Obert, 1996). LeBlanc, Colman, McCrary, Sherrill

& Malin (1988) found ninth and tenth grade students' preference ratings for jazz music slightly higher than the lowest ratings of seventh graders. A slight increase was found in eleventh and twelfth grade, with a noticeable rise in preference among college students. A further study by LeBlanc in the series on age and preference revealed a large increase in preference scores for popular music as students entered college (LeBlanc, Sims, Malin & Sherrill, 1992). This study also looked at preference difference based on age and results again confirmed a rise in preference from middle to high school with a peak among college students (LeBlanc, Sims, Malin & Sherrill, 1992).

Even though overall preference scores were higher among high school and college students, as with elementary and middle school students, participants had definitive preferences related to specific musical elements. Tempo again played a significant role in preference, as discovered when Fung (1994 & 1996) played 36 different world music pieces for undergraduate students. Participants preferred world music with fast tempi over slower moderate or slow selections. Similarly, in a study where high school and collegiate students listened to 24 different jazz excerpts, all preferred the fast selections to the moderately fast, moderately slow and slow selections (LeBlanc, Colman, McCrary & Malin, 1988). When looking at music with a slow tempo, Brittin (1996) discovered college students rated various world musics with the slowest tempi lowest in their preferences.

Along with tempo, another strong music element that affected teenagers' preference was rhythm. Rentz (1994) found that high school choral students in nonselect ensembles listed rhythm as the top reason for preference of 15 different rock, pop and folk selections. In another study, high school and college students also listed rhythm as an important factor in their preference for pop music (Boyle, Hosterman & Ramsey, 1981). Walker (2006) also found African American high school students listed rhythm as a predominant element in preference for 14 different musical styles.

Other musical elements that played a role in high school students' preference include dynamics, melody and harmony. When looking at dynamics, Fung (1996) found that when college students listened to 36 different excerpts from nine different cultures, participants preferred world music with louder dynamics. Boyle, Hosterman and Ramsey (1981) discovered high school and college students consider melody the most important aspect to their preference for pop music. Harmony also proved to be the important aspect in preference to members of

select high school choral ensembles as they listened to 15 different choral music examples by the King's Singers (Rentz, 1994).

One other musical aspect important to high school and college students' preference is instrumentation. Researchers have studied whether students prefer instrumental or vocal music in relation to popular, classical and world music (Darrow, Haack & Kuribayashi, 1987; Fung, 1994; Gregory, 1994). When Gregory (1994) played unfamiliar classical works for high school and college participants, students indicated a preference for instrumental selections. Fung (1994) played 16 instrumental and 16 vocal world music pieces to undergraduate nonmusic majors and found a significant preference for the instrumental works due to a lack of preference for vocal tone production that is so different from their own culture. Darrow, Haack & Kuribayashi (1987) also found a slight preference for instrumental over vocal selections when testing college nonmusic majors in the United States and Japan.

Other nonmusical areas that effect high school and college students' preference include peer pressure, familiarity to the music tested and previous musical training. Furman and Duke (1988) looked at the different preferences of nonmusic and music majors with regard to pop and orchestral music. For the experiment, participants were asked to verbally respond to their preference between two recordings of the same piece, where for each pair of recordings, the researchers altered tempo and pitch from the original composition. The researchers purposely chose three confederates and placed them strategically to be the first three respondents in an attempt to affect verbal preferences of the group's answers. They found the confederates verbal responses did have an effect on the stated preference of the subject, confirming the ability of peer pressure to alter declared preferences.

High school and college students' familiarity to music and previous training also had an effect on preference. Fung (1996) found that college students listening to various world music excerpts showed a positive relationship between familiarity and preference (Fung, 1996). Brittin (1996) discovered collegiate participants tended to prefer world music from the Caribbean rather than other cultures, due to the fact that music from the Caribbean was similar to the musical style of their own culture. Additionally, amount of training can have an effect on preference, as evidenced when Brittin found music majors preference for Western classical, jazz, pop and rock music was significantly higher than non-majors (Brittin, 1991; Brittin & Sheldon, 1995).

Based on this research, teachers should begin introducing world music into the classroom with pieces that are fast, loud, rhythmically exciting, instrumental and similar to Western tonality (Bond, 2002; Fung, 1994; Fung, 1996; LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983). It is best to find music from countries that sound similar to the pop music students enjoy or world music with which students are already familiar (Abril & Flowers, 2007; Bond, 2001; Brittin, 1996; Demorest & Schultz, 2004; Fung, 1996). Once students become accustomed to music from world music with musical elements similar to Western music, teachers can begin to branch out gradually to other cultures, possibly waiting on music dramatically different in tone color and harmony until other cultures have been introduced (Bond, 2001; Brittin, 1996; Fung, 1996).

World Music in the Curriculum

Although national standards mandate the use of world music in the curriculum, actual implementation remains a problem because public school teachers have reported the desire to use world music in the classroom, but often claim they lack sufficient training for successful implementation (Blakeslee, 1994; Figgers, 2003; Marsh Chase, 2002). Lack of training at the undergraduate level remains a concern due to an already overloaded curriculum, lack of diversity among students and faculty, a priority on Western classical music, lack of successful models implementing world music education, lack of quality materials and a lack of life exposure (Miralis, 2002). Although much research exists on student preference and some exists on students' enjoyment of music from other countries, implementation of world music into the curriculum remains a concern. Several studies have examined usage in elementary, middle and high school classrooms, investigating the validity of these concerns (Baltagi, 2006; Bradley, 2006; Figgers, 2003; Jackson, 2001; Johnson, 1997; Marsh Chase, 2002; Petersen, 2005; Young, 1996).

Elementary School

Young (1996) interviewed 30 elementary and middle school teachers regarding their use of world music in the classroom. She found a majority used world music in the classroom, but amounts varied tremendously. When asked if their music activities reflected the ethnic groups in their classroom, answers were varied, revealing that although teachers believed diversity in music to be important, they were inconsistent in programming it. Additionally, some classrooms

contained no references to world music, with the majority displaying items in the room such as bulletin boards containing only European classical composers.

When surveyed, most Florida elementary general music teachers indicated they implemented world music into the curriculum (Jackson, 2001). Participants responded that they programmed world music mostly during holiday programs; however some used it for musicals, plays or world music activities. When they added world music into the curriculum, participants suggested the musical style or desire to cover a specific country or continent was often the motivating factor. Although Jackson found a majority of Florida teachers used world music, in the same year, Bond (2001) found limited exposure to world music among students in Wisconsin, Ohio and Minnesota suburban school settings.

A similar study indicated elementary music teachers in Arizona incorporated world music into the classroom, despite stated inadequacies in training (Petersen, 2005). Participants indicated being most confident with American folk music, but also indicated confidence in programming music from Africa, Latin and South America, American Indian, American folk and European folk cultures as well as jazz. In contrast, South Asia, Southeast Asia, the Middle East, North Africa and Oceania were areas participants indicated the least amount of knowledge, therefore often omitting these countries in the curriculum.

Bradley's (2006) study developed from a concern regarding the predominantly white membership of the community children's choir she directed. She purposely programmed music from a variety of world cultures to see if students' perceptions toward other cultures would change after study and performance of the music. Bradley kept a journal throughout the process and used it to discover biases prohibiting achievement of multicultural goals in the choir. She interviewed choristers after performing the music, and discovered by their responses an attitude change in some students to persons of other cultures and appreciation for the literature performed.

After discovering a gap in appropriate materials for teachers in Southern California, Podlaski (2010) provided an analysis of world music songs and lesson plans for implementation in the classroom. Areas of the world represented in her study came from gaps teachers identified, who indicated a desire for world music materials to use in the classroom. Her materials represented music from American Indians, Tokelau, Taiwan, Korea, Thailand, Polynesia, the

Congo, Ghana, Russia and the Ukraine. Almost all lesson plans focus on areas of the world participants in Petersen's (2005) study indicated as most unfamiliar.

Middle School

Minimal research exists regarding the implementation of world music in the middle school choral classroom. Figgers (2003) discovered the majority of Florida music teachers taught world music as part of the curriculum and slightly more than half of the teachers who program world music do so in all their choral classes. He also found ethnicity of the teacher also affected world music usage. Research revealed white participants programmed more world music than teachers of other ethnicities. These variables indicated that although teachers taught world music, it was not consistent in every class or among every participant.

Although the majority of responses for Jackson's (2001) survey of Florida general music teachers were elementary specialists, 34 percent taught middle school. Jackson did not discuss results separately between the two groups; however, his results indicated implementation of world music in the classroom. Most teachers reported using state adopted textbooks to teach world music and often performed music for holiday programs, musicals, plays or world music activities. In a free response section, teachers also indicated implementing world music through Orff, steel band and jazz band ensembles.

