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MULTICULTURAL-World MUSIC EDUCATION  
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SCHOOLS: IDENTIFIED PROBLEMS AND SUGGESTIONS

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MULTICULTURAL-WORLD MUSIC EDUCATION AND  
MUSIC TEACHER EDUCATION AT THE BIG TEN SCHOOLS:  
IDENTIFIED PROBLEMS AND SUGGESTIONS.

By

Yiannis Christos Miralis

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## ABSTRACT

### MULTICULTURAL-WORLD MUSIC EDUCATION AND MUSIC TEACHER EDUCATION AT THE BIG TEN SCHOOLS: IDENTIFIED PROBLEMS AND SUGGESTIONS.

By

Yiannis Christos Miralis

The purpose of this study was (a) to examine the current multicultural-world music course offerings at the Big Ten universities and (b) to explore the perceptions of music education and ethnomusicology faculty regarding multicultural-world music education and undergraduate music teacher education. The following questions were explored: (1) What are the current multicultural-world course offerings available for undergraduate music education majors at the Big Ten schools? (2) What are the perceptions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world music education and undergraduate music teacher education? (3) What are the suggestions of music education and ethnomusicology faculty members at the Big Ten schools regarding issues of multicultural-world music education and undergraduate music teacher education?

Data were gathered through document analysis and through thirty-three interviews with ethnomusicology and music education faculty members at nine of the

Yiannis Christos Miralis

eleven Big Ten schools. Data were then coded and emergent themes were categorized under two broad categories. Chapter IV presents findings in relation to the first research question on available course offerings. Chapter V presents findings in relation to the second question on identified problems and Chapter VI presents the findings in regards to the third research question on suggestions for improvement. Implications for music education and music teacher education are discussed throughout the document.

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## CHAPTER I

### Introduction

The vast technological changes that occurred in the world during the twentieth century have changed modern life tremendously. Specifically, through the invention of the automobile, the airplane, the television, the telephone, and more recently the computer and the internet, distances are shrinking, communication is expanding and the world is getting smaller and smaller. In addition, the fall of communism, the abolition of the borders in the European Union, and the current changes towards global economic policies have also had direct impact on every aspect of modern life, from economics and business, to politics and education. The same can be said about the more recent events of September 11, 2001, which illustrated how political and social changes that are occurring in such far away countries as Afghanistan, Kazakhstan, and Pakistan, can have an immediate and unfortunately dramatic impact on the whole world. Finally, the immigration waves that occurred towards such countries as Australia, England, Canada, France, and especially the United States, have reshaped our understanding of nationality and ethnicity and made it necessary to talk today, to a much greater extent than in the past, about non-homogenous, ethnically diverse and multicultural nations.

Today's world citizens have more chances to meet and interact with people from different cultural or ethnic backgrounds than ever before. One of the goals of education is to provide people with a variety of tools to help them in their professional and personal lives. Thus, educators in every field should make conscious efforts to provide opportunities and experiences for students so that they can adequately cope with these culturally and ethnically diverse encounters. The part of education that is directly



responsible for this preparation has been identified as multicultural education.

### Multicultural Music Education

Campbell (1993) suggested that “multiculturalism is the power-packed word that is currently directing the course of government policy, funding agencies, popular mass-media entertainment and curricular reform. It can no longer be dismissed as an isolated or regional phenomenon” (p. 14). It is therefore inevitable that by the end of the 20<sup>th</sup> century multiculturalism has infiltrated every aspect of music education and has become one of its integral and important parts, especially in the United States (Campbell, 1993; Chin, 1996a; Okun, 1998; Volk, 1998). This infiltration can be traced to the two major events that shaped American music education, the Yale Seminar in 1963 and the Tanglewood Symposium in 1967. Both of these events included a wide range of participants and provided the necessary impetus for the inclusion of multicultural and world music in American public schools. In their discussion for the improvement of public school arts education, the participants of the Yale Seminar suggested that school repertoire should expand to include jazz and folk music.

Any program of music instructions in the schools that does not find a place for at least sample studies in depth of some of these musical cultures and their music is turning its back on one of the most compelling realities of our times. (Palisca, 1964, p. 3)

In the same manner but with a more inclusive scope, the Tanglewood Symposium encouraged music educators to augment their teaching repertoire to include popular, folk, contemporary, as well as music of other cultures. As stated in the Tanglewood Declaration (Britton, Gary, & Broido, 1968) “music of all periods, styles, forms, and cultures belongs in the curriculum” (p. 139).

Following the Tanglewood Symposium, the Music Educators National

Conference (MENC) took numerous additional steps to promote and support multicultural-world music education. Some of the objectives of the 1970 Goals and Objectives Project that were given priority attention called for a commitment towards the advancement of teaching of all musics and developing music programs for students from all socio-economic levels (as cited in Volk, 1998). MENC co-sponsored two national symposia focused on multicultural music and teaching (the Wesleyan Symposium in 1984 and the Multicultural Symposium in 1990), devoted three special issues of the Music Educators Journal on multicultural music (October 1972, May 1983, and May 1992) and published numerous books related to music from different world cultures (Anderson, 1991; Anderson & Campbell, 1989; Anderson & Moore, 1998; Campbell, 1996).

In addition to MENC, other professional music organizations such as the International Society for Music Education (ISME), the Society for Ethnomusicology (SEM) and the National Association of Schools of Music (NASM) have also been vocal about the need for multicultural awareness and training in music education. The 1988, 1992, 1996 and 2000 conferences of ISME dealt specifically with multicultural issues and encouraged the sharing of theoretical, philosophical and practical approaches to multiculturalism. In 1993 ISME also established the Panel on World Musics in order to assist and guide music teachers from around the world in their teaching of musics from different cultures (Volk, 1998).

The Society of Ethnomusicology (SEM) demonstrated that they understood the importance of education in creating a more positive and inclusive climate towards music of all cultures by forming the Music Education Committee in 1968. It also collaborated

with MENC in organizing the 1990 Multicultural Symposium and recently and publishing a recent series of interviews with prominent ethnomusicologists on a number of different world music cultures (Campbell, 1996). SEM has been instrumental in advocating for the inclusion of multicultural minimum requirements or competencies for all undergraduate music degrees. According to the 1999-2000 handbook of the National Association of Schools of Music, “students must have opportunities through performance and academic studies to work with music of diverse cultural sources, historical periods, and media” (p. 79).

#### Statement of the Problem

Even though all professional music organizations strongly advocate the inclusion of world musics in school and university curricula, the reality is that many institutions are still heavily focused on western art music. According to Chin (1996b), 50% of all higher education institutions accredited by NASM did not list any multicultural music course in their course catalogs. Chin’s findings revealed that “few of the departments and schools of music have met the goals set by NASM and recommended by leading educators” (p. 31). Wollenzien (1999) reported that in the period between 1985 and 1999, the number of courses in world music cultures that are offered at higher education institutions in the north central United States has risen from 58% to 89%. Finally, based on Moore’s (1993) finding that the deciding factor in a teacher’s decision to use world music in the classroom is his/her training and values, it becomes apparent that multicultural training during music teacher education is extremely valuable and crucial. Further research in this area is necessary if music education programs are to fulfill their role of successfully training and educating the new breed of music educators for the 21 century (Chin, 1996a;



Jordan, 1992).

### Purpose and Research Questions

The purpose of this study was (a) to examine the current multicultural-world music course offerings at the Big Ten universities and (b) to explore the perceptions of music education and ethnomusicology faculty regarding multicultural-world music education and undergraduate music teacher education. The following questions were explored:

- (1) What are the current multicultural-world course offerings available for undergraduate music education majors at the Big Ten schools?
- (2) What are the perceptions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world music education and undergraduate music teacher education?
- (3) What are the suggestions of music education and ethnomusicology faculty members at the Big Ten schools regarding issues of multicultural-world music education and undergraduate music teacher education?

### Definition of Terms

Despite the fact that scholars and music educators widely talk about “multicultural education” and “multicultural music education,” the fact remains that there is much misunderstanding and disagreement as to what the term actually means (Dolce, 1973; Hidalgo, Chavez-Chavez & Ramage, 1996; Lundquist, 1987; Norman, 1999; Okun, 1998; Rodriguez, 1979; Sleeter, 1995; Sleeter & Grant, 1987). For this reason, a thorough review of available literature on the various definitions will be extensively covered in the following Chapter II, Review of Literature. What is provided here is a

short and concise list of definitions of terms that are used throughout this dissertation. It is not the purpose of this introductory definition of terms to provide definitions of music terms and genres that can be applied for various cultural and ethnic contexts. The interested reader is encouraged to look to the various ethnomusicological and musicological sources that provide in-depth analysis of the terms used in this dissertation. The following terminology definitions reflect the opinions of the author, unless otherwise indicated and may sometimes differ from other existing definitions.

Big Ten schools: A group of eleven institutions of higher education that comprise the Big Ten Conference and consist of Purdue University at West Lafayette, University of Michigan at Ann Arbor, Michigan State University at East Lansing, Ohio State University at Columbus, Pennsylvania State University at College Park, University of Illinois at Urbana-Champaign, Northwestern University at Evanston, University of Iowa at Iowa City, Indiana University at Bloomington, University of Minnesota at Minneapolis and University of Wisconsin at Madison.

Classical music: Art music of Western Europe that exists mainly in a written, notated form. It is primarily the product of trained professional musicians and is regarded as the music of the middle and upper socioeconomic classes.

Common elements: A description of the fundamental elements of music that, according to western European standards, are rhythm, harmony, melody, timbre, intensity, and form (O'Brien, 1980).

Culture: Based on Banks' (1993) definition of multicultural education and Tiedt's & Tiedt's (1995) definition of culture, it is described as a set of values, beliefs and behaviors that are characteristic of a group of people distinguished by race, gender,

lifestyle, socioeconomic status, religion, ethnic affiliation, and ability/exceptionality.

Ethnic music: Popular and folk music from around the world that exhibits strong connections with the cultural, racial, political and historical background of a specific ethnic group of people.

Ethnomusicology: According to Nettl (1983), ethnomusicology is a discipline that focuses on the study of all types and periods of music from around the world following a comparative approach, through fieldwork and as part of the culture in which it was produced.

Folk music: Music from different world cultures that is mainly a product of the working and/or low class and is therefore regarded, consciously or unconsciously, as lower in status than classical or art music. Folk music is often the product of self-taught and amateur musicians and is usually associated with traditional life-cycles of an agricultural community. Finally, folk music often exhibits an unclear distinction between producers and consumers (Manuel, 1988).

Multicultural education: Based on Attinasi's (1994) and Banks' (1993) definitions, the author uses the term to signify the kind of education that promotes social and educational change in order to achieve equality and equity among groups distinguished by race, gender, lifestyle, socioeconomic status, religion, ethnic affiliation and ability/exceptionality.

Multicultural-world music education: Multicultural music education and world music education.

Multicultural music education: "The study of music from groups distinguished by race or ethnic origin, age, class, gender, religion, life style and exceptionality" (Campbell,

1993).

Multiethnic education: A form of multicultural education that is mostly focusing on issues that relate to various ethnic groups within the society.

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

Music educators: Elementary, secondary and higher education teachers of music as well as music administrators.

Popular music: Based on Nettl’s (1972) and Manuel’s (1988) descriptions of popular music, popular music is defined as music of primarily urban origins that is disseminated mainly through the mass media and its major function is for secular entertainment.

Preservice music educators: Undergraduate college students majoring in music education.

Western music: Art and/or “classical” music of Europe that has its roots in functional tonal harmony and is approached and understood at an intellectual as well as musical level. Even though the term refers mainly to music written and performed in such western European countries as Germany, France, Italy, England, Austria, it can nevertheless be applied also to the art and/or “classical” music of eastern European countries such as Russia, Czechoslovakia, Hungary and others.

World music education: Based on Okun’s (1998) and Schippers (1996) definitions, the term is defined as the theoretical and practical study of non-western instruments, genres and styles of music in Western academic institutions.