High School

Research regarding the inclusion of world music in the high school choral curriculum is limited. One study focused on three individual interviews with high school music educators (Johnson, 1997). Participants taught various subjects at the high school level, including band, general music and class guitar. Johnson wanted to discover the amount of world music programmed and what affected implementation in the classroom. She discovered each teacher's use of world music depended upon the value system of the individual educator. Areas affecting implementation included previous exposure to world music, personal interest in music from other cultures and personal high school experience. Conversely, Johnson also found a lack of exposure during higher education work, lack of materials on world music teaching and a lack of communication between colleagues to negatively affect world music usage in the classroom.

Another study looked at the difference in preference of high school students after implementation of a piece of world music (Simons-Bester, 2008). Participants were part of two choral ensembles located at a high school in the Midwest, and over the period of six weeks

students learned one world music piece, either from India or Zimbabwe. The same survey was distributed to students before and after the treatment, and results revealed no significant increase in preference for ethnic pieces based on exposure. Although students' preferences did not increase, an effort was being made to implement world music into the classroom.

Finally, Marsh Chase (2002) surveyed high school choral directors throughout Florida to determine issues regarding world music implementation. She discovered the majority of participants desired to use world music in the classroom; however, several factors affected final program choices. Participants' degree emphasis, whether their primary performance medium was vocal or instrumental, affected music selection. Also, amount of voice training had an effect, mainly due to amount of foreign language used during private lessons. Diction training also affected implementation, and teachers who were familiar with the International Phonetic Alphabet (IPA) tended to program more music in different languages. The amount of world music exposure during undergraduate methods and conducting classes, field experience and student teaching experience also contributed to the amount of world music programmed. Marsh Chase also discovered lack of time to be a major barrier in usage of world music as participants suggested they lacked time to search for appropriate world music literature, teach the music to the students and teach the foreign language required for performance. Even with all the difficulties, most teachers reported teaching some world music in their classroom.

Summary

Research supports the belief that world music is an important part of the music education curriculum; however reasons for its incorporation are varied. Professional societies have declared the need for a more multicultural approach to education, and increased student diversity compels educators to adapt to individual learners' needs as music education standards require its inclusion in the curriculum. Despite mandates, need and desire, research reveals a gap in implementation. Concerns exist over adequate training of education professionals, whether they are implementing the standards required, if they are using quality materials and if the music they use represents the diversity of the world.

Studies regarding implementation at the elementary and middle school levels indicate teachers' current world music usage and barriers preventing programming. The limited research at the high school level discusses barriers and usage, but does not reveal which areas of the world are represented in the classroom. Another area not examined at the high school level is the

relationship between convention attendance and world music implementation. Since organizations such as MENC, ACDA, SEM, ISME and others are concerned with world music's incorporation in the classroom, it is also of interest to discover whether convention attendance impacts incorporation of world music into the curriculum and choral classroom.

Given these gaps, the purpose of this study was to examine world music usage within the in high school choirs of Georgia. Of interest were the amount of world music used with advanced choirs, which areas of the world were represented, and reasons for its inclusion in the curriculum. Relationships between convention attendance and world music usage were studied, as well as city population size and world music usage. Further, barriers that prohibit teachers from incorporating world music were also examined. Specific research questions addressed were:

1. Is there a relationship between professional convention attendance and programming of world music?
2. Is there a relationship between teachers' city population and programming of world music?
3. From what areas of the world are teachers programming the most music?
4. Does choral student ethnicity affect teachers programming of world music?
5. What barriers or beneficial factors affect high school teachers' programming of world music?

CHAPTER THREE

METHOD

Participants

Participants for the study were all current Georgia high school choral directors, thus the Georgia Department of Education website was accessed to find all public high schools. The website contained a listing of spring 2011 graduation test results, providing a list of high schools, with 457 schools reporting graduation test results (http://www.doe.k12.ga.us/ci_testing.aspx?PageReq=CI_TESTING_GHSGT). Beginning in August 2011, school websites were consulted for choral directors' email addresses. If websites did not provide clear information to the choral director's identity or no teacher was listed in the position, schools were contacted directly for email addresses. Upon completion, 314 high schools contained choral directors and school email addresses were obtained. Sixty-two schools did not have choral programs, and 81 schools were non-traditional or youth detention centers. Two teachers taught at more than one high school, resulting in questionnaires emailed to 312 choral directors. Due to the number of choral directors in the state, sampling was not used in an effort to achieve an acceptable number of respondents for study.

Questionnaire

A questionnaire was created by adapting three previous world music studies which addressed issues related to barriers hindering world music performance, areas of the world teachers programmed music from and personal demographics (Figgers, 2003; Marsh Chase, 2002 and Petersen, 2005). After revision to ensure the most relevant questions remained for study, the questionnaire contained 13 questions pertinent to world music education. Questions one through five represented personal demographics, six through eight were professional demographics, nine and ten focused on world music programming in the choral curriculum, and 11 through 13 focus on issues affecting world music programming. Questions were either single response, based on a 5-point Likert scale, or free response. Since a focused question for study involved the population size where participants taught, it was important to have schools in metro-Atlanta categorized in the 200,000+ population bracket, even though their individual town in metro-Atlanta could be a smaller size. In order to ensure these schools were categorized into the 200,000+ bracket, metro-Atlanta maps were accessed on

<http://www.metroatlantaguidebook.com/> and the question asked that if participants were in specific metro-Atlanta counties to answer 200,000+ for city size. For a complete list of questions used in the questionnaire see Appendix D.

For further insight, the questionnaire was piloted prior to use with participants. The questionnaire was emailed to 13 graduate students at a large southeastern research university who were asked to review the questionnaire, look for confusing questions, and/or offer suggestions for improvement. Eight students responded to the email with several suggestions to revise questions for clarity. Suggestions for improvement included a recommendation to revise the statements on the 5-point Likert scale to include 'never' for those participants who do not program world music and to revise the final open response question to allow for a broader range of responses on the subject. After suggestions from students were analyzed, revisions were made to three questions for clarity, terms for the 5-point Likert scale were modified to include a broader range of responses, and question order was also revised to clarify parameters of the world music being investigated. Since there was a chance participants may never program world music and a purpose of this study was to investigate how much world music teachers programmed, the term 'never' was added as a point in the Likert scale rather than beginning with rarely. Also, in an effort to gain greater understanding of why teachers do not program world music, a free response was created to allow for broader responses than the six barriers listed in Figger's (2003) questionnaire.

Procedure

Following the pilot study and revision of the questionnaire, information regarding the distribution procedure, timeline for initial contact and follow-up with participants and population studied was sent to the Human Subjects Committee for approval. In addition, text for initial contact and follow-up with participants was submitted for approval (See Appendices B & C). The request for questionnaire and research approval was submitted in July and approval granted in September of 2011 (See Appendix A).

Consideration was given to the most effective method available for distributing the questionnaire to participants. Miksza, Roeder and Biggs (2010) distributed a survey using both mail and email to see which received the greater response rate and quicker return and they revealed a return rate in the thirtieth percentile for online surveys, while paper surveys produced a response rate in the teens. Also, the majority of responses received through email came within

the first five days, whereas mailed surveys came in throughout the two-week time period for the survey; however they did discover that reminder emails resulted in increased participation after responses had waned. Procedural decisions were made based on their research and the questionnaire was distributed using email on September 14, 2011, containing a link to Survey Monkey's online collection services.

The initial text for the email discussed the purpose and brevity of the questionnaire, assured privacy, and stated no monetary fee was associated with completion. The email also contained an imbedded link to the Survey Monkey site to begin the questionnaire and stated the link would no longer be available after October 7, 2011. Once participants entered the questionnaire they were immediately taken to a consent page and informed that completion of the questionnaire served as consent to participate. The second page asked if they taught high school chorus, and if yes, they were taken to the questionnaire, and if no, they were thanked for participating but told they did not qualify for the study.

A second email was sent on September 27, 2011 thanking all for participation and reminding those who have not completed the questionnaire of the impending deadline. A final email was sent on October 6, 2011 thanking participants and offering one final day for participation. Upon close of the questionnaire on October 7, 2011 participants total was N=124, representing a 40% return rate. Of these participants, two did not teach high school choral music and six did not complete the entire questionnaire; therefore, a decision was made not to include the incomplete questionnaires in the results. Response rate and completion timeline both confirmed research results of Miksza, Roeder and Biggs (2010), with a strong influx of responses occurring within the first five days, and very little additional respondents until the follow-up emails were delivered.