## CHAPTER II

### Review of Literature

This review examined related literature from a variety of areas and is divided in the following six sections: (a) definition of terms; (b) rationale for multicultural-world music education; (c) guidelines and approaches towards multicultural-world music education; (d) research on multicultural-world music teacher education; (e) problems with education in world music; and (f) related research on the Big Ten universities. I have not included the historic evolution of the multicultural-world movement in the United States because this is thoroughly discussed in numerous other sources (Chin, 1996a; Miralis, 1996; Okun, 1998; Volk, 1998).

#### Definition of Terms

As indicated in the previous chapter, one of the most problematic aspects of multicultural-world education is the fact that there is not a clear and shared understanding of what the term “multicultural” means. For example, even though it is found in the titles of the vast majority of music education articles, books and research studies (Anderson, 1991a; Anderson, 1991b; Anderson, 1992; Anderson & Campbell, 1989; Anderson & Moore, 1998; Campbell, 1993; Campbell, 1994; Chin, 1996a; Chin, 1996b; Cox, 1980; Dodds, 1983; Elliott, 1989; Gamble, 1983; Gonzo, 1993; Goodkin, 1994; Griswold, 1994; Heller, 1983; Jordan, 1992; Klocko, 1989; Koza, 1996; Mark, 1998; Norman, 1994; Okun, 1998; Reimer, 1993; Sands, 1993; Skyllstad, 1997; Tucker, 1992; Volk, 1998), the term “multicultural” is nevertheless used interchangeably with such terms as “cross-cultural” (Campbell, 1990; Campbell, 1991; Palmer, 1994), “diverse cultural music” (Goetze, 2000), “ethnic music” (Meyer, 1960), “indigenous” (Rose, 1996), “inter-

cultural” (Swanwick, 1988; Schippers, 2000), “multiethnic-multicultural” (Lundquist, 1991), “multimusical” (Reimer, 1993), “musics of the world” (Anderson, 1980), and “world music” (Bieber, 1999; Fung, 1995; Nettl, 1992; O’Brien, 1980; Palmer, 1992; Schippers, 1996; Schmid, 1992; Seeger, 1972; Shehan, 1988; Stock, 1994; Trimillos, 1983).

### Culture

Before examining the existing literature on the incorporation of some of the above terms in the fields of education and music education, it is necessary to examine the meaning of the word “culture.” According to Williams (1985)

Culture is one of the two or three most complicated words in the English language. This is so partly because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and incompatible systems of thought. (p. 87)

He further illuminated that the current most widespread use of the word “culture” “... describes the works and practices of intellectual and especially artistic activity... [such as] music, literature, painting and sculpture, theatre and film... sometimes with the addition of philosophy, scholarship, history” (p. 90).

A different examination of the word was provided by Cordeiro, Reagan and Martinez (1994) who, viewing it from an educational perspective, identified the following several important elements of culture: language, behaviors and behavioral norms, teaching and learning styles, family and kinship patterns, gender roles, view of individualism, historical awareness of cultural community and religious beliefs and practices. According to the authors, each person is inevitably culturally diverse since he/she is simultaneously functioning in various distinct cultures as identified by the above

elements.

Lastly, a similar but more encompassing definition was provided by Tiedt & Tiedt (1995) who stated that culture "... connotes a complex integrated system of beliefs and behaviors that may be both rational and nonrational [sic]. Culture is a totality of values, beliefs, and behaviors common to a large group of people" (p. 10). Based on this definition, the culture of the students is characteristically different from the culture of their teachers, their administrators and even their parents.

### Multicultural Education

Several authors from the field of education provided various descriptions and definitions of multicultural education (Attinasi, 1994; Banks & Banks, 1993; Boschee, Beyr, Engelking & Boschee, 1997; Gollnick & Chinn, 1990; Sleeter, 1995; Sleeter & Grant, 1987). Sleeter and Grant (1987) suggested that multicultural education is an "approach that promotes cultural pluralism and social equality by reforming the school program for all students to make it reflect diversity" (p. 422). Gollnick and Chinn (1990) supported that a multicultural curriculum promotes strengthening and valuing cultural diversity, human rights and respect for differences, alternative lifestyle choices, social justice and equality, and a just distribution of power and income (p. 31).

Banks (1993) described multicultural education as "an idea stating that all students, regardless of the groups to which they belong, such as those related to gender, ethnicity, race, culture, social class, religion, or exceptionality, should experience educational equality in the schools" (p. 25). He further continued that multicultural education is not only an idea, but also an educational reform movement and a never-ending process aiming at the elimination of educational and social discrimination.

Attinasi (1994) stated that “among the scholars in the field, the goals behind education that is multicultural and socially reconstructionist are to improve academic outcomes, promote equity among gender, ethnicity, and exceptionality; and effect change in the society beyond the school” (p. 7). According to Attinasi “multiculturalism requires not only a change in curriculum, but a change in school climate and pedagogy” (p. 8). Boschee, Beyer, Engelking and Boschee (1997) also supported that “multicultural education can be portrayed as a multifaceted, change-oriented approach that emphasizes equity and intergroup harmony. It is a belief and a process whose major goal is to transform the educational structure in our schools” (p. 217). Additionally, Sleeter (1995) stated that multicultural education is “rooted in a concern about inequality among groups” and educators interested in it should devote significant time addressing the historical roots of racist opportunity structures, the nature and impact of discrimination, the significance of group membership and the nature of culture (pp. 18-24).

A number of authors from the field of music education provided their own definitions on the nature and goals of multicultural education (Blacking, 1987; Cobb, 1995; Elliott, 1989/1995; Schippers, 1996; Small, 2001). Elliott (1989/1995) incorporated Pratte’s (1979) definition of the term “multicultural” which refers to the coexistence of different groups within a society. Nevertheless, Elliott expanded this definition by supporting that the term also “connotes a social ideal: a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each” (p. 14). He continued by clarifying that “a country can be culturally diverse, but it may not uphold the ideals of multiculturalism or pluralism” (p. 14). Similarly, Schippers (1996) debated over the nature of a multicultural society and



supported that “maybe the only feasible concept of a multicultural society is one in which many cultures exist more or less independently, but interact with each other constantly” (p. 20). Cobb (1995) provided a similar approach by indicating that “the ultimate goal of multicultural education is, not only to have students simply tolerate or understand the extreme degrees of diversity among people and their music, but to appreciate them as well” (p. 221).

Blacking (1987) and Small (2001) are two of the music scholars that are strongly opposed to the use of the term “multicultural.” Specifically, Blacking (1987) indicated that music educators should avoid using the term in a tokenistic manner and cautioned about the focus on culture instead of the music itself. For him “music education should not be used to emphasize culture, because as soon as that happens there arise arguments about cultural hegemony, as well as false notions of what culture is: it should emphasize *human* variety and ingenuity” (p. 147) (emphasis in the original). He emphasized the intrinsic power of music and suggested that world music education “... will never succeed if it is multicultural; it must be multimusical. It can only be successful when people are touched by the aesthetic force of music and can transcend its social and cultural analogues” (p. 149).

In a similar manner, Small (2001b) expressed his opposition to the term by focusing on the nature of the word “culture.” Specifically, he shared the following in regards to its use and its implications:

The important thing [to remember] is that culture is not a thing but a set of assumptions about the way the world operates that may or may not be shared by a group of people. One cannot draw a line around a culture. In this sense the word 'multicultural' seems to have little meaning, since we all carry around in us one set of such assumptions, no more and no less. We respect, or disdain, or admire, or destroy, not cultures but people, and no culture is ever lost... I am inclined to

believe that the catchword 'multicultural education' is cant. I really don't see how anyone can be multicultural -- which isn't by any means to say that there can be no contact or sympathy between people from different cultural groups. But it's people, not cultures, that matter, that make contact with one another, that respect one another. (personal communication, July 20, 2001)

### Multiethnic Education

In addition to the above definitions and goals of multicultural education, another term that is often used in educational settings is that of "multiethnic education."

According to Banks (1994)

... multiethnic education is a specific form of multicultural education. [It] is concerned with modifying the total school environment so that it is more reflective of the ethnic diversity within a society. This includes not only studying ethnic cultures and experiences but also making institutional changes within the school setting so that students from diverse ethnic groups receive equal educational opportunities and the school promotes and encourages the concept of ethnic diversity. (pp. 93-94)

Gollnick and Chinn (1990) added that multiethnic education is the education that incorporates ethnic content in the total curriculum of the school, from preschool through adult education. Through the inclusion of the study of ethnic groups as an integral part of the entire school curriculum, ethnic groups will no longer be

...viewed as separate, distinct, and inferior to the dominant group. A multiethnic curriculum prevents the distortion of history and contemporary conditions. Without it, the perspective of the dominant group becomes the only valid and correct curriculum to which students continually are exposed. (p. 101)

### Multicultural and Multiethnic Music Education

In the area of music education, the discussion and debate over the appropriate terminology surprisingly has been very limited. Blacking (1987) suggested that when we incorporate world musics in education

... it is not just a question of What can we bring in from India or the Caribbean? but How can we combat narrow-mindedness, racism, prejudice, in school books and ethnocentricism in education? How can we teach people through music-making that there is a larger social world outside and a richer world of experience

inside each individual? If British music education is to reflect a multicultural society, its task is not so much to make blacks feel at home in school, as to make sure that white children are really aware of the historical and cultural traditions of their black neighbours (sic). (pp. 146-147)

Elliott (1989) supported that the three necessary criteria for a truly multicultural music education are “(1) the presentation of a culturally diverse musical repertoire; (2) a concern for equality, authenticity and breadth of consideration; and (3) a behavioral commitment to the values of multicultural artistic expression as a basis for a viable system of music education” (p. 17).

Walker (1990) suggested that the main focus of multicultural music education should be “the culture-specific qualities of any musical practice” (p. 81). Even though he did not directly define what he means with the term “culture,” nevertheless it was apparent from his choice of musical examples that he referred to groups of people identified primarily in terms of their ethnic background. Lundquist (1991) provided a broader definition of the term by suggesting that “*(m)ulticultural* describes a perspective that acknowledges and respects a range of cultural expression from groups distinguished by race, or ethnic origin, age, class, gender, life style and exceptionality” (p. 21). She continued by indicating that “multiethnic refers to an environment that reflects the ethnic diversity of the society” (pp. 21-22).

Campbell (1993) attempted to identify the subtle differences associated with each of the above mentioned terms and supported that “‘multicultural music education’ is the study of music from groups distinguished by race or ethnic origin, age, class, gender, religion, life style and exceptionally” whereas “a music program that focuses in greater depth on a representative and prominent musical style of a group of people united by national or ethnic origin is a model of ‘multiethnic music education’” (p. 15). She

distinguished “multiethnic music education” with “world music education” in that the later “features the study of musical components as they are treated in various musical styles across the world” (p. 16).

#### Choice of Terminology

Based on the above definitions by leading scholars in the field and acknowledging that the music profession has not yet addressed the teaching of music by composers from diverse age groups, socioeconomic classes, religious affiliations and life styles, it is apparent that when music educators refer to “multicultural music education” they refer to a form of “multiethnic music education.” This view is also supported by Campbell (1993), the leading scholar in the field, who disclosed that “the multiethnic task thus becomes far more reasonable and realistic than that prescribed by multicultural education” (p. 16). She further commented on this issue by stating that “multicultural music education has certain explosive properties and images that take off on a socio-political tangent in ways that we might not really intend” (Okun, 1998, p. 87).

Previous research on the focus of multicultural education in the United States illustrated that this limiting approach is not something that is occurring only in the field of music education. Sleeter and Grant (1987) found that most studies in predominantly white, middle-class and affluent districts focused primarily on diversity in terms of ethnicity and race and ignored differences in terms of social class, gender, and handicap (p. 433). Norman (1994) also revealed that the majority of the participants in her study defined “multicultural music education” focusing primarily on the content of instruction rather than on the process or the recipients. In addition, in their content-focused approach, participants tended to identify culture solely on the basis of race and ethnicity and not in

regards to gender, socioeconomic status and/or ability. Norman added that there is a "... critical lack of a philosophy to support multicultural music education, and especially a philosophy that emphasizes equal opportunity in the classroom, school, community, and society at large" (p. 434). Norman's findings were additionally supported by Koza (1996), who suggested that "the term [multiculturalism] has a more circumscribed meaning to most music educators. It refers to the teaching of ethnic music; the multicultural movement within music education traditionally has been concerned primarily with curricular content" (p. 264).