Data received from the questionnaire were imported directly from Survey Monkey into SPSS (Statistical Package for the Social Sciences) software. After omitting incomplete questionnaire responses, data were analyzed using descriptive statistics, including sums, percentages and standard deviations. Additionally, Pearson product-moment correlation coefficient was used to determine if relationships existed between world music usage and both convention attendance and city population size. Comparisons between regions of the world choral directors programmed most and least often were studied as well as the most and least common barriers participants listed for not programming world music.

CHAPTER FOUR

RESULTS

The purpose of this study was to examine world music usage within the in high school choirs of Georgia. Of interest were the amount of world music used with advanced choirs, which areas of the world were represented, and reasons for its inclusion in the curriculum.

Relationships between convention attendance and world music usage were studied, as well as city population size and world music usage. Further, barriers that prohibit teachers from incorporating world music were also examined. Specific research questions addressed were:

1. Is there a relationship between professional convention attendance and programming of world music?
2. Is there a relationship between teachers' city population and programming of world music?
3. From what areas of the world are teachers programming the most music?
4. Does choral student ethnicity affect teachers programming of world music?
5. What barriers or beneficial factors affect high school teachers' programming of world music?

Participant Demographics

Georgia high school choral directors (N=116) served as participants and represented a broad spectrum of age, teaching experience and education level. The division of males and females was somewhat even with 55 male teachers (47%) and 61 female (53%). The ages and years of teaching experience were also evenly distributed with only the 61 and above age category lacking a large number of participants (sees Tables 1 and 2). The majority of participants held advanced degrees, while 28% held only a bachelor's degree (see Table 3). Participants were also asked their Georgia Music Educators Association (GMEA) district in order to ensure results represented the entire state. Responses came from all 13 GMEA districts with the highest response from districts seven and twelve (see Figure 2). Finally, participants were asked their experience in foreign travel; revealing 60% having travelled to less than five countries (see Table 4).

Table 1

Age of Participants

Age	Frequency	Percent
21-30	31	26.7
31-40	32	27.6
41-50	28	24.1
51-60	23	19.8
61 or above	2	1.7

Table 2

Participants Years of Teaching Experience

Years of Teaching Experience	Frequency	Percent
1-5	25	21.6
6-10	20	17.2
11-15	25	21.6
16-20	14	12.1
21 or More	32	27.6

Table 3

Participants Education Level

Education Level	Frequency	Percent
Bachelor's Degree	33	28.4
Master's Degree	64	55.2
PhD, DMA, JD, etc.	11	9.5
Other	8	6.9

Table 4

Participants Foreign Travel

Foreign Countries Visited	Frequency	Percent
None	10	8.6
Less than 5	59	50.9
5 or More	43	37.1
Lived Outside the United States	4	3.4

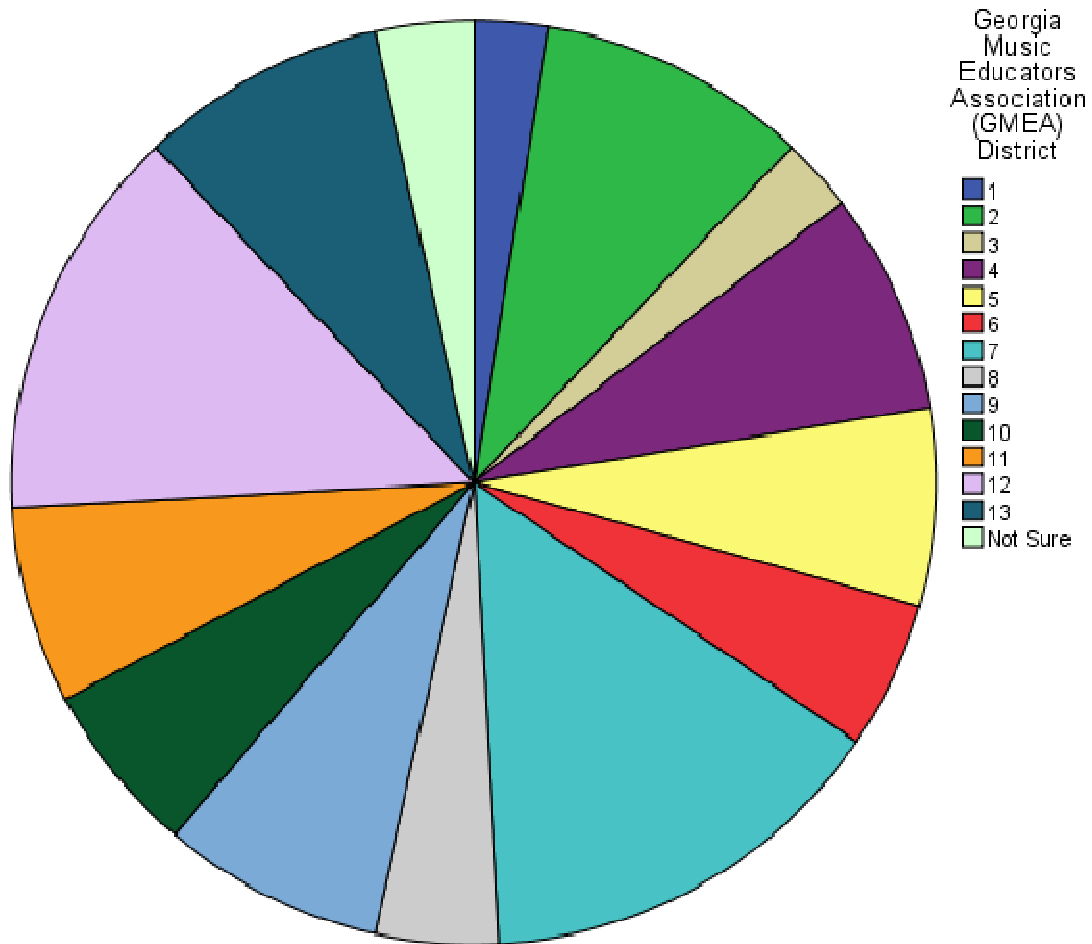


Figure 2

Participants Georgia Music Educators Association (GMEA) District

Research Question One

Is there a relationship between professional convention attendance and programming of world music?

In order to determine if there was a relationship between convention attendance and the amount of world music programmed, participants were asked how many American Choral Directors Association (ACDA) and GMEA professional conventions they have attended in the past five years (see Table 5). Due to the low number of participants in the categories “7-9” and “10 or more,” these categories were collapsed together for statistical analysis. Participants also responded to how many pieces of world music they programmed with their most advanced choral ensemble during the 2010-2011 school year (see Table 6). Due to the low number of responses to “5-6” and “7 or more” world music pieces programmed in a year, these categories were collapsed together for statistical analysis. Convention attendance was then compared with the amount of world music participants programmed using the Pearson product-moment correlation coefficient. A very weak relationship was found between convention attendance and the amount of world music programmed in the high school curriculum, $r(116) = .17, p < .07$.

Table 5

Participants Convention Attendance in the Past Five Years

Conventions Attended	Frequency	Percent
None	15	12.9
1-3	42	36.2
4-6	48	41.4
7-9	9	7.8
10 or More	2	1.7

Research Question Two

Is there a relationship between teachers in large and small city populations and programming of world music?

The Pearson product-moment correlation coefficient was also used to determine if a relationship existed between city population size and amount of world music programmed.

Participants indicated the city population size where their school was located (see Table 7). Schools in metro Atlanta counties Clayton, Cobb, DeKalb, Fayette, Fulton, Gwinnett and Henry were considered part of the 200,000 or more category. World music programmed in the 2010-2011 school year for participants' advanced group was again used with the "5-6" and "7 or more" categories collapsed together to see if there was a significant correlation. A weak relationship was found between city population size and world music programmed in the high school curriculum, although the correlation coefficient was significant, $r(116) = .26, p < .01$.

Table 6

Number of World Music Pieces Programmed Last Year for Most Advanced Choir

World Music Pieces	Frequency	Percent
0	18	15.5
1-2	49	42.2
3-4	38	32.8
5-6	10	8.6
7 or More	1	0.9

Table 7

Population of the City Where Participant's School is Located

City Population	Frequency	Percent
Under 10,000	19	16.4
10,000-49,999	33	28.4
50,000-99,999	13	11.2
100,000-199,999	12	10.3
200,000 or More	39	33.6

Research Question Three

From what areas of the world are teachers programming the most music?

To address research question three, participants indicated world music programmed from different areas of the world. Areas were determined by previous research in world music usage (Petersen, 2005). Participants considered their music selections over the past five years and a 5-point Likert scale was used to determine if world music was used ‘very often’ to ‘very rarely.’ They indicated programming music from Africa, Latin and South America most frequently and music from South and Southeast Asia very rarely (see Figure 3).