Based on the above discussion I support that the use of the term "multicultural music education" is problematic, unsuitable and misleading, since it does not address crucial issues that leading scholars in the area of multicultural education have identified. Since it is widely used in the vast majority of the music education literature, I initially decided to follow Lundquist's (1991) example by using the bicomposite term "multiethnic-multicultural." Due to the fact that I personally view multiethnic education as a part of multicultural education and not vice-versa, I decided that the term "multicultural-multiethnic" was more appropriate.

Even though I was happy with the above choice for a while, during the later part of my research I realized that I continued to be dissatisfied with the use of the term "multicultural." I viewed it as an American term and, even though its use might be currently spreading around the world, in my mind it was mainly associated with images of white, middle class American music teachers engaging in what were often superficial and shallow approaches of incorporating music from different world cultures in their classrooms. At the middle stages of writing this dissertation, I further decided that I

consciously wanted to completely avoid the use of the term “multicultural.”

This belief was further reinforced through the numerous informal interviews that I conducted with ethnomusicology and music education professors from the ten of the eleven Big Ten schools. The majority of them indicated that they do not like the term for a variety of reasons. This is consistent with the findings of Okun’s (1998) study that also included interviews with prominent professors from the fields of ethnomusicology and music education. The reader is referred to Chapter V that includes a detailed discussion on the opinions of the various professors in regards to issues of appropriate terminology.

For a long time, I decided to use the term “world music” based on Schippers (1996) definition that I continually kept referring back to. He defined “world music” “...not as a form of music, or even a wide variety of different musics, but as ‘the phenomenon of music instruments, genres, and styles establishing themselves outside their cultures of origin’” (p. 17). I found this term to be concise, easy to use, and at the same time broad enough to embrace all types of western and non-western musics, without creating a dichotomy between inclusive and exclusive musical cultures. Moreover, the term was already being used in numerous educational settings around the country and the world to describe offerings in non-Western music course offerings.

Towards the last couple of weeks of writing this dissertation, I realized that although Schippers’ definition is appropriate for world music ensembles and courses in higher education, it nevertheless proved inadequate for addressing the inclusion and not the establishment of diverse types of music in secondary and higher education. It also proved limiting for the inclusion of pop, rock and folk music in the classroom. After continuous conscious and subconscious struggle with the appropriate terminology, I

reached my final decision to use both “multicultural” and “world” music education due to the different implications of each term. This decision was taken because, during the interviews with the various professors, I was using the term “multicultural music education” purposefully in order to get their opinions about this specific definition. Additionally, various professors were using the term themselves either in response to my use or because they use this term in their teaching.

Because the issue over the appropriate terminology became a crucial part of this study, it was inevitable that I would have to use this term even though I did not want to do so. Therefore, I feel that I reached a functioning compromise by adding both “multicultural music education” and “world music education” and creating the new encompassing term of “multicultural-world music education.” The reader is referred to the Definition of Terms section of Chapter I for the specific definition that I provide for each term.

Despite my final conclusion in regards to the terminology, the reader would realize that at different sections of the paper I am moving from the term “multicultural-world music education” to “multicultural music education” or “world music education.” This is not intended to confuse the reader but, on the contrary, to illustrate my thinking at different periods of the study accordingly and precisely, as well as the thinking of my informants. The reader should be reminded that as the document proceeds, we are moving back in time. For example, during Chapters V and VI I revert back to my previous choice of using only the term “multicultural music education,” to illustrate the fact that I was still using this exact term during the interview process.

The selection of an appropriate terminology is crucial so that it does not mislead

current and future music educators to believe that we are engaged in transforming education and society and addressing inequality and equity (which is what multicultural education is all about), when in fact they are not. If in the future the profession decides that it needs to take a more definite and substantial approach towards the social, educational and political implications of multicultural music education, the shift from “multicultural-world music education” to “multicultural music education” will be well justifiable and easy to make. At the same time it will also add credibility to our profession for recognizing its current limitations and dilemmas and will indicate that we do not blindly follow what other fields are doing, without us having the necessary philosophical foundation to support that.

#### Rationale for World Music Education

Numerous articles address the importance of world music education in the public schools. Even though some of them might be more direct and extensive than others, nevertheless all of these sources provide a supporting philosophical foundation for the need of diverse musical study that will not focus exclusively on western art music.

A number of scholars supported their argument by providing different rationale that advocate the inclusion of music cultures of the world in the music classrooms. Anderson (1980) provided the following four reasons for the expansion of the music curriculum: (a) western music is only one of many sophisticated musics in the world; (b) there is a need for recognizing the musical contributions of ethnic Americans; (c) there are many valid but different ways of making music that students should know about and understand; and (d) by studying various worlds musics, students can develop “polymusicality” that in turn can lead to new musical flexibility and awareness.



Reimer (1993) suggested that the justification of world musics in American music education can be based on three levels. At the national level, teachers need to preserve and disseminate the western musical tradition. At the personal level teachers and students need to appreciate and preserve the various musical traditions found in the United States and, lastly, at the cross-cultural level, all citizens should be able to freely share the cultural diversity provided by the American open society.

Fung (1995) provided the following three rationales: (a) social; (b) musical; and (c) global. According to the social rationale, students can develop an awareness, understanding and tolerance of people from diverse cultures through the study of diverse music practices. The musical rationale supports that world music study reinforces musical concepts, refines aural skills, promotes critical thinking about music and encourages thorough understanding of musical elements. According to the global rationale, today's students need to develop a global view of humanity. Through modern technology, communication and travel, the world has become a "global village" and therefore students should ultimately regard themselves as world citizens.

Numerous authors supported the study of world music in education for a variety of other reasons, those being demographic, educational, social, political, utilitarian and others (Campbell, 1993; Deans, 1983; Dodds, 1983; Elliott, 1989; Seeger, 1972; Krauss, 1967; Skyllstad, 1997). Krauss (1967) supported the preservation of diverse musics and cultures simply because their pure existence makes the world a richer place. He advocated that a fruitful dialogue and understanding between the various musical cultures can lead to open-mindedness, unbiased thinking and a better understanding of oneself, which are some of the goals of education in general.

Deans (1983) provided demographic information from 1910 and 1979 about American society that indirectly supports multicultural education. Based on information gathered from the U.S. Bureau of the Census, Deans indicated that in the 1970's the increase of the foreign born population of the United States was, for the first time since the years before World War I, faster than that of the native population. Campbell (1993) shared some more recent demographic information from the 1990 national census which pointed out that one in four Americans is nonwhite or Hispanic. She pointed out that "at the end of our lifetimes, the 'average' U.S. resident... will trace his or her descent to... almost anywhere but white Europe" (p. 14). Glidden (1990) added that "the sheer force of numbers... causes us to recognize that pluralism and multiculturalism are not just concepts to be studied and discussed by academic sociologists but are real issues that must be dealt with on a daily basis" (p. 4).

Dodds (1983) was more specific when he stated that multicultural-world music education encourages community and social involvement and can lead students to (a) enlarge their musical vocabulary; (b) appreciate diversities; (c) participate in different ways of making music together; (d) understand the influences of ethnic musics on western music (classical, popular, jazz, rock); (e) understand the relatedness of the arts; (f) be intellectually stimulated; and (g) develop tolerance and respect for other cultures.

Skylstad (1997) provided an example of the use of world music for utilitarian purposes. Specifically, Skylstad described the successful use of ethnic music as a means of conflict management in different conflict areas of the world such as Croatia, Campodia, Mali, Israel, and Bosnia. He further described a three-year education project in Oslo, Norway, which focused on fostering interracial understanding and intercultural

cooperation among three immigrant communities of Oslo. As part of the project, students from 18 local schools engaged in musical, dancing and artistic activities from Asia, Africa and Latin America. Each ethnic culture was studied for a whole year and competent immigrant teachers and native artists were invited to teach in the schools. The success of this event led to the establishment of the Norwegian Intercultural Music Center (NIMC) in 1992 that organizes an annual World Music Festival with immigrant and native musicians from their home countries. The festival became so successful in that it necessitated its expansion in all four Nordic capitals. At the same time, NIMC also broadened its role and function in the community by assisting young immigrant musicians in organizing their own musical groups, providing them with practice rooms, recording studios and even free production of video and audio promotion materials. From the above success of the NIMC it becomes clear that with adequate collaboration, support and vision, multicultural-world music education can have a positive impact on society.

An additional focus on philosophical and political issues regarding multicultural-world music education was provided by Seeger (1972), who discussed three commonly-held concepts of American education and their connection with broad political issues, as well as Elliott (1989), who examined music education as culture by providing short excerpts on how music is taught in three different cultures. Both of these articles can be of great help to music educators when attempting to understand the complexity of the multicultural reality.

#### Guidelines and Approaches Towards Multicultural-World Music Education in Elementary and Secondary Schools

Numerous scholars and teachers suggested different guidelines and approaches

towards the common goal of enriching students' understanding and appreciation of ethnically diverse musics from around the world. Some of them provided broad guidelines that could be used in any setting in which we learn and teach music from another ethnic or cultural group (Blacking, 1987; Boyer-White, 1988; Campbell, 1997; Goetze, 2000; Schippers, 1996). For example, Blacking (1987) suggested that

... emphasis must be laid on the contributions of individual composers and performers. Education authorities must ensure that schools have visits and workshops by highly skilled performers of compositions and genres that have been developed in Asia and Africa, as well as by pianists and violinists. It is necessary for children to hear a piano recital by a Jamaican or an Indian and a sitar recital by an English person, if only to demonstrate the individuality and transcendental universality of the arts. (p. 147)

In a different approach, Boyer-White (1988) stated that music educators should identify existing ethnic groups in their classes, encourage students to share their unique cultural backgrounds, construct their music program to reflect those backgrounds, invite parents to help collect materials and resources about their own cultural/ethnic groups and avoid reverse discrimination. Similarly, Campbell (1997) shared five specific principles of world music education. These were: (a) listen repeatedly and carefully to the music; (b) study to understand the musical structures, the musical and transmission processes, the cultural context, and the meaning and value of music to the people; (c) practice the music repeatedly; (d) connect and invite native performers to teach and perform for our students; (e) ask for help and guidance from music scholars.

Goetze (2000) made the following eleven recommendations when performing multicultural-world music with a vocal and even an instrumental ensemble: (a) consult native musicians from the culture; (b) determine the appropriateness of performing the selected music; (c) consult written and audiovisual resources to find more about the culture and share knowledge with your students; (d) invite a native from the culture to

meet the students and possibly establish a personal relationship with them; (e) learn the music aurally, by listening and imitating; (f) educate students about the limitations of their voices; (g) carefully imitate visual aspects such as posture and facial expressions; (h) record and consult the pronunciation of the text by a native speaker; (i) respect the culture by continually listening and consulting the original source; (j) explore performing the music without the conductor; and (k) share contextual, musical and historical information about the music and the culture with your audiences.

Schippers (1996) shared his experience from the establishment and development of the Amsterdam Music School's World Music Department. The example of the World Music Department is probably one of the few, if not the only example mentioned in the literature, of an established, encompassing and successful multicultural-world music education program for non-college students. The uniqueness of this department lies in the fact that diverse music from ten different cultural areas is completely integrated into the Amsterdam Music School in a way that it is "...not merely another minority ghetto in a white institution" (p. 17). The twenty-five specialists in these world musics use the same classrooms, the same rates and the same contracts than any other music teacher of the School. Even though some of the musical traditions that are taught are connected with the minorities living in Amsterdam, nevertheless those traditions were selected primarily for their integral value as a worthwhile music tradition. According to Schippers' approach, world musics should be "...well integrated into the 'regular music' curriculum... and the central focus should be formed not so much by the cultures the music comes from, but rather by the musical uses and principles underlying the music" (pp. 20-21).