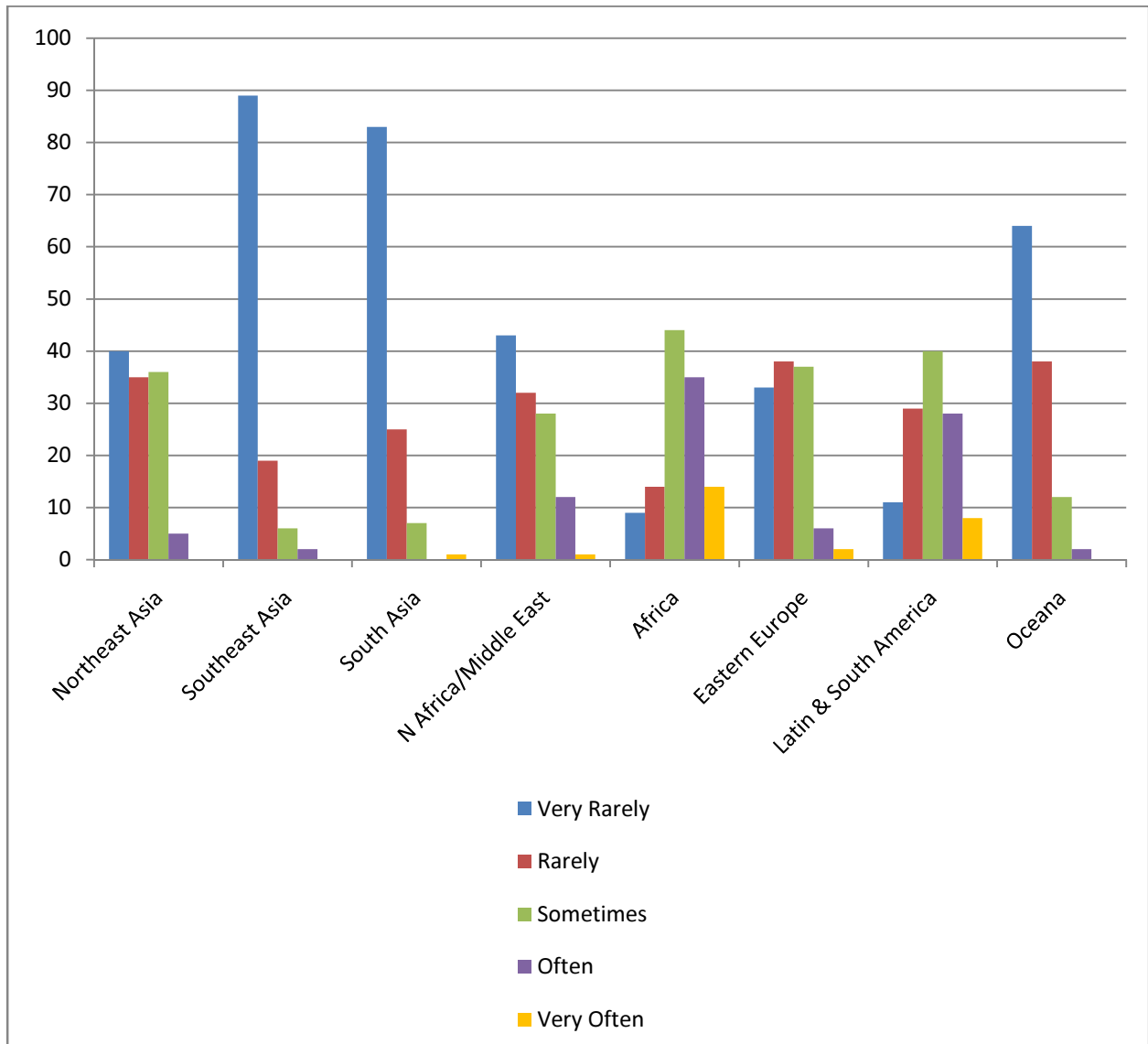


Figure 3

Participants World Music Usage Over the Past Five Years

Research Question Four

Does choral student ethnicity affect teachers programming of world music?

Participants answered question four using a 5-point Likert scale ranging from ‘never’ to ‘frequently’ (see Table 8). More than 50% of participants indicated student ethnicity rarely if ever affected their programming of world music. Only eight participants frequently programmed music based on their students’ ethnicity. This finding indicated that participants’ world music programming in question three is more often based on reasons other than student ethnicity.

Table 8

Participants Response to Whether the Ethnic Make-up of Their Choir Affected World Music Programming

Response	Frequency	Percent
Never	39	33.6
Rarely	26	22.4
Sometimes	27	23.3
Often	16	13.8
Frequently	8	6.9

Research Question Five

What barriers or beneficial factors affect high school teachers’ programming of world music?

Participants were asked to what degree specific barriers affected world music programming. A 5-point Likert scale ranging from strongly disagree (1) to strongly agree (5) was used to record responses. The greatest barrier that influenced programming of world music was teachers’ lack of experience. Another major barrier participants expressed was a lack of opportunities to learn about world music. An additional hindrance to world music programming was a lack of access to world music pieces. Conversely, participants disagreed that a lack of interest prevented world music programming. In addition, a lack of time to teach and lack of money to purchase world music did not prove to be major barriers (see Figure 4).

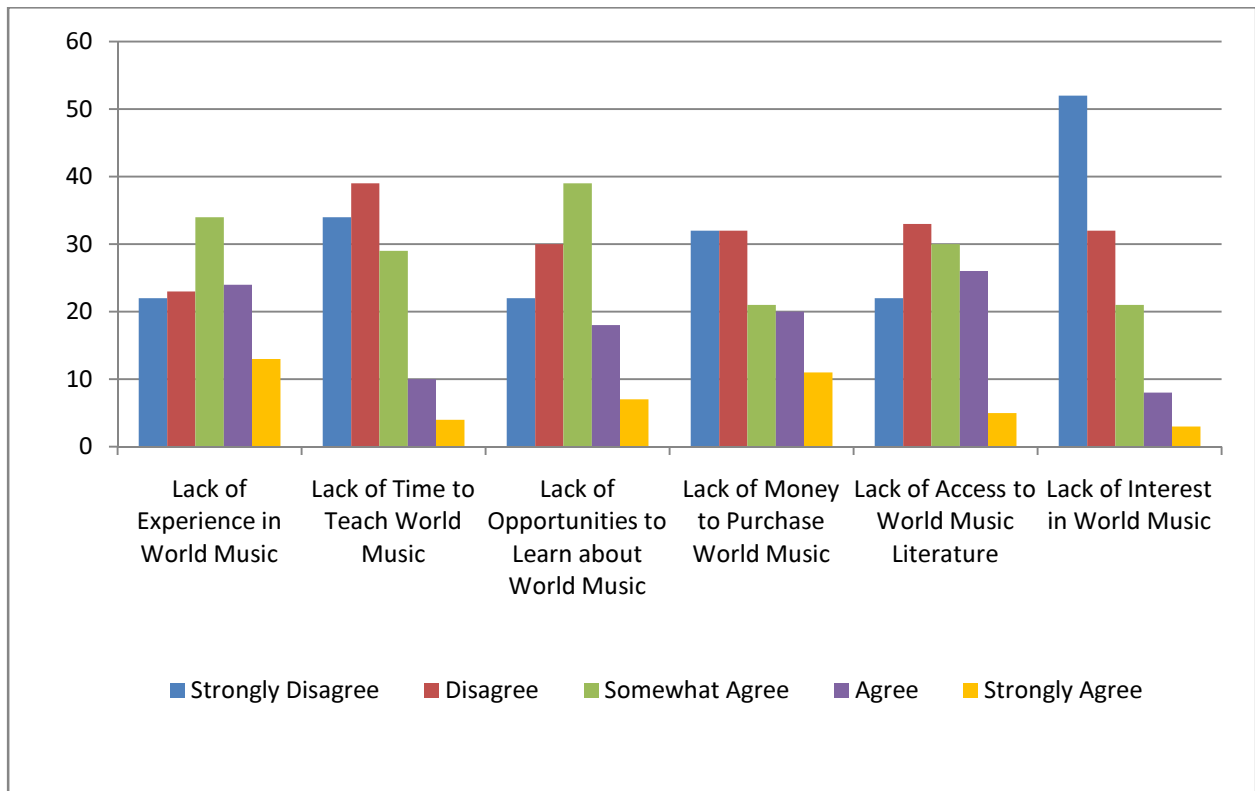


Figure 4

Barriers Participants Indicated that Prevent Teaching World Music

Participants were given the opportunity to respond to any additional benefits or barriers affecting world music programming (See Appendix E for a list of responses). Some participants (n=28) responded that other barriers included students’ inability to perform the literature, lack of familiarity with the language, adverse affect on tone quality, and a lack of quality arrangements. One teacher also indicated religious differences caused problems in programming. Participants also listed other factors that take precedence over world music and a general lack of interest as reasons for not using world music.

The open response was the only opportunity for participants to indicate benefits from teaching world music. Some (n=13) believed it added diversity to concerts, keeping concerts balanced and interesting. World music also provided an occasion to explore and understand diverse cultures, including those of students within the choir. Participants believed world music was interesting and enjoyable for their students, even if appreciation took time. Finally, they believed musical concepts, such as rhythm and diction, could be taught through world music.

Summary

The world music usage questionnaire provided further understanding of current programming trends among high school choral directors. When looking at relationships between convention attendance and use of world music, results indicated a very weak correlation. This correlation corresponds to the main barriers participants find in programming world music. Barriers included lack of experience, exposure and access, and free responses revealed a desire for additional sessions at conventions. City population size also had a relationship to world music programming. Participants in metropolis areas tended to program more world music than those in rural areas.

Participants' programming diversity reflected inconsistent music use from all world regions. They most often programmed world music from Africa, followed by music from Latin and South America. Regions rarely programmed were South and Southeast Asia and Oceania. Although participants used music from around the world, the majority did not pick music based on their students' ethnicity. However, free responses indicated they programmed world music to help students understand and appreciate different cultures.

Finally, participants indicated barriers that prevented world music programming. The greatest barrier was a lack of experience followed closely by a lack of opportunity to learn about world music. Free responses confirmed this with a desire for more convention sessions focused on world music. The need for additional sessions corroborates the lack of access expressed by participants. Few teachers lacked interest in world music and funding was not a strong barrier in programming.

CHAPTER FIVE

DISCUSSION

The purpose of this study was to examine world music usage within the in high school choirs of Georgia. Of interest were the amount of world music used with advanced choirs, which areas of the world were represented, and reasons for its inclusion in the curriculum.

Relationships between convention attendance and world music usage were studied, as well as city population size and world music usage. Further, barriers that prohibit teachers from incorporating world music were also examined. Specific research questions addressed were:

1. Is there a relationship between professional convention attendance and programming of world music?
2. Is there a relationship between teachers' city population and programming of world music?
3. From what areas of the world are teachers programming the most music?
4. Does choral student ethnicity affect teachers programming of world music?
5. What barriers or beneficial factors affect high school teachers' programming of world music?

Participant Demographics

Participants for the study consisted of public high school choral directors in the state of Georgia. Due to the limited number of choral directors in the state (N=312), the decision was made not to sample but rather use the entire population. Efforts were made to obtain a state list of high school choral directors from the Georgia Music Educators Association; however the state list is no longer available for research purposes. Therefore, to ensure all high school choral directors received the questionnaire, school websites were accessed or schools were called directly for current email addresses. This process proved to be very effective, especially in making sure emails went out to the current teachers for the 2011-2012 school year.

Because sampling was not used, questionnaire responses were recorded geographically and responses received represented the entirety of the state. Participants were asked their Georgia Music Educators Association district number, and responses were received from all 13 areas of the state, with the majority having five to ten teachers from each district. Only two districts

contained less than five participants and two had between 15 to 20. In addition to district represented, other demographic variables were evenly dispersed among respondents.

Participants' ages ranged evenly between 21 and 60, with only the "61 and above" category containing minimal participants. This lack of older participants likely reflects the fact that many people in this age range have retired from the teaching prior to the age of 60. Although participation by teachers over the age of 60 was limited, number of teaching years revealed an even distribution throughout all ranges, with 21 years or more being the largest category. This demographic trending is surprising due to the use of an electronic questionnaire and the tendency for a younger demographic to be more responsive to internet based activities. However, it is possible that the use of school wide email required the entire tested population to frequently access email messages, resulting in responses from all age groups. As with previous research, school spam filters caused some problem; however, one school district sent an email that, once responded to, released the email to participants (Miksza, Roeder & Biggs, 2010). Also, several districts offered the ability to email the teacher directly from the school website to avoid spam filters.

Two variables, educational level and foreign travel, did not show an evenly distributed population. With the majority having a masters degree (55%), while only nine percent hold doctorate degrees and 38 percent bachelors degrees, it is possible that increased pay and ease of summer masters programs serve to encourage teachers to pursue the 30 hour requirement for an advanced degree. Regarding foreign travel, the majority of participants had travelled to fewer than five foreign countries; however, cost of travel, lack of interest, safety concerns and many other mitigating factors likely affected these, perhaps more than personal interest in foreign travel.

Research Question 1

Results from statistical analysis revealed a very weak, positive correlation between amount of world music programmed and participant convention attendance. Evidently, the more professional conventions high school choral directors attended over the past five years had a positive influence on the number of world music pieces programmed with their advanced choir over the past school year. These findings are similar to Jackson's (2001) study, which revealed teachers use state and division conventions for the purpose of locating world music. However, considering only nine percent of participants attended more than six conventions in a five year

time period, many may not be accessing both the GMEA conferences and ACDA conventions. Therefore, it is uncertain the impact on teachers accessing world music without attending both conventions and it is beyond the scope of this study to isolate differences in ACDA and GMEA world music offerings.

Several reasons could be responsible for the lack of participation in both organizations. The ACDA state convention is held during the summer, which may be inconvenient for some, and the division and national conventions fall in late February or early March. This time is also problematic, due to large group performance evaluation for GMEA which is frequently scheduled at same time. In addition, GMEA All-State performances are generally held the last weekend in February and the GMEA in-service conference is held the last weekend of January, making it difficult to take so many days off from school in such a short time period. This inability to attend conferences could result in teachers not receiving what they need educationally to incorporate world music into the classroom. Although GMEA does not omit world music training at conventions, its purpose is often divided between many valid areas of teacher training for high school groups. Due to the American Choral Directors Association focus on choral music; however, concentration on world music is more prevalent. Through the use of state and national repertoire and standards chairs, as well as dedicated reading sessions at state, division and national conventions, teachers have greater access and those not attending may be at a disadvantage due to lack of access to world music performances, repertoire and pedagogy training.

Research Question 2

In addition to convention attendance, a weak, yet significant positive correlation was also found between city population size and use of world music. As city population size got larger, use of world music also increased, affirming Young's (1996) results that urban areas tend to be more adept and proficient with diverse programming. This increase may reflect greater access to world music in urban areas, especially metro-Atlanta. Conversely, rural areas may have less concert access to diverse groups that program world music, or have limited access to college/university choral concerts which often include some world music. Many of the urban school districts also provide county-wide music teacher in-services that may contain world music exposure; this enrichment may not be available in district professional development sessions if

there is only one high school chorus teacher in the county, as they likely join other arts or elective teachers for a more generic in-service.

Results have also highlighted a barrier to equal access and implementation of world music to the curriculum. Possible ways to increase access of world music in rural areas might include outreach activities from college and university choral groups. Also, higher education institutions might offer training throughout the year in world music, including but not limited to concerts, lectures, reading sessions and techniques to make teaching world music easier. Online modules could possibly provide help to teachers not in close proximity to resources found in urban areas, and this might be a worthy task for ACDA or NAFME. As Marsh Chase (2002) discovered, teachers indicated a preference for modules focused on diction pronunciation. Further, recordings of local groups, video lectures of different works' cultural background or teaching techniques for individual pieces could be helpful. Colleges and universities could also look at the possibility of hosting area high school choral groups and having world music days to learn and perform music.

Research Question 3

When asked what areas of the world participants programmed world music, results revealed a lack of programming Eastern music. The continent most often represented in programming was Africa, followed by Latin and South America. The music from areas programmed the least were South Asia, Southeast Asia and Oceania. Although little research exists regarding high school choral world music usage, Petersen (2005) reported similar findings among elementary general music teachers, with music from Africa, Latin and South America being used most frequently and music from Southeast Asia and Oceania the least. Results reveal a lack of implementation of ISME's goal to provide a curriculum that offers equal exposure to musics of the world (McCarthy, 2003).

There are several reasons teachers may gravitate toward music of Africa. First, more music tends to be available from a variety of publishers. In addition, these publications often contain phonetic pronunciation guides, making them easier to learn, and some address diction concerns and related difficulties, as presented in Marsh Chase's findings (2002). The enjoyment factor for teacher, students and audiences could also affect programming, since these works often contain instruments, a fast tempo and strong rhythmic pulse. Although African music received the highest amount of programming, it is not clear whether participants considered music from

African-Americans, such as spirituals, gospel or jazz music African world music. Further study seems warranted on this topic.