Several other authors shared their ideas about structuring and presenting a

multicultural-world music lesson (Goodkin, 1994; McCullough-Brabson, 1990; Shehan, 1984; Shehan, 1988). Shehan (1984) used the example of Balkan folk dances to suggest the following five sequential steps when teaching any folk dances: (a) guided listening to the music focusing on the instruments and the rhythm; (b) listening to the melody, form and texture and physically realizing the underlying rhythmic framework; (c) use of descriptive words to indicate the motion of the dance; (d) transfer of movement from the hands to the feet; and (e) use of music to accompany movement.

Shehan (1988) provided the following eight tested steps when using world music in general music classes: (a) start with a lesson in local, national and international geography; (b) encourage students to share and teach their own songs and dances; (c) promote personal contact with parents and relatives with an ethnic background; (d) show the interrelatedness of music with the other arts by organizing a visit to a museum; (e) discuss the lives of some of the world's greatest ethnic musicians; (f) have students compose music for dramatizations of folk tales; (g) explore and classify ethnic instruments as chordophones, aerophones, membranophones and idiophones; and (h) examine ethnic elements in western orchestral works.

McCullough-Brabson (1990) shared her experiences of introducing ethnic instruments to middle school children. She proposed the following five strategies that could enrich this experience: (a) discuss the origin, material, performance technique, sound, uses and functions of instruments by asking historical, technological, musicological and sociological questions; (b) use various listening examples for each instrument; (c) classify each instrument and allow students to freely explore the sound possibilities of each of them; (d) engage students in the Instrument Identification Game in

which students listen to an instrument being played and are asked to identify it without seeing it; and (e) have students perform multicultural-world songs and games with the instruments.

Goodkin (1994) proposed five approaches for organizing multicultural-world music content: (a) as part of a culture study unit taught by the classroom teacher; (b) as part of a unit on celebrations around the world; (c) around song themes; (d) around instrument types; and (e) around musical concepts.

Structuring lessons and units on multicultural-world music can be based on the common elements approach. Even though different authors might disagree on the terminology used for the naming of the common elements found in all of world's musics, this approach is the most widely used in the literature. For example, Gamble (1983) proposed a spiral curriculum that followed the common elements approach in which musical elements such as pitch, rhythm, form, dynamics and timbre are examined at every level through a wide variety of musical examples from around the world. According to Gamble, the unique characteristic of this approach is that the diversities of world's musics become an advantage rather than a problem.

In addition to Gamble, a couple of other authors suggested the use of the common elements approach for the structuring of an introductory class to the world's musics at the college level (O'Brien, 1980; Sakata, 1983; Trimillos, 1972). O'Brien (1980) suggested structuring a music appreciation course around the common elements of music, identified as rhythm, harmony, melody, timbre, intensity, and form. A goal of this course was to help students develop a conceptual framework for processing any type of music. Sakata (1983) shared her ideas about constructing a survey class on the world's music cultures

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based on such musical elements as melody, rhythm, texture, instruments, form and composition. Throughout the course, students engage in a comparative and cross-cultural examination of musical and social principles from different world cultures. Trimillos (1972) described how the course “Music in World Culture,” that was developed at the University of Hawaii, was structurally based on a progression of different musical cultures and on the various musical elements of pitch distinction, texture, melody, rhythm and form. The course finished with an examination of music as an aesthetic experience.

Elliott (1989/1995) discussed and compared music education in specific cultural settings and proposed the following six hierarchical curricula of multicultural-world music education: (a) the assimilation curriculum, focusing exclusively on western European classical music; (b) the amalgamation curriculum, incorporating world musics based solely on the new elements and musical ideas that they bring to popular, jazz, classical, and contemporary music; (c) the open society curriculum, which focuses on contemporary music styles such as electronic, aleatoric, new age, punk and world music; (d) the insular multiculturalism curriculum, built on one or two minority musics that predominate in the local community; (e) the modified multiculturalism curriculum, in which ethnic music styles from the host community are taught in a culturally authentic manner, organized around musical elements, contexts and behaviors; and ultimately (f) the dynamic multiculturalism curriculum, in which students develop musical ideas inductively, through the examination of a broad range of world musics and concepts.

According to Elliott, the dynamic multiculturalism curriculum is the only model that is truly multicultural, since it applies a pan-human perspective to numerous music cultures of the world. Elliott’s six models of multicultural curricula remain the only

existing paradigms in the music education literature. Nevertheless, even though his article is commonly cited, its implications for multicultural-world music education are still undiscovered.

In a similar manner to Elliott's (1989/1995) graduated models of multicultural curricula, Glidden (1990) provided five stages of multicultural art experiences in public schools. These are presented in the following graduated order of complexity: (a) emphasis on the arts of one's own culture; (b) exposure to the arts of other cultures; (c) comparison of the arts across cultures; (d) hands-on involvement with the arts of other cultures; and (e) individual involvement with cross-cultural experiences. According to Glidden's paradigm, the ultimate multicultural experience that is accomplished on the fifth stage is one in which students are "...led to creative experiences of mixing and merging aspects of more than one culture" (p. 8).

Sarrazin (1995) examined challenges and problems facing teachers who use world musics and provided suggestions. According to Sarrazin, music teachers should understand that their Western musical background is not appropriate and relevant when learning and teaching about musical cultures of the world. Through an examination of Native American music, she indicated that the function, role, instrumentation and aesthetics of many world musics are in complete opposition to Western music. Therefore, it is important that teachers of multicultural-world music become aware of the musical and cultural context of the group they are teaching, in order for the experience to be valuable.

One area that is not addressed much in the literature is that of the music teacher as fieldworker when collecting multicultural-world materials in the community or abroad.

Even though many authors suggested that multicultural-world music teachers should use materials found in their classrooms and communities, few have written about preparing and actually doing this kind of fieldwork. Two articles that appeared in the May 1983 issue of the Music Educators Journal (Brooks-Baham, 1983; Jessup, 1983), addressed this activity by giving practical and theoretical suggestions regarding selection and preparation of equipment, stepping into a different culture, gaining rapport from and working with informants, dealing with biases, and carefully structuring fieldwork.

Leblanc's (1983) short article on broadening students' music preferences can also be of great value for multicultural-world music educators, because it illustrated how various influences can affect the complex process of musical preference. According to Leblanc, educators can positively affect students' preferences by selecting appropriate musical examples (for younger students, the faster the music the better), providing background information and using forced repetition in their teaching.

#### Multicultural-World Music Teacher Education

Hood's (1960) article on "The challenge of bi-musicality" has been frequently cited by many ethnomusicologists and music educators interested in multicultural-world music. Even though at the end of his paper Hood indirectly questioned the significance of the term "bi-musicality" through his examination of the essence of musicality, nevertheless his ideas about being competent in another style of music left a strong impact. Indeed, as indicated in a number of sources, it is the belief of many scholars that in order to reach the goals of multicultural-world education in music, one needs to become at least bimusical (Campbell, 1994; Campbell, 1997; Palmer, 1994).

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schools, numerous authors addressed the crucial need for change in the way music is taught. Without referring specifically to music teacher education, their ideas can nonetheless have a strong impact on how future music teachers are educated. For example, Krauss (1967) stated that world music education would be meaningful only when it leads to the creation of new perspectives and relationships. As he articulated,

The music of foreign cultures should not be included in the course of instruction merely to satisfy an encyclopedic urge for completeness-our courses already suffer from an overabundance of material. Pedagogically, there is no justification for including foreign music as a curiosity simply because nothing should be left out. A subject becomes meaningful only when through its inclusion new perspectives and relationships are created, or new accents for musical instruction and musical understanding are provided. (p. 32)

Seeger (1972) examined the three prevailing philosophies on American public school education and revealed their connection with political and social beliefs of the time. Based on this examination, he supported that music was an integral factor of the economic, intellectual and political changes that were affecting the world and proposed that music education in public schools and universities should be ready to follow those changes. Thirty years after its publication, the title of Seeger's article ("World musics in American schools: A challenge to be met") still holds true.

Cox (1980) cited a 1976 study that examined the level of preparation and knowledge of Afro-American music by music educators in the Los Angeles Unified School District. The results of the study were disappointing: 85% of the teachers received no seminar training, 77% received no professional training and 82% received no training during their university education. The findings of this study become even more distressing when one considers that the prominence of the African-American community in the United States.

A number of articles focused directly on curricula in the area of music teacher

education and provided descriptions of existing multicultural-world courses or proposed change of the curricula to reflect contemporary social and musical realities (Anderson, 1992; Campbell, 1994; Klocko, 1989; Lundquist, 1991; Mukuna, 1997; Sands, 1993; Trimillos, 1972). Trimillos (1972) described a course developed at the University of Hawaii entitled "Music in World Culture." Through listening to musical examples and lectures, participating in discussions, observing and participating in performances, and constructing a variety of musical instruments, students examine and understand the musical and cultural contexts of a variety of world musics. As Trimillos indicated

If music education is to provide a student with the alternatives necessary for an education, rather than providing just music training, and at the same time equip him for some kind of involvement with music in his postschool life, the present commitment of education to a monocultural musicality seems questionable. (p. 91)

Klocko (1989) supported that the current Eurocentric worldview of music education should be replaced by a more global worldview in which popular, ethnic and jazz musics find their place in the college music curricula. Even though Klocko believed that adding more required courses is not the solution, he nevertheless supported that undergraduate music students should be required to take an introductory course examining timbre, musical elements, textures and forms through a diverse variety of world's musics, at least one course in American popular music and a survey course of non-Western music.

Anderson (1992) agreed with Klocko and proposed that music education curricula should be restructured to incorporate multicultural-world components in music history and literature, music theory, performance, clinical and field experiences, philosophical and historical studies and research. Sands (1993) also supported that music from a variety of ethnic cultures should be integrated in all levels and areas of the undergraduate

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curriculum. According to Sands, all music faculty should have responsibility for attaining the multicultural-world goal, from music theorists, music historians, music educators to instrumental and vocal teachers. In this way all music students would be exposed to broader musical experiences, not only music education and ethnomusicology students. Sands concluded by providing a description of a suggested course in multicultural music education and by addressing the need to recruit future music educators from underrepresented ethnic groups.

Mukuna (1997) advocated that new methods must be designed for multicultural-world music education. These new methods should take into account the norms and values that specific world cultures use when teaching their own music. Lundquist (1991) provided ideas pertaining, but not limited to, a multicultural-world rationale, knowledge base covered through the proposed program, personal attributes needed for developing a multicultural-world perspective, goals of the proposed program, necessary skills and knowledge needed for an effective preparation of the graduates and many more. Lundquist's article offers an extensive coverage of multicultural-world music teacher education and is a necessary reading for all interested in this area.

In a similar manner, Schippers' (1996) world music program in Amsterdam can serve as a model for multicultural-world music preparation in higher education. Schippers addressed many practical and philosophical issues related with world music education, such as what content to cover, selection of materials, how world music can fit into the structure of a western music school, quality of teaching, method of teaching (oral-written, holistic-analytic), learning process versus product, authenticity and change, and many more. He emphatically stated that our vision of a multicultural society should be one in



which there is constant social and cultural interaction between the different cultures in the society. He suggested that the skills and attitudes of the teacher are the central factor for the success of the integration of world music into the “regular music” program.

Schippers’ last comment directly relates to Palmer (1994), since he is the only one who addressed the necessary personal qualities of cross-cultural music educators. He identified those qualities as: (a) empathy for a wide variety of ethnic values; (b) open-mindedness toward other musical systems; (c) musical inquisitiveness; (d) macro view of humanity; (e) willingness to become at least bimusical; and (f) willingness to become at least bicultural. He further supported that music departments should encourage and demand that their students become well trained in at least one musical culture other than western music. Furthermore, Palmer is one of the few scholars who supported that, apart from watching and listening to recorded and live performances of the music and reading about the culture, learning the native language of the people is extremely important.

Schippers (2000) described the preparations for the inauguration of the first school in higher education that is dedicated to teaching musics of the world. Specifically, the World Music Center in Portugal is scheduled to open in 2003 and it will offer an undergraduate degree in world music with specializations in performance, instrumental education and classroom/community music education. By approaching world musics as living and thriving musical cultures, students will study music from a principal and secondary musical tradition, as well as music history, music notation, choral music and dance from around the world. The teachers will be traditional music masters, accomplished musicians and specialists in education from around the world. Even though the World Music Center does not exist yet, it promises to become a model for training

music teachers specializing in world music.

#### Research Examining Multicultural-World Music Teacher Education Programs

Montague (1988) examined preservice teacher training practices in multicultural-world music education in twenty-six universities and colleges in the United States. Through a preliminary questionnaire and a personal interview with twenty-five professors from the fields of music education and ethnomusicology, information was gathered in regards to fifty-eight courses that address multicultural-world music. Forty-two of those courses that were required or elective for undergraduate music education majors, were categorized into the following four major categories: (a) required multicultural-world music education courses taught by a music educator (five courses); (b) required music education methods courses with a multicultural component, taught by a music educator (twenty-one courses); (c) elective multicultural-world courses in music education, taught by a music educator (seven courses); and (d) elective or required ethnomusicology courses taught by ethnomusicologists (nine courses).

Another important part of Montague's study was to investigate and examine the affect of multicultural-world state legislation and policies on multicultural-world music education programs in higher education. It was revealed that, even though state laws are likely to have a positive impact on promoting multicultural-world programs in music education in higher education, the most frequent reason for the existence of such programs was the initiative of individual faculty members. In addition, it was found that all music education professors involved with multicultural-world education had received some kind of preservice training themselves, either through college classes and workshops, through their own background, or through their own teaching experiences.

Norman's (1994) study addressed multicultural-world music teacher education programs in an indirect way. Specifically, through the examination of the perceptions of current and prospective music education faculty, music supervisors and music teachers in regards to multicultural-world music education, Norman found that proponents of multicultural-world music education gained their experience primarily through personal study and/or informal exposure via travel, rather than through systematic formal instruction at the collegiate level.

Chin (1996a) examined the practice of multicultural-world music education in higher education by analyzing the 1994-1995 college catalogues of 538 NASM accredited institutions. It was found that 42% of the schools did not offer any multicultural music course, 27% offered one such course and 13% offered two multicultural courses. A surprising finding of Chin's study was that only 16% of the total 920 multicultural courses were required for music majors and only a minimal 2% were specifically designed to help developing teachers use a multicultural approach when teaching music. Most of the courses were designed for non-music majors, fulfilling undergraduate requirements for general education. Therefore, the impact that these courses can have on future music teachers is trivial.

The second part of Chin's study was a case study of two institutions with strong programs in multicultural-world music education. Even though the two chosen schools displayed differences in size, location, highest music degree offered and source of funding, they nevertheless shared the following four characteristics that were crucial in expanding their music curricula: "strong leadership, institutional commitment to promote change and support for diversity, congruous and flexible planning, and allocation of

resources” (p. 133). Chin concluded her study by stating that there is a need for professors and administrators who have broad visions and are open minded and persistent enough to initiate change on the focus of the institution, who will provide rich resources for multicultural music education and ultimately broaden its goals and curricula to view music as a universal phenomenon.

In a similar study, Okun (1998) conducted a case study of the multicultural perspectives in the undergraduate music education program at the University of Washington. This specific setting was selected based on the four criteria of having a strong multicultural component in its undergraduate music education curriculum, being a large state institution, offering a high number of multicultural-world music courses, and especially of being the only one with a required non-Western component in its undergraduate music education program. Based on the findings of his case study and on the interviews with four prominent professors who validated his interview instrument, Okun (1998) compiled the following six elemental necessities for implementing multicultural-world perspectives in the music teacher education program: (a) reform of the teacher education curricula; (b) introduction of multicultural-world perspectives as early as possible in the undergraduate program; (c) need for a more balanced undergraduate curriculum that will include jazz, popular and non-western musics; (d) gradual curriculum reform rather than a drastic one; (e) need for clarification and consensus on the use of terminology; (f) cooperation between music education faculty and ethnomusicologists to provide undergraduates with the necessary ethnomusicological techniques.

Overall, Okun (1998) also suggested that the following five guidelines be

addressed when assessing or implementing multicultural-world goals in undergraduate music education programs: (a) future music teachers should receive broad and well-rounded education; (b) educational materials should reflect a global perspective; (c) community members should be actively involved in the musical environment of the university; (d) all future music educators should be required to take at least two and ideally five multicultural courses; and (e) the music education program should be enriched with music from a variety of world's cultures.

Even though the above studies of Chin (1996) and Okun (1998) are valuable in providing a more detailed understanding of strong multicultural-world music teacher education programs, the reader should be aware that, based on their selection criteria, the two institutions chosen by Chin and the University of Washington chosen by Okun are not representative of the reality of multicultural-world music teacher education in the United States.

Wollenzien (1999) conducted a study that, even though it did not focus specifically on multicultural-world programs, it nevertheless included relevant information regarding this subdiscipline of music education. He replicated Schmidt's (1985) study and examined the content of undergraduate music education curricula in colleges and universities of the north central United States. A total of forty-seven schools from ten states participated in the study and results revealed that the percentage of courses on music of world cultures increased significantly, rising from 58% in 1985 to 89% in 1999. Only two other courses, music in early childhood and research in music education, were given more attention in 1999 than in 1985. Despite the reported increase in world music course offerings, this study revealed that only twenty-seven (57%) of the

participating schools offered a complete course on music of world cultures.

Wollenzien's findings were supported by Koster and Gratto (2001) who examined the available undergraduate offerings in world music courses and ensembles at the eastern division of MENC, a division that comprises of twelve states in the eastern part of the United States. From their examination of the official web sites of 442 degree-granting institutions, the researchers found that of the 180 institutions that offer a degree in music and/or music education, only 121 of them (66%) offer at least one course in world music. Koster and Gratto revealed that regardless of the uneven distribution of offerings in world music from institution to institution most schools satisfy the world music requirement with an introductory survey course entitled "World Music."

A surprising finding of this study was that, of the 79 NASM affiliated institutions that were included, only 34 of them offer any world music course. This signifies that the NASM requirement for world music course offerings is currently met by less than half of the member institutions in the eastern division of MENC, or by 43%. What is even more disturbing is that only 8 of those affiliated institutions (10%) require their undergraduate music majors to take a world music course. Therefore, only one in every four schools that offer a course in world music requires its students to take such a course (24%).

Koster and Gratto's (2001) study provided additional support that, even though the music education profession has been verbally supporting and encouraging the inclusion of world musics in education, nevertheless the reality proves to be quite disparate. According to the researchers,

The absence of these [world music] courses from the Web sites of a number of the institutions surveyed implies a disparity between undergraduate degree requirements and the demands of an academic marketplace in which a knowledge of world music that goes beyond the merely functional has already become a

common condition of employment for professional music education positions at every level. (p. 2)

All above research in the field of world music education at the higher education level (Chin, 1996a; Koster & Gratto, 2001; Montague, 1988; Norman, 1994; Okun, 1998; Wollenzien, 1999) strongly supports that there is a growing interest and need for more studies in this area of music education. It is hoped that this study will contribute considerably towards this end.

### Problems with Education in World Music

Numerous scholars addressed problematic issues that arise when we incorporate world music in education. Those problems relate specifically to the ineffective teaching approaches of world music, the lack of available materials, and more importantly, the teachers' lack of training in world music.

### Universal Versus Contextual Thinking in Music

Numerous scholars interested in the use of world musics in education have spent considerable time debating over the issue whether music should be approached as a universal language for all people or whether its cultural and contextual connections are so critical that they pose significant problems in world music education. The debate over the universality of music dates back in the nineteenth century (Campbell, 1997) and has been one of the most intense debates in the field of ethnomusicology. A great number of articles have been published on this debate and the interested reader is encouraged to look for them in the ethnomusicological literature for more in-depth analysis.

Since this study is focusing on the use of world music in education, the review of literature will therefore focus mainly on those viewpoints that address the educational implications of the above debate. It became apparent that the discussion on the

educational implications of the universal (or not) nature of music intensified especially in the last five years or so with the publication of a number of articles in the International Journal of Music Education (Burton, 1997; Campbell, 1997; Letts, 1997; Mukuna, 1997; Rivera, 1997; Walker, 1996; Westerlund, 1999). Burton (1997) based his argument on King's and Brownell's (1966) book on the disciplines of knowledge and adapted their ten characteristic traits of a discipline to fit into the field of music. For Burton (1997), the following generic characteristics of a discipline can be used to support the claim that music is a universal language of all cultures and all time periods. According to the authors, a discipline is:

(1) a community of people with shared interests, values, and goals; (2) an expression of the human imagination; (3) a domain in the intellectual life; (4) a tradition with its own history of events and ideas; (5) a mode of inquiry - a set of principles and procedures for understanding the domain; (6) conceptual structure - a set of interrelated concepts or key ideas; (7) a specialized language and/or a set of symbols; (8) a heritage of literature and a communication network; (9) a valuative and affective stance with an implicit view of human beings and their place in the world; and (10) an instructive community with its own ways of drawing new members into the group. (p. 45)

Burton supported that, these ten universal and cross-cultural characteristics of a discipline, when applied to the field of music, can be of great help to music educators designing instructional programs that incorporate world music.

Campbell (1997) examined the historical development of the debate over the universality of music, and suggested that it is inevitable that outsiders to a musical culture will bring their own perspective to it and draw their interpretations based on that perspective. Therefore,

... 'no, not exactly is music universally understood.' Music has cross-cultural features of structure and behaviours [sic] - 'universals' - 'tis true. But it takes time (some might argue a lifetime) to deeply understand a musical culture, the musical genres and expressions of a given group of people as they themselves understand it, in order to know its function, its sociocultural context, its full



meaning. (pp. 36-37)

Campbell's (1997) answer to the educational implications of the above cultural and contextual nature of music lies on Hood's (1960) concept of bimusicality and his belief on the importance of developing performance ability in a musical culture. She therefore supported that "this view of bimusicality is thus based on the premise that the world consists of series of musics, each of which, like a language, is understood most fully when it is learned" (p. 37).

Letts (1997) supported that music is not a universal language but a universal phenomenon. He further addressed the political dimension of the argument indicating that "whether or not music is used as a language between all nations may depend not only on its communicative powers, but whether governments decide to forbid it, or on the other hand, to encourage it" (p. 23). Letts regarded the debate over the universality of music as idealistic and politically contentious. He argued that often when we listen to music from other cultures we might recognize their musical sounds but without any understanding of their critical intentions. He therefore brought attention to the current world tendency towards greater breadth and superficiality and supported that music's role is to provide rich in-depth experiences to balance that trend. Returning to his original argument over the universal nature of music he summarized that

... concerning the invocation to music educators that music should be used as a universal language to bridge the gap between nations: yes, of course, it is a noble and desirable aim. Our students, after all, live in an extraordinary and multicultural world, and we have a responsibility to help them to make sense of it, in its breadth. (p. 28)

Mukuna (1997) addressed the above debate by stating that it is imperative to have an understanding of the cultural context in order to understand and appreciate various world musics. He mentioned that even though musical universal characteristics can be

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transplanted in different cultures, "...they are given meaning only through their syntactical structure" (p. 49). Therefore he disregarded the cliché about the universality of music and stated that "the world contains many musical 'languages,' each of which has its own system with its own set of syntactical and semantic rules" (p. 50).

Walker (1996) supported the above statement and he even went further to question to use of the word "music" by examining it against the cultural context of the Balinese gamelan. According to him, "the term 'music' is as culturally laden with western traditions of the last several hundred years as is the term 'gamelan' with Balinese traditions" (p. 8). He also used the example of the Ghanaian *dwom*, which signifies the use of the voice in social activities such as dance and theatre. He rightfully asked "why should the Ghanaians want to use our western word music to signify *dwom*, any more than western musicians would want to use *dwom* to signify what the West calls music?" (p. 10). Therefore, based on these two illustrations of the western context of the term "music," Walker supported that the term cannot be used universally but should be limited for the activities that we already define as "music" in the west.