The second highest usage of music came from Latin and South America. One possible reason for this finding may be ease in learning the Spanish language for singing purposes. Ease in learning Spanish could be due to diction courses in undergraduate programs, availability of Spanish teachers in school to help with pronunciation, native speakers in the classroom, or that Spanish is a Romance language and many teachers may be familiar with another language with some similarities. Spanish and Portuguese language pieces are also more readily available from publishers and often come with phonetic pronunciations to aid in teaching. These pieces are frequently crowd pleasing and enjoyable for students to learn. Another possible explanation is that teachers may be travelling to some of these countries and then incorporating music into the classroom. Results from foreign travel revealed 60 percent of participants had only been to five or fewer foreign countries; however the proximity of Latin America may encourage travel and thus have an effect on world music programming.

Conversely, the three geographical areas teachers program least were South Asia, Southeast Asia and Oceania. One possible reason could be due to the difficulty of the language and how different it is from English. Lack of pronunciation guides, especially language recordings, may also prohibit teachers from using world music from these areas. Also, limited access to quality recordings of high school and college groups performing these pieces may affect usage. Another difficulty could be access to the printed score. Although publishers are offering a tremendous amount of music from a variety of countries, limited use areas may be less accessible to high school choral directors. Often music from low use countries tends to be in unison and high school directors might prefer more of a harmonic structure, similar to the Western classical tradition. The differences in tone production could very well be another reason teachers are not using as many pieces from these areas. Production of a tone quality similar to the native culture is a topic of disagreement among choral directors, and teachers may reject music requiring continued use of the chest voice throughout performance. The tone quality issue is outside the scope of this study, but pertinent to consider when examining low-use countries.

Research Question 4

When participants were asked if student ethnicity represented in the choral classroom affected world music programming, the majority of teachers indicated it was not an important factor. The

largest response from participants (33%) showed that students' ethnicity never had an effect on programming, while only seven percent admitted students' ethnicity frequently affected world music programming. These data suggest factors other than student ethnicity drive teachers' use of world music in choral classroom.

One concern surfaced over the clarity of the question after the questionnaire had already been administered and results received: How did teachers interpret the meaning of the question? Did participants think the question meant they should completely change their programming choices based on the ethnicity of their choir members, leaving out certain styles of music to appeal to their demographic, or changing choral standards based on student population, much like Elliott's insular multiculturalism (Elliott, 1995)? Alternatively, did they infer that when a student from a certain ethnic background is a part of their class, they might purposely pick a piece from their culture? If the former is true and teachers are unwilling to alter programming based on ethnicity, then the results from the question reveal teachers will program similar music regardless of ethnicity. However, if teachers are unwilling to occasionally program music that represents the world population represented in their classroom, intervention through teacher training and in-service events is needed. Ben Allaway (Holt & Jordan, 2008) encourages teachers to use world music from cultures represented in the classroom and even allow the student(s) to be the expert when learning the music.

Research Question 5

Participants were also asked what barriers prevent them from programming world music. The primary reason participants indicated not programming world music was a lack of experience, confirming results found in previous research (Figgers, 2003; Marsh Chase, 2002). This finding raises concerns, since professional organizations are providing world music training at conventions, publishing articles in journals with a world music focus, and accreditation agencies require world music classes in undergraduate music programs. Yet teachers somehow continue to lack experience. Although educational opportunities are available, possible reasons teachers persist in reporting a lack of experience could be due to a the lack of convention attendance and use of world music discussed in research question two, or teachers received their undergraduate training prior to the implementation of university world music requirements, or teachers attend sessions unrelated to world music when attending conventions. This finding of a

lack of experience result may also reflect new teachers or inconsistent training while earning the teaching degree and state credentials.

Aside from lack of experience, participants also stated lack of opportunities to learn about and lack of access to world music as predominant factors prohibiting their use of music from other cultures. Based on the positive relationship between convention attendance and world music programming, it is possible that the reported lack of experience with and opportunities to learn about world music could be due to a lack of convention attendance. If teachers are unable to attend conventions for exposure to world music, other options must be explored. Based on Marsh Chase's (2002) findings, online modules could prove to be a positive way of providing world music access to choral music educators. Although Chase's results focused solely on diction modules, it is possible that including online recordings, online teaching techniques videos and lectures on the cultural background of pieces could help teachers who are unable to attend professional conventions.

Some participants also suggested a lack of money affected their world music programming, confirming results found by Figgers (2003). Although lack of funds was a barrier, only a small portion of respondents (15%) programmed no world music during the 2011-2012 school year, suggesting that although funding was an issue, most participants still found a way to purchase and program world music. However, it was beyond the scope of this study to look at whether greater funding would increase the amount of world music programmed in a given year. In addition, considering many world cultures teach music by rote, it is of interest to determine whether training in world music and techniques for teaching this music by rote would actually increase usage, since money would not be a barrier as there would be no need to purchase music.

The majority of participants disagreed that the lack of time to teach world music affected their programming choices. This finding is a contradiction to Marsh Chase's (2002) findings, which discovered that time constraints, especially with relation to teaching a foreign language, did affect teachers choices in world music programming. One possible reason this may not be a problem among Georgia choral directors could be the number of teachers on block scheduling who see their students for 90 minutes per day rather than the standard schedule of 50 to 60 minutes per day. Also, the possibility of increased availability of diction recordings, phonetic or International Phonetic Alphabet pronunciation guides and performance recordings available from

publishers in the past 10 years may make teaching pieces in a foreign language easier and less time consuming.

The other barrier with which the majority of participants disagreed was a lack of interest in world music, confirming previous research (Figgers, 2003; Marsh Chase, 2002). If most participants agree that a lack of interest is not a barrier for programming world music, then finding ways to eliminate other barriers needs to be addressed. Why high school choral directors find world music interesting was not in the scope of this study, however it is possible that audience and student appeal may contribute to teacher interest. Also, the fact that most participants travel outside of the United States (92%) could possibly peak interest in music from other cultures, resulting in additional world music programming in the choral classroom. In addition, teachers who do attend conventions, hear world music performances and attend world music interest sessions likely gain interest in music from other cultures. Finally, the focus on music from other cultures in state and national standards could also affect participants' interest in world music.

During a free response section participants were asked to list any additional barriers or benefits to world music programming. Choral directors were concerned about the adverse affect programming world music would have on adolescent voices due to the change in tone quality necessary for performance. One participant commented,

“Sometimes, it makes little sense to ask for a non western European type of vocal production when choral directors spend considerable amounts of time addressing "good" tone/vocal production qualities in order to singing with beautiful tone and impeccable intonation. Why mess with alternate types of production that impacts negatively on previous work?”

Although effect on tone quality could be a common concern among high school choral directors, it proved to be out of the scope of this study.

Another concern was a lack of quality arrangements, especially from Asian countries. One participant noted,

“At times, quality and authentic arrangements of pieces are hard to find. I have a large Asian & Indian population at my school and I want to perform works that are authentic to the region and culture. We have a great deal of authentic Western music, a growing amount of West African songs and significant works from Eastern Europe and in the

southern spiritual genre, but I have been hard pressed to find quality arrangements to perform in other world music areas.”

Possible reasons for this lack of arrangements could be due to the difficulty of the Asian languages, lack of training in the undergraduate curriculum, or lack of publication by commonly used publishers. Additionally, publishers maintain music that sells and cease to publish music that does not reach targeted sales levels.

Conversely, teachers used the free response section to discuss additional benefits found from performing world music. The largest benefit was how programming world music helped students gain an understanding and respect for different cultures. These responses support previous research, listing cultural understanding as a goal for multicultural music education (Anderson, Bakan, Campbell & Olsen, 1996; Elliott, 1995; Volk, 1998). It is possible that the increasing international diversity found in larger cities, such as metro-Atlanta, have helped to foster this opinion among high school choral directors. In addition, increased diversity training in both undergraduate programs and school in-service training could contribute to a concern in celebrating diversity through the use of world music.

Limitations of the Study

There were several limitations to this study based on the scope of the research. First, although previous research has focused on possible definitions for world music and multicultural music, this study did not center on finding a concise definition or discovering how participants defined world music. Also, the questionnaire focused on music from Northeast Asia, Southeast Asia, South Asia, Middle East/North Africa, Africa, Eastern Europe and Latin and South America; therefore, folk music from Western Europe, the United States and Canada was not studied. It is also unclear whether participants considered African-American formed styles such as spirituals, gospel and jazz when answering how often they programmed music from Africa.