Westerlund (1999) also argued against the universal nature of music and reemphasized the importance of contextual knowledge based on different cognitive systems and beliefs. She supported her argument by presenting a comparison between the western and the African way of thinking and how each one has a direct influence on music making in each culture. For instance, Westerlund illustrated how western philosophical thinking is rooted on such ideals as "monological individualism," universals, newness, naturalness, freedom, and dualistic thinking. Furthermore, with its blindness to colonialist features, western philosophy is often arrogant towards and

ignorant of non-European cultures. Based on this worldview, western music education was founded on aesthetic education and has separated art music from folk music, music from dance, the musical object (composition) from the musical subject (performer), melody from rhythm, and the somatic from the intellectual experience of music.

In contrast, African worldview is based on a unitary conception of reality in which subject and object, experience and thought, body and mind, music and dance are inseparable, as is an individual from his community. Therefore, social sharing, group participation, personal involvement and integration are basic functions of the African society. In a similar manner, African ways of music making are based on a holistic experience of music through singing, performing and dancing, valuing personal and group involvement in music making activities that are an integral part of everyday life.

For Westerlund (1999) the answer to whether music is a universal language or not is a definite no. As she indicated, "if a universal theoretical view is searched for, it needs to find a solution to the pluralism in practices so that no universal criteria are established for how music could be part of our students' good life" (p. 101). This, she added, presents a definite challenge for western music education, in its struggles to address pluralism and multiculturalism.

In contrast to the belief of the above authors that music is not a universal language, Rivera (1997) provided an argument for the opposite. Viewing the debate from a quite different angle, she supported that

Music, as the art of sound, needs no translation nor dictionaries, because when it is orally expressed it is embedded in tradition and when it is written every musician with a basic training in sight-reading can read it, and perform it either vocally or with a music instrument. That is why a music score can be passed on from musician to musician, from century to century, from continent to continent and from country to country. (p. 53)

Even though it is apparent that Rivera is referring to western musical notation and performance, she nevertheless suggested the development on an international music repertory that should include various musical genres from every world country.

#### Ineffective Teaching Approach of Multicultural-World Music

Even though the vast majority of authors in music journals support and promote multicultural-world music education, many authors addressed concerns about its applicability and effectiveness and provided their own suggestions for improvement (Campbell, 1992; Cobb, 1995; Glidden, 1990; Hookey, 1994; Letts, 1997; Mukuna, 1997; Nettl, 1992; Rose, 1996; Sleeter, 1995; Walker, 1996; Westerlund, 1999). Campbell (1992) and Nettl (1992) addressed those concerns and discussed some of the possible reasons why multicultural-world music education is often not as effective as it should be. Specifically, Campbell (1992) identified that limited curriculum time, inadequate teacher training, difficulty in using foreign languages and poor methodological knowledge have a negative impact on multicultural-world music education. She also provided her personal suggestions that could lead to improvements in quality of multicultural-world music instruction. Nettl (1992) provided helpful insights from the field of ethnomusicology and answered similar concerns regarding insufficient time, multicultural goals, musical context, value and preference. These two articles can be of great value to music educators encountering difficulties in implementing multicultural-world approaches in their schools.

Glidden (1990) commented on the ineffectiveness of world music education. He argued that

Most Americans are not uncomfortable with multiculturalism when it is confined to a level of tokenism or when they read about it in some other community, but in

our own workplaces or schools, most of us are not comfortable in dealing with cultural attitudes, habits, and artistic preferences that differ from our own. (p. 4)

Glidden's (1990) comment is supported by other authors who commented on the superficiality of instruction in multicultural-world music education. Sleeter (1995) examined how the background and experiences of preservice teachers from different racial backgrounds, in this case White students and students of color, affects their understanding of multicultural education in any way. What she found was that prospective students of color have a better understanding of such fundamental multicultural concepts as racism, inequality, discrimination, group membership and culture, due to their direct, real-life experiences with these concepts. According to Sleeter, "... the impact of systematic and persistent discrimination is a very difficult concept for most White teachers to grasp, since they do not experience racial discrimination themselves" (p. 20). So is the concept of culture, which for many Euro-Americans is often expressed in sharing ethnic food in festivals. This misconception inevitably affects how many teachers address multicultural education, which according to Sleeter "is very often reduced to folksongs and folktales, food fairs, holiday celebrations, and information about famous people" (p. 23).

Sleeter's (1995) approach in educating preservice teachers is focusing on teaching history through the eyes of an "involuntary minority group," having students develop a profile of their family histories, focusing on group relations and differential access to recourses, conducting and sharing mini-ethnographies around racial, language, class and gender issues, and overall investigating issues of racism, sexism, discrimination, power and knowledge construction. Sleeter concluded that the most important lesson that students need to learn is "to ask the right questions and to seek answers from people [we]

have been socialized to ignore or look down upon” (p. 28). It is for this reason that she viewed “extended contact with another group on its own ‘turf’” (p. 26) as essential for White preservice teachers.

Hookey (1994) shared her own experiences in regards to the difficulties that preservice music educators encounter when dealing with issues of multiculturalism and diversity. She pointed out that even though preservice music educators are eager to include world music materials in their teaching, their lack of awareness on the impact of their own cultural background and of the dominant culture in the society pose significant challenges in their teaching effectiveness. She further suggested that teachers should authentically and sincerely structure and prepare the involvement of culture bearers in classroom activities in order for those activities to be meaningful and valuable. Finally, Hookey argued that there needs to be a change in our teaching approaches from teaching about diverse cultures to teaching within those cultures. Unfortunately, she provided no specific ideas on how music educators might achieve that.

Cobb (1995) suggested that music education is primarily cultural education and therefore it should give bigger emphasis on the understanding of the cultural context of the music. She further added that university courses in music should be expanded to include non-Western, jazz and folk music from different cultures and periods. In addition, Cobb suggested that teachers should make up for cultural deficiencies in textbooks by inviting visiting musicians, composers and scholars in their classrooms.

Letts (1997) also addressed the need for in-depth experiences with world music. He specifically stated that

... even in a life full of fun and variety, what we all remember and value the most are our most profound experiences. The music education that should have priority

is the music education that induces those experiences of depth. It should not be sacrificed too much to competing demands for breadth that leave students with only superficial experiences. (p. 28)

Mukuna (1997) pointed out that often the ineffective instruction with world music is due to the fact that music educators mistakenly continue to rely on western methods of teaching and evaluation, often with devastating results. He argued that, in the same way that music is contextual and socially and culturally constructed so is music education as well. Therefore, music educators should take into consideration the context of culturally defined values and beliefs regarding artistic education and training. "The teaching of any music must be preceded by the teaching of its cultural context," he suggested (p. XXX). Mukuna also added that "if a multicultural perspective in music is to be successful, new methods must be designed... it is misleading for one to think that he/she is conveying the true cultural expression/content when this is divorced from its context" (p. 49).

Rose (1996) provided a more in-depth analysis of the way that western music education is an inseparable part of western culture and society by describing the role and function of formal music education as a means of producing and reproducing cultural identity. She specifically stated "...that despite being surrounded by indigenous cultures, schools often remain unaffected by students' individual and/or collective cultures and operate in isolation from the wider cultural milieu" (p. 45). She further suggested that music education curricula need to become more holistic, interdisciplinary and relevant to students, and that "teachers need to view themselves, and understand their roles as critical agents in all aspects of cultural reproduction and production" (p. 50).

In a similar manner, Walker (1996) compared the cultural context of the western term "music," the Balinese term "gamelan" and the Ghanaian term "gwon" and suggested that music education should continue focusing on western music, but the curriculum



should also incorporate other activities that would be covering non-western cultures.

Based on this approach, knowledge of cultural context becomes extremely crucial for the effectiveness of multicultural-world music education. That is the reason why Walker suggested that experts in such culturally fundamental areas as technology, beliefs, socio-religious practices and rites be consulted and invited to share their valuable information and experiences. As he clearly argued

There would be no educational point in training children to sing like the choristers of King's College, Cambridge, without King's College Chapel, Cambridge, and its rituals and beliefs. And the Balinese 'Ramayana' vocal declamations would be as out of place in King's College chapel as would the sounds of King's choristers singing in a Balinese ritual drama. (p. 12)

For Walker, the starting point for such contextual music implementation is nowhere else than at the revision of current music education curricula to focus on the work of 20<sup>th</sup> century composers. He proposed that music education should focus on the activities and theoretical motivations of such major composers as Debussy, Bartok, Stravinsky, Cage, Xenakis, Reich, Glass and others who were strongly influenced by non-western ideas and practices. He added that "it is extraordinary that music education in schools generally continues to be virtually oblivious to what has happened in the 20<sup>th</sup> century, and there is a wealth of information about the cultural embedding of these activities" (p. 12).

Finally, Westerlund (1999) also discussed western and African philosophical worldviews and suggested that "it does not suffice to add new, exotic musical contents (new musics) to old curriculum constructions and to old teaching methodologies" (p. 101). She stated that it might be possible to gain an insight into different world views of music but the critical question is "...whether Western music teachers and especially teacher education institutions and researchers, who should be the first to enhance music

education, are willing to admit alternative views, to see the variety of possibilities music has in a human being's life" (pp. 100-101).

#### Availability and Quality of Multicultural-World Music Materials

One of the most common concerns of educators is the lack of appropriate multicultural-world materials. Several articles addressed this specific concern by providing suggestions on where to locate and how to incorporate music materials from different cultures (Bieber, 1999; Cobb, 1995; Conlon, 1992; Edelman, 1990; Griswold, 1994; Schmid, 1992; Schmidt, 1999; Smith, 1983; Tucker, 1992). For example, Smith (1983) provided an annotated bibliography, filmography and discography focused on Hawaiian and Samoan music. Edelman (1990) examined possible problems and benefits of using Jewish music in our classrooms and shared a short bibliography and a list of classical repertoire based on Jewish music. Conlon (1992) shared helpful warm-up and ear-training exercises for traditional three- or four-voice choral groups, as well as a list of African, African-American, Asian, European, Hispanic, Near Eastern and North-American choral works. A similar list of instrumental works for band and orchestra from around the world was compiled by Volk and was included in an article by Schmid (1992) who suggested different ideas for choosing and programming repertoire, analyzing music, rehearsal techniques, listening and working with smaller ensembles. Tucker (1992) provided a thorough annotated bibliography of books, films and recordings about many world cultures, as well as a list of suppliers of ethnic instruments, recordings and books in the United States. Additionally, Bieber (1999) commented on cultural context, selection of repertoire, and transcribing and arranging world music.

Griswold (1994) wrote one of the few articles on multicultural-world music

resources through the Internet. He specifically included numerous web addresses on popular, rock, classical musics, a variety of ethnic cultures from all over the world, instrumental and choral groups, various types of musical research, on-line libraries, specific western musical instruments, pedagogy and composition. Griswold's article is an excellent resource for all music educators in today's technological world.

Cobb (1995) described how she was surprised to find out that cultural units in the 1990 editions of the general music series books were fewer than in the editions in the 1980's. She theorized that "rather than promoting students to accept and respect the diversity of Americans, the series focused on promoting and defining the dominant American culture" (p. 222). Cobb counterbalanced this reality by having her students experience a variety of cultural activities outside of school class time. She also invited music teachers from inner city, suburban and rural schools to come and talk to her classes on issues of human relations, racial bias and discipline. The ultimate goal of these activities was for students not only to understand and tolerate cultural differences, but also to appreciate them.

Other authors were more critical and concerned about the unavailability of appropriate materials from the various diverse music cultures of the world (Rose, 1996; Schmidt, 1999). Rose discussed various ideas about curriculum development and commented on the enormous influence that publishing and recording companies exert on determining music education curricula. She clearly illustrated the politics behind the problem by stating that

It is mind mind-boggling that in a country as vast as Canada, and in an environment as musically rich as Newfoundland, there exists only a handful of pieces with which to provide opportunities for instrumental music students, in a large ensemble setting, to experience indigenous music.(e.g. 'Canadian Folksong

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Rhapsody' and 'Newfoundland Rhapsody'). Accordingly, as part of our endeavour [sic] to develop music education curricula that include indigenous music, we need to encourage arrangers, composers, publishers and recording companies to address this issue, and continue to develop resources and materials that include indigenous musics. (pp. 48-49)

Rose further suggested that –multicultural-world music, or according to her terminology, indigenous music, would be more effective when incorporated in the overall curricula of the school in such curricular areas as social sciences, language, creative writing, history, politics, economics and the arts.

Similarly, Schmidt's (1999) dissertation examined the influences that social, institutional and historical discourses exert on music textbooks published by the two major publishers of Silver Burdett Ginn and Macmillan/McGraw Hill. According to Schmidt, these discourses exhibit strong and complex connections with issues of power and politics that are often conflicting and contradictory in nature. By closely examining grade three and grade five of the above two textbooks series, it was found that, despite the evidence of strong influences of multicultural education, music textbooks failed to avoid the trap of oversimplifications and stereotypical representations of the various cultural groups in the society. At the same time, Schmidt's findings revealed that the textbooks included only few cultural lesson activities and that multicultural knowledge deriving from understanding and valuing of diverse cultural perspectives was rarely assessed, therefore resulting in a somewhat shallow multicultural approach.

#### Lack of Teacher Training in Multicultural-World Music

Two research studies have addressed the lack of teacher training in multicultural-world music (Moore, 1993; Stellacio, 1995). Moore (1993) collected data from 237 randomly selected general music teachers through an 80-item questionnaire. Results indicated that, despite the positive attitude of those teachers towards world music, the

three most frequent responses for its limited inclusion in the classroom were: (a) inadequate preparation for the teaching of world music; (b) insufficient knowledge of world music; and (c) beliefs about the higher importance of Euro-American music over world music. Moore (1993) concluded that “the primary long-range solution to the problem this research reveals lies with the redefinition of adequate preparation of music educators in their pre-service training” (p. 122).

Stellacio (1995) interviewed six music supervisors and seventeen general music teachers regarding their beliefs, attitudes, goals, approaches and challenges pertaining to a multicultural curriculum in general music. She found that “music educators are inadequately prepared to meet the exhaustive demands of teaching with a multicultural perspective” (p. 300) and suggested that music educators should not focus only on curricular content but should develop a critical and praxial multicultural pedagogy as well.

#### Literature on the Big Ten Universities

This last section of related literature includes research focusing on the Big Ten universities and relating to (a) the area of music, (b) the area of music education and (c) other areas that portray structural or thematic similarities to my work.

#### Research in Music

Ellis (1994) investigated the procedures used by five prominent band conductors from four of the Big Ten universities in the preparation of a performance of a major band composition. Regardless of differences in age, background, experience and education of the five conductors, the author found a number of notable consistencies among them. In another music related study, Fuller (1995) examined the status and function of the

marching bands of the Big Ten universities and found that almost all of the bands have their music especially arranged to fit their performance needs and instrumentation and that their entertainment philosophy is equally balancing between traditional and innovative marching designs.

#### Research in Music Education

Heidel (1999) examined the relationship between the rankings of 124 undergraduate music education students and 5 music education instructors at five Big Ten universities. No significant differences were found between the composition and musical criteria rankings of student and expert subjects, indicating that pre-service music educators are able to objectively evaluate the quality of unfamiliar band pieces in a manner similar to professional music educators. Although Wollenzien's (1999) study was not focused solely on the Big Ten schools, it nevertheless included nine of the eleven Big Ten schools, examining the content of their undergraduate music education degree.

#### Other Big Ten Research

Badu (1992) conducted a case study of selected chairpersons at Big Ten universities investigating their perceptions on how and why they had been selected for the position, their administrative expectations and their job satisfaction. Findings revealed that the chairpersons did not believe that their racial background affected their selection for the position and that they did not experience isolation or discrimination of any type.

George (1995) examined the level of preparation and training that preservice teachers received about computers and information technology in general. Using the schools of education of the eleven Big Ten schools and 21 public school corporations in the state of Indiana as his sample, the author discovered that there is a significant gap

between the level of computer literacy that preservice teachers achieve and the expectations that hiring school districts have. George (1995) concluded that what is needed is the integration of computer and information technologies into the entire undergraduate education curriculum and not the mere addition of related courses.

As this review of literature illustrated, in the last decade there has been an increased interest in a wide variety of programs offered by the eleven Big Ten schools (Badu, 1992; Ellis, 1994; Fuller, 1995; George, 1995; Heidel, 1999; Wollenzien, 1999). Researchers have focused their attention at this specific group of schools for a number of reasons that are thoroughly addressed at Chapter III.

### Conclusion

This review of selected literature illustrated that the subdisciplines of multicultural and world music education present a complex and dynamic field within music education that is closely interconnected with numerous other areas such as philosophy, curriculum design, institutional change, performance and rehearsal techniques, cultural studies, interdisciplinary education, aesthetics, politics, and faculty recruitment. Much of the literature was found in practitioner journals such as the Music Educators Journal, the International Journal of Music Education, and the Journal of Music Teacher Education. Only a few research studies in the area of multicultural-world music teacher education were found (Chin, 1996a; Montague, 1988; Norman, 1994; Okun, 1998). All of these sources stress the need for more studies focusing on the implementation of the subdiscipline in a variety of institutional settings.



## CHAPTER III

### Methodology

The purpose of the study was (a) to examine the current world and multicultural-world course offerings at the Big Ten universities and (b) to explore the perceptions of music education and ethnomusicology faculty regarding world music education and undergraduate music teacher education. Specifically, the study addressed the following three research questions:

(1) What are the current multicultural-world course offerings available for undergraduate music education majors at the Big Ten schools?

(2) What are the perceptions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world music education and music teacher education?

(3) What are the suggestions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world issues in music education and music teacher education?

The study was divided into two parts. Part I (Chapter IV) addressed the first component of the purpose and the first research question which was intended to identify current multicultural-world course offerings available for undergraduate music education majors at the Big Ten schools. Data for Part I were gathered through document analysis from a variety of sources such as school course catalogues, departmental web pages, and academic schedules and/or timetables (see Table I). Part II of the study (Chapters V, VI and VII) contains the results of a qualitative interview design that addressed the second part of the purpose and the second and third research questions. Data for part II were

gathered through in-person and phone interviews. Appendix I provides information regarding the ethnomusicology and music education faculty that were interviewed from each institution and the type and length of each interview.

Overall, this study of the music education programs of the eleven Big Ten schools was at the same time focusing directly on each individual school setting and indirectly on the total group of schools known as the Big Ten. The breadth and depth of each program was examined in regards to multicultural-world preparation of preservice music educators. Every effort was made to provide rich description of the multicultural-world courses offered, as well as of the perceptions of the music education and ethnomusicology faculty in regards to the problems, approaches, and practices of multicultural-world music education. Through the interview process I was able to gain an in-depth understanding of the various programs in music education and the way they address multicultural-world music education at the undergraduate level.

#### Selection Procedure

The selection of the Big Ten schools as the focus of this study represents what has been defined as “purposeful sampling.” According to Patton (1990),

Qualitative inquiry typically focuses in depth on relatively small samples, even single cases (n=1), selected *purpose-fully*... The logic and power of purposeful sampling lies in selecting *information-rich cases* for study in depth. Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research, thus the term *purposeful* sampling. (p. 169)

According to their official web site “the Big Ten Conference is an association of 11 world-class universities whose member institutions share a common mission of research, graduate, professional and undergraduate teaching and public service” (www.bigten.org). The conference is predominantly known for its intercollegiate athletic

programs. This is mainly because the conference was originally founded in 1896 when the presidents of seven Midwest universities (University of Chicago, University of Illinois, University of Michigan, University of Minnesota, Northwestern University, Purdue University, and University of Wisconsin) met to discuss about initial ways of regulation and control of intercollegiate athletics (official web page). The legislation that followed “served as the primary building block for amateur intercollegiate athletics” (official web page). The conference expanded in 1899 with the additions of Indiana University and the State University of Iowa and in 1912 with the addition of Ohio State. In 1946 the University of Chicago withdrew to be replaced in 1949 with Michigan State College (now Michigan State University). The last member to be added was Pennsylvania State University in 1990. It should be noted that Purdue University does not have a music major program. Its Division of Music is a service division, offering undergraduate elective courses in general education. In addition, it does not have any world or multicultural-world music courses. Therefore, this study is focusing on the ten remaining Big Ten schools. In order to avoid the possibility of identification of individual schools and professors, each of the ten Big Ten schools included in Appendix I was assigned a number and each professor was assigned a pseudonym.

#### Criteria for Selection

Big Ten schools are a well-known and respected group of higher-education institutions. According to “Rugg’s recommendations on the colleges” (1999), seven of the eleven schools are placed in the list of one hundred colleges that “offer students the best opportunity to maximize their education” (p. xii). On “Profiles of American colleges” (Barron’s, 1999), one of the Big Ten schools is categorized as “most

competitive,” four are categorized as “highly competitive,” three are categorized as “very competitive,” one is categorized as “competitive,” one is categorized as “less competitive,” and one as “noncompetitive.” Finally, Cass-Liepmann (1996) categorized the Big Ten schools as follows: one of the schools as “most selective,” two of them as “highly + selective,” one as “highly selective,” two as “very + selective,” two as “selective +” and three of the schools as “selective” (pp. xxix-xxxiv).

The Big Ten schools are also well respected for the high educational level that they provide in the field of music. Based on “Rugg’s recommendations on the colleges” (1999), four of the Big Ten schools are classified as “most selective” and one is classified as “very selective” (pp. 50-51). Rider’s (1983) informal rating survey of the ten most reputable doctoral programs in music education and music performance provided additional support by including seven Big Ten schools in the music education category (70%) and five in the music performance category (50%). A more scholarly approach was taken by Standley (1984) who analyzed and quantified the contents of three respected journals of music research in terms of the overall productivity of academic institutions, the number of dissertations reviewed from each academic institution, and the most productive and most eminent music research scholars. Findings indicated that six of the top twelve and/or eight of the top twenty-five most productive academic institutions in music research were Big Ten schools (50% and 32% respectively). In addition, seven of the top twelve and/or eight of the top twenty academic institutions with the greatest number of dissertations reviewed in the Bulletin of the Council for Research in Music Education were Big Ten schools (58% and 40% respectively).

Big Ten schools are probably attracting a larger and more diverse student body

than other schools in their state or region. This might have an effect not so much on the programs of study that are offered in those institutions, but more on extracurricular activities and organizations that address multicultural and multiethnic diversity.

In the area of music, all but one of the Big Ten schools are offering the highest degree available in the field (Ph.D. or D.M.A). Even though this study is focusing mainly on undergraduate, preservice music education programs, nevertheless a program that offers the highest degree of education in any one field is more likely to have a more diverse offering of courses available not only to its graduate students but also to its undergraduates as well. Even though many of those diverse courses may not be available for undergraduate credit, their mere existence at the program will at least make undergraduate students more aware of a wider diversity of academic interests within the field of music. In addition, since ethnomusicology is predominantly an area of concentrated study at the graduate level only and since experts support that ethnomusicology and ethnomusicologists should play a more central role in the training of teachers (Okun, 1998, p. 123), then the focus on doctoral level institutions in music becomes imperative.

Another important reason for the selection of the Big Ten schools was the fact that ten of their eleven music departments are accredited by the National Association of Schools of Music (NASM). The one institution that is not in NASM member does not have a music department but only a small music program. Even though membership in NASM is voluntary, nevertheless institutions must fulfill a number of requirements in order to become members. In addition, NASM re-evaluates its member institutions every ten years, and therefore members have to make sure that they keep up with the changing

requirements and guidelines of NASM.