Additionally, teacher training was not a focus of this study. Marsh Chase (2002) extensively studied whether previous diction training affected programming of world music and with results revealing a positive relationship between training and programming, this concept was omitted as a consideration for study. Furthermore, although teachers responded that lack of experience was a barrier for performance of world music, this study did not focus on what training teachers received in the study and performance of music from other cultures. There was also no focus on how much of their training in world music came from higher education studies

or from convention attendance. Also, no attempt was made to delineate between convention attendance at the Georgia Music Educators Association in-service conferences or the American Choral Directors Association state, division and national conventions.

Another limitation of the study could be the lack clarity in the question, “Does the ethnic make-up of your choir affect your world music programming?” Although the intent of the question was to discover whether teachers, if they have students from other countries in their classroom, will look for and program music representative of that student’s culture, it is possible participants perceived the intent of the question was to simplify their curriculum or completely change their programming based on the ethnic make-up of their classroom.

Finally, the lack of sampling for the study could provide biased results. Although demographic results revealed responses from choral directors across the state and teacher age and years teaching were fairly even, responses could have still come from a majority of people in favor of the topic of world music, with those not responding having a lack of interest in the subject.

Implications of the Findings

If world music is to be an important part of high school choral music programs and standards addressing programming music from a variety of cultures, then an effort must be made to educate and prepare teachers to use music from around the world. Evidenced from this study, teachers still lack experience with, opportunities to learn about and access to world music. Therefore, steps must be made to ensure teachers receive training necessary to meet standards and incorporate music from around the world.

Based on results from this study, added interest sessions at conventions may help teachers program world music from a broader spectrum of the world, elevating the barrier of lack of opportunities to learn. Also, having reading sessions at the state conventions most high school choral directors attend focused completely on world music may also help with the lack of access expressed as a barrier in this study. Also, having a themed convention focused on incorporating world music into the curriculum could also help with concerns of a lack of experience, access and opportunities to learn.

Results confirmed that city population size does affect the amount of world music programmed; suggesting teachers in rural areas might not have access to music from diverse cultures. One consideration based on Marsh Chase’s (2002) results, could be to provide online

modules for teachers focusing on diction. In addition to diction, modules focused on teaching techniques to implement world music or quality recordings to provide models for both teachers and students might help educators in remote areas of the state. Additionally, colleges and universities may consider adding training courses in world music. One day trainings could focus on reading sessions, teaching techniques and lectures from musicologists on different cultures' music. Also, local collegiate choral festivals focused on world music may help teachers branch out to different cultures, or universities may invite local schools to participate in joint concerts centered on world music. Technological access changes rapidly, so, access via Skype or live classes will likely expand exponentially.

Finally, publishers could consider making available more music from the areas of the world least programmed, specifically South Asia, Southeast Asia and Oceania. As an effort is made to find and publish music from these areas, continuing to publish more music from areas traditionally programmed, Africa and Central and South America, can help to continually improve the focus world music in the high school choral classroom.

Recommendations for Future Research

Further research is needed to continue to discover the use of world music at the high school level. Suggestions for further research include:

1. Use sampling to look at choral music educators' use of world music across a larger population.
2. Study the effect of individual student ethnicity on the world music programming by choral teachers.
3. Expand research to examine high school band, orchestra and general music use of world music.
4. Contrast the difference between teachers who do and don't attend the American Choral Directors Association's state, division and national conventions and their use of world music.
5. Investigate teachers' use of world music based on training in undergraduate music education degree programs.

APPENDIX A

HUMAN SUBJECTS APPROVAL

Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673, FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 9/13/2011

To: Stefanie Cash

Dept.: MUSIC SCHOOL

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research

A Survey of Teachers' Inclusion of World Music in the High School Choral Classroom

The application 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 one member of the Human Subjects Committee. Your project is determined to be **Expedited** per 45 CFR Â§ 46.110(7) and has been approved by an expedited 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 you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by **9/10/2012** you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair 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 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 Human Research Protection. The Assurance Number is FWA00000168/IRB number IRB00000446.

Cc: **Judy Bowers, Advisor**

HSC No. **2011.6775**

APPENDIX B

PARTICIPANT LETTER

Dear Colleague,

I am a doctoral candidate in the College of Music at Florida State University working with Dr. Judy Bowers, and am conducting a research study on the use of world music in the high school choral classroom. I would greatly appreciate your input in the study and request your participation through the completion of a short questionnaire.

There is no monetary compensation for participating, your participation is voluntary and you may quit at any time during the questionnaire. The questionnaire should take approximately 5 minutes. Results from this study may help to understand the current usage of world music in the high school choral classroom and identify areas for further investigation.

To complete the questionnaire please click on the following link:

<http://www.surveymonkey.com/s/fsudissertationquestionnaire>. The first page will be a detailed consent form explaining the purpose, confidential nature, risks and benefits of the study.

Your return of the questionnaire will serve as your consent to participate.

Thank you in advance for your time spent and willingness to participate.

Sincerely,

Stefanie L Cash

Doctoral Candidate

Florida State University School of Music

APPENDIX C

PARTICIPANT FOLLOW-UP LETTER

Dear Colleague,

I would like to thank those of you who have responded the Use of World Music in the High School Choral Classroom questionnaire. If you have not responded, I would value your opinion on the subject. Results from this questionnaire may provide an understanding of the current usage of world music in the choral classroom and what areas are represented.

To complete the survey please click on the following link:

<http://www.surveymonkey.com/s/fsudissertationquestionnaire>. The survey will take approximately five minutes and be open through Friday, October 7, 2011.

Thank you again for your time and participation.

Sincerely,

Stefanie Cash

Doctoral Candidate

Florida State University School of Music

APPENDIX D

QUESTIONNAIRE

1. Age:
 - a. 21-30
 - b. 31-40
 - c. 41-50
 - d. 51-60
 - e. 61 and above

2. Years of teaching experience:
 - a. 1-5
 - b. 6-10
 - c. 11-15
 - d. 16-20
 - e. 21 or more

3. Gender:
 - a. Male
 - b. Female

4. Education level (choose the **highest** attained):
 - a. Bachelor's
 - b. Master's
 - c. Ph.D., D.M.A., J.D., etc.
 - d. Other

5. How many foreign countries have you visited?
 - a. None
 - b. Less than 5
 - c. 5 or more
 - d. Lived outside the United States

6. Which Georgia Music Educators Association (GMEA) district do you teach in?

a. 1	e. 5	i. 9	m. 13
b. 2	f. 6	j. 10	n. Not sure
c. 3	g. 7	k. 11	
d. 4	h. 8	l. 12	

7. Population of the city where your school is located (if you teach in **ONE OF THE FOLLOWING** Metro-Atlanta counties please check 200,000+: Clayton, Cobb, DeKalb, Fayette, Fulton, Gwinnett or Henry):
 - a. Under 10,000
 - b. 10,000-49,999

- c. 50,000-99,999
- d. 100,000-199,999
- e. 200,000+

8. How many Georgia Music Educators Association In-service Conferences and/or American Choral Directors Association Conventions have you attended in the last **FIVE** years?
- a. None
 - b. 1-3
 - c. 4-6
 - d. 7-9
 - e. 10+

For the following questions please mark what best indicates your perception concerning world music (non-Western) programming.

1	2	3	4	5
Never	Rarely	Sometimes	Often	Frequently

9. In my choir I have taught world music from:

- | | | | | | |
|---|---|---|---|---|---|
| a. Northeast Asia
(e.g., China, Japan, Korea, Taiwan) | 1 | 2 | 3 | 4 | 5 |
| b. Southeast Asia
(e.g., Indonesia, Thailand, Laos, Vietnam) | 1 | 2 | 3 | 4 | 5 |
| c. South Asia
(e.g., India, Pakistan) | 1 | 2 | 3 | 4 | 5 |
| d. Middle East/North Africa
(e.g., Egypt, Morocco, Saudi Arabia, Israel) | 1 | 2 | 3 | 4 | 5 |
| e. Africa | 1 | 2 | 3 | 4 | 5 |
| f. Eastern European FOLK
(e.g., Balkans, Estonia, Greece, Latvia, Russia) | 1 | 2 | 3 | 4 | 5 |
| g. Latin and South America
(e.g., Argentina, Brazil, Peru, Guatemala, Mexico) | 1 | 2 | 3 | 4 | 5 |
| h. Oceania
(e.g., Australia, Polynesia, New Zealand, Samoa) | 1 | 2 | 3 | 4 | 5 |

10. During the 2010-2011 academic year, approximately how many **world music** (non-Western: areas listed in question 9) pieces did your most advanced choir perform?
- 0
 - 1-2
 - 3-4
 - 5-6
 - 7 or more

For the following question please mark what best indicates your opinion concerning world music (non-Western: areas listed in question 9) education.

1	2	3	4	5
Never	Rarely	Sometimes	Often	Frequently

11. Does the ethnic make-up of your choir affect your world music (non-Western: areas listed in question 9) programming?

1 2 3 4 5

For the following questions please mark what best indicates your opinion, philosophy or perception concerning world music (non-Western: areas listed in question 9) education.

1	2	3	4	5
Strongly Disagree	Disagree	Somewhat Agree	Agree	Strongly Agree

12. What barriers prevent you from teaching world music (non-Western: areas listed in question 9)?

- | | | | | | |
|--|---|---|---|---|---|
| a. Lack experience in world music | 1 | 2 | 3 | 4 | 5 |
| b. Lack time to teach world music | 1 | 2 | 3 | 4 | 5 |
| c. Lack opportunities to learn about world music | 1 | 2 | 3 | 4 | 5 |
| d. Lack of money to purchase world music | 1 | 2 | 3 | 4 | 5 |
| e. Lack of access to world music literature | 1 | 2 | 3 | 4 | 5 |
| f. Lack of interest in world music | 1 | 2 | 3 | 4 | 5 |

13. Are there other barriers or beneficial factors that affect your decisions regarding world music (non-Western: areas listed in question 9)?

APPENDIX E

ADDITIONAL PARTICIPANT COMMENTS

“I am just beginning as director in this particular choral program. At present I am trying to establish discipline in choral procedures.”

“I strongly believe in the benefits of exposing students to music outside of their own culture. I also believe it is important to keep our repertoire "balanced" to maintain student and audience interest.”

“Concert programming and considerations”

“I love music of other cultures. I am a huge fan of teaching culture through music. I think that it helps students understand the world around them and opens their eyes to something new.”

“I wish all of our GMEA conventions had one or two sessions on World musicI love learning about it and then bringing it back to my classroom. I feel this is the biggest need in workshops.”

“Don't think most of it worth the trouble. I like Willie Nelson”

“Audience appreciation -- the cultural acceptance of world music is limited here.”

“Music performed at All State and District events, festivals: good exposure to the music (when it is performed well) makes you want to bring it home.”

“The student population-the academic level plays an important part in the decision of whether to do world music.”

“Learning the language is sometimes a barrier.”

“I absolutely enjoy teaching my students about other cultures. My first concert of the school year is almost always a multicultural concert. On 9/29/11 my students performed pieces from Japan, Indonesia, Germany, Mexico, Africa and the British Isles. This is a win-win for everyone - I enjoy teaching the music and culture and students almost always love working on this unit - A great way to start the school year! The students also enjoy incorporating other instruments into the music they perform from different countries (percussion, wind, etc...) Also, this is my first year teaching in Georgia.”

“Age/musicianship appropriateness of what is available (many songs are too difficult for my kids).”

“I just wanted to clarify that this is my first year teaching so my answers are a bit skewed. Student resistance to very unfamiliar cultures. Of course, as an educator, student exposure through teacher initiatives help students to be more open.”

“The student population from the school include students from various ethnic backgrounds and having come from a family where my mother came from the Philippines and my father a US citizen with a melting pot of different northern European nationalities, I find it very important to share music from around the world.”

“Student interest in world music affects literature choices.”

“I am a new choral teacher this year, first time, I teach at an IB world school and we are required to use world music and I will learn as I go how to find it, teach it, and inspire students with it.”

“My High School Chorus is very small. I do not have enough people to cover all parts.”

“The benefits always outweigh the barriers. The kids love them and they are an excellent way to teach rhythm and language. Everyone starts in the same place.”

“Learning language and being sure that I am not teaching a stereotype or misrepresenting a culture.”

“Pronunciation”

“Not enough time- preparing for LGPE, Musicals, themed concerts.”

“Sometimes, it makes little sense to ask for a non western European type of vocal production when choral directors spend considerable amounts of time addressing "good" tone/vocal production qualities in order to singing with beautiful tone and impeccable intonation. Why mess with alternate types of production that impacts negatively on previous work?”

“In order to make it sound authentic I think it requires instrumentation that I might not have access to and it requires tone quality changes that many of us don't know about.”

“Just having more exposure to world music choral literature.”

“My school has a high percentage of caucasian students. We program a couple of World Music pieces each year to explore other cultures rather than as a type of music representative of a culturally diverse classroom setting. I wish that I was better-versed in the cultural aspects of teaching World Music. We rarely get deeper than the pronunciation of the language, the limited editorial notes in the sheet music, and a few choral-ography movements. Good Luck in your studies.”

“The beginning chorus always starts working on a non-western piece with the comment "hey, we speak English. Why we got to do this?" But inevitably, it becomes one of their favorites by the time it's performed, and they will beg to sing it again and again. I think it helps students to understand that music is literally the only world-wide language.”

“Language barriers, non English pieces take longer (typically).”

“Complete lack of exposure, starting from when I was a choral student myself and extending into college. Hardly any non-Western music used ever, and when it was used, it wasn't discussed or used as a teaching tool...just notes, rhythms, pronunciations and go!”

“I think as a music educator it is sometimes difficult to teach some types of world music because it is so far removed from our lives and the lives of our students. Many times I find myself attracted to Latin American, African, or Israeli/ Trad. Hebrew music more so because I am more familiar with it. Also, students seem to perceive those areas of world music more pleasing than, let's say, those of Indian culture.”

“My issue would only be lack of experience and exposure to the different kinds of world music. I would LOVE to know more about world music and music from other cultures that I am not familiar with.”

“I find some world music to be too repetitive and thin in texture. I work for a full harmonic texture. My students and their director really enjoy world music!”

“Many times I am intimidated by the language and would welcome an easier access to pronunciation guides and performance practice suggestions. That is the main deterrent for me in teaching world music. I don't want to have to rely solely on youtube to understand the pronunciation or construction of a piece.”

“Unfortunately I feel like I have been overwhelmed with too much World Music at conferences. I think that we have too much emphasis on other cultures than our own. We are losing the American culture.”

“I choose the best music for that particular choir. If there is a world music selection that falls into that category, then I do it.”

“I would like to teach more of this but the areas that you covered prevent it.”

“I encountered issues in my conservative town with teaching such things as a Zikr due to its Islamic nature. Some kids were unwilling to perform due to the text praising Allah (in spite of the fact we do things like Requiems and Glorias).”

“Performing world music gives room for class discussion about what's going on in the world. It exposes the students to cultures they probably would not learn about on their own.”

“I feel the exposure to world music is extremely beneficial to all students. This exposure can lead to multiple "across the curriculum" teaching moments, plus reinforce that music is a universal language. The music also presents a challenge that my students are always excited to accept!”

“At times, quality and authentic arrangements of pieces are hard to find. I have a large Asian & Indian population at my school (which I just began teaching at this year) and I want to perform works that are authentic to the region and culture. I have similar issues when looking for quality Hannukkah pieces: lots of crappy arrangements or white-washed songs that are supposed to appeal to a broad audience. We have a great deal of authentic Western music, a growing amount of West African songs and significant works from Eastern Europe and in the southern spiritual genre, but I have been hard pressed to find quality arrangements to perform in other world music areas.”

“World music is so important. This year our fall concert is all music from around the world. The students learn about a different country every week, and all classes are singing songs from different countries. We have a diverse group of students at our school- so singing world music is very important.”

“Pieces published without language aides (phonetic pronunciations) can be problematic.”

“I would say that I typically stick with Earthsongs publishers for my world music. For me, I'm a big diction person. I am very good at most Western dictions, but have very little experience

with non-Western languages and dialects. That, and level of difficulty would be the biggest barriers. I try not to let them get in the way of exposing my students to world music.”

“I need more exposure to accessible, attractive world music literature.”

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BIOGRAPHICAL SKETCH

Stefanie Cash is Director of Choral Activities and Music Education at Shorter University. Cash received her Bachelor's Degree in Instrumental and Choral Music Education from Morehead State University (1995), Master's Degree in Music Education from the University of Kentucky (2002), and Doctor of Philosophy in Music Education/Choral Conducting from Florida State University (2012).

Prior to Cash's appointment to Shorter University, she taught both middle and high school in Kentucky and Georgia. Choirs under her direction performed for Kentucky Music Educators Association and Georgia Music Educators Association in-service conferences as well as the American Choral Directors Association Southern Division Convention. Cash also served as artistic director of the Tallahassee Civic Chorale and Adjunct Instructor for Tallahassee Community College. Cash spent two years working with the International Mission Board, volunteering at White Hart Lane School in London, England where she conducted a Turkish choir. She currently holds professional membership with the American Choral Directors Association, National Association for Music Education and the Georgia Music Educators Association.