Ten of the eleven institutions that comprise the Big Ten Conference are state schools. The fact that this specific group of schools is predominantly publicly funded becomes important since research has indicated that the second most important impetus for having programs that address multicultural-world music education are "... laws, especially those which address teacher certification, which are specific enough to be monitored" (Montague, 1988, p. 188). Therefore, one may support that state and federal laws affect (directly or indirectly) the education, multicultural education and/or multicultural-world music education programs of state institutions, more so than those programs of a private institution.

It seems that the individual music departments of the schools in the Big Ten Conference play a prominent role in the profession and represent what Patton (1990) would call "intensity sample." Their well-respected music programs and the variety that they exhibit among them, make them rich in information and thus an appropriate group of schools to study. As Patton (1990) described, "an intensity sample consists of information-rich cases that manifest the phenomenon of interest intensely (but not extremely)" (p. 171).

#### Data Concerning Multicultural-World Course Offerings in Music

The first part of the study focused on identifying current multicultural-world course offerings available for undergraduate music education majors at the Big Ten schools. Collection of data started in early February of 2001 through a thorough examination of course catalogues, departmental web pages, and academic schedules and/or timetables from each of the Big Ten music schools and/or departments. The web

pages of the music schools and/or departments were examined and every effort was made to locate the Internet address that listed their course offerings. Data collection for this part continued during the interview process, when I asked the various professors for information regarding available multicultural-world music courses in their institutions. Additionally, individual music schools and/or departments were contacted and were asked to provide a printed copy of their course offerings.

### Interview Data

The second part of the study was a qualitative interview design focused on identifying the perceptions and suggestions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world music issues in music education and music teacher education. Interviewing has been valued as an important part of data collection in qualitative research (Wolcott, 1992). Since the rise of qualitative research in the late 1970's as an equally valid way of conducting scholarly research (Gage, 1989; Seidman, 1991), researchers have been actively engaging in various types of interview techniques in order to better understand social phenomena, relationships and experiences. As Seidman (1991) indicated, "interviewing, then, is a basic mode of inquiry. Recounting narratives of experience has been the major way throughout recorded history that humans have made sense of their experience" (p. 2).

The unique characteristic of interviewing that makes it such an important method of data collection is that it allows the researcher to enhance and elaborate on knowledge that has been gained through document examination (Patton, 1990; Seidman, 1991). According to Patton (1990), "the purpose of interviewing, then, is to allow us to enter into the other person's perspective. Qualitative interviewing begins with the assumption

that the perspective of others is meaningful, knowable, and able to be made explicit” (p. 278).

In order to fulfill the second purpose of this study and explore the perceptions of selected music faculty about multicultural-world music education and undergraduate music teacher education, it was necessary to try to understand their own perspective about the meanings, goals, philosophies, methodologies and problems related with each of the above terms. The perspectives of music education and ethnomusicology faculty about these issues are not only meaningful and valuable but I would argue the most meaningful and valuable since they are the ones who would have to struggle with those issues and share them with their students.

Seidman (1991) provided a supporting rationale for utilizing interviewing techniques by stating that

The purpose of in-depth interviewing is not to get answers to questions, nor to test hypotheses, and not to ‘evaluate’ as the term is normally used... At the root of in-depth interviewing is an interest in understanding the experience of other people and the meaning they make of that experience. (p. 3)

This is what I tried to achieve through the interviews. Since there is not only one universally shared definition of multicultural and world music education and there is not only one approach to educate and prepare preservice music educators in regards to these subdisciplines, the purpose of my interviews were to understand the individual struggles, perspectives and experiences that various professors of music had with incorporating and teaching about the music of other cultures. I also did not intend in any way to evaluate the perspectives, approaches and methodologies of individual professors or schools in regards to multicultural-world music education. Instead, I wanted to explore and understand how different professors and music departments approach those issues in their



teaching and curricula.

Through the interview process the researcher has ample opportunities for gaining a deeper understanding into complex human behaviors and actions that would not be available only through observation and/or examination of documents. As Seidman (1991) described, "to observe a teacher, student, principal, or counselor provides access to their behavior. Interviewing allows us to put behavior in context and provides access to understanding their action" (p. 4). Finally, through an interview process the researcher can gather information on events and behaviors that took place in the past, or occurred in places that are far removed from where the researcher is able to go.

These factors were prevalent during the development of this study and were instrumental in influencing the decision on relying on interviewing as the primary method of data collection. The following quote from Reason (1981) is addressed to those researchers who are reluctant in acknowledging and accepting interviewing, and hence qualitative research methods, as a valid method of research. For him

The best stories are those which stir people's minds, hearts, and souls and by so doing give them new insights into themselves, their problems and their human condition. The challenge is to develop a human science that can more fully serve this aim. The question then, is not 'Is story telling science?' but 'Can science learn to tell good stories?' (p. 50)

### Interview Data Collection

Permission to conduct the study was obtained from the University Committee on Research Involving Human Subjects (UCRIHS). Collection of data started in spring/summer of 2001 with personal visits to schools I, VI, and X. Prior to my visits on campus, considerable time was spent on each music department's web page to identify music education professors who might be involved with multicultural-world music education. The identification of the appropriate professors was based on information

gathered by reading about the professor's professional background and the courses that s/he was teaching. Subsequently, ethnomusicology and music education professors from the music department of the three schools were contacted by email prior to my arrival on campus and an appointment time was arranged during my two-day visit to those three schools. It should also be indicated that during my visit at University X, I was able to have an informal in-person interview with one of the ethnomusicology professors with whom I did not arrange any meeting in advance. I was fortunate that this professor was available during that day and did not object to talking with me without our arranging it beforehand.

A total of sixteen in-person interviews were conducted during the visits in the above three Big Ten schools. All interviews were recorded using a small portable Sony TCM-20DV cassette recorder and a normal bias audiotape, except for one interview in which the cassette recorder was malfunctioning and effort was taken in collecting as much data as possible by hand. The sixteen in-person interviews provided approximately ten-and-one-third hours of data or a total of 623 minutes. They ranged from a minimum length of sixteen minutes to a maximum length of seventy-six minutes, with the average length of an in-person interview being thirty-nine minutes.

During the remaining time of spring/summer of 2001, ethnomusicologists and music education professors from the remaining seven Big Ten schools were contacted and interviewed over the phone. The majority of the professors who were interviewed were employed full-time at their respective music schools, with the exception of a few interviewees who were visiting professors serving as sabbatical replacements. Conscious effort was made to include at least three professors from every university, ensuring that at

least one of them was from each of the fields of music education and ethnomusicology. Despite that effort, the researcher was unable to complete the minimum number of three interviews in two of the ten schools. At University V this was because a number of professors did not return my phone calls and/or email requests for an interview. At University IX the reason was that there is no ethnomusicologist on the faculty. It was decided that a pseudonym would be given to each professor in order to provide the reader with a clear indication of the overall input by each professor. Since each pseudonym is representative of the gender of each professor, gender identification was also provided. Nevertheless, gender was not a determining factor in the data analysis for this study. Appendix I includes a complete list of all the professors who were interviewed, their gender, a pseudonym, their area of specialty, the type of interview conducted with them (in-person/phone) and the length of the interview in minutes.

A total of seventeen phone interviews were conducted during the visits in the above three Big Ten schools. All interviews were recorded using a small portable Sony TCM-20DV cassette recorder, a normal bias audiotape and a 43-1237 telephone control from Radio Shack. The seventeen phone interviews provided approximately nine-and-one-sixth hours of data or a total of 548 minutes. They ranged from a minimum length of nine minutes to a maximum length of fifty-seven minutes, with the average length of a phone interview being thirty-two minutes.

In-person and phone interviews included a wide range of open-ended questions regarding the professor's background and philosophy, the current status of multicultural-world music education at their institution and at the profession in general, its philosophical foundations and practical application, as well as discussion about problems,

considerations of and suggestions about multicultural-world music education. In addition, I inquired about the professional relationships between music educators and ethnomusicologists in the department. A more detailed list of the interview questions can be seen in Appendix B.

Data collection through the interviews started in the spring of 2001 and continued until the beginning of fall. A summative timeline of data collection is provided below:

January 2001 Started collecting data from university web pages.

February 2001 Started conducting phone calls to arrange interview dates and times.

March 2001 Started in-person interviews.

April 2001 Started phone interviews. Concluded in-person interviews.

September 2001 Concluded phone interviews.

October 2001 Concluded collecting data from university web pages.

### Theoretical Framework

As with any other paradigm that evolves, develops and spreads in many different areas, qualitative characteristics can be found in a number of approaches that have different philosophical, theoretical and practical focus. Based on their distinct research purposes, questions, and practical applications, these approaches are distinctly separated, with limiting interaction across and among them (Patton, 1990).

Bogdan and Biklen (1992) supported that “whether stated or not, all research is guided by some theoretical orientation. Good researchers are aware of their theoretical base and use it to help collect and analyze data” (p. 33). Due to my own involvement with multicultural-world music education and in the last two years with multicultural-

world music teacher education, I feel that the heuristic perspective can provide a supporting framework for providing my own experiences with multicultural-world music (teacher) education. Heuristics is one of the qualitative theoretical frameworks that not only allows, but also encourages the personal perspective of the researcher to take an important part in the shaping of the inquiry. Since heuristics is a form of phenomenological inquiry, in the remainder of this section I will examine and analyze the underlying premises of phenomenology and heuristics and address their application in my own study.

### Phenomenology

Phenomenology is rooted in the early century German philosophical tradition of Heidegger and Husserl (Bresler, 1995). Its name is derived from the Greek word “φαινόμενα” (phenomena) and it signifies the attempt to understand how people experience and ascribe meaning to various phenomena in order to make sense of the world. Phenomenology focuses on the subjective experience of the person’s reality of an objective phenomenon (Patton, 1998) and has a bipartite nature, referring first to the essence of the people’s experience and second to the methodological necessity to personally experience the phenomenon under study in order to fully understand it. Bresler (1995) defined this as “lived experience,” which is later turned into a textual recollection.

Phenomenologists gather their data through in-depth open-ended interviews and reflective journals. Even though both of these strategies are not naturalistic, the phenomenological experience remains holistic and contextual.

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### Heuristic inquiry.

The term “heuristics” derives from the Greek word “εὐρίσκω” which means, “I discover” or “I find.” The term was initiated by the psychologist Moustakas (1990) who explained that heuristic inquiry

... refers to a process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis. The self of the researcher is present throughout the process and, while understanding the phenomenon with increasing depth, the researcher also experiences growing self-awareness and self-knowledge. Heuristic processes incorporate creative self-processes and self-discoveries. (p. 9)

Hence, the unique characteristic of heuristics is that it places the utmost importance on the personal experiences and insights of the researcher (Patton, 1990). This is in direct contrast with the traditional positivistic methods of scientific research, but is exactly what makes heuristic inquiry so unique. As the primary research instrument in the study, it is therefore imperative that the researcher has enough personal experiences and a strong interest in the phenomenon under study. It is also necessary for those personal experiences to be not only adequate in number, but, more important, deep and intense in order to provide thoughtful insights about the phenomenon.

Douglass and Moustakas (1985) identified the following four qualities that are unique to heuristic inquiry: (a) connectedness and relationship; (b) depiction of significant personal insights; (c) synthesis of derived knowledge, tacit understanding and the researcher's intuition; and (d) importance on continued visibility of research participants as whole persons. These qualities illustrate the humanistic nature of heuristic inquiry, in which other professional and nonprofessional people with the same experiences and interests on the phenomenon are welcomed in the study and are treated as co-researchers.

As indicated in the introduction, my own personal experience, involvement, and deep interest in multicultural-world music education is the primary reason for my choice of the heuristic inquiry. Heuristic inquiry provided an avenue for sharing and discussing my experiences, insights and concerns with other professionals that share the same interest in this area of music education. Through open-ended or semi-structured interviews, the subjective nature of heuristic inquiry can become a strength, since the diversity in personal experiences and insights can lead to fruitful discussions and encompassing understandings of the phenomenon under study. According to Moustakas (1990)

The heuristic process is autobiographic, yet with virtually every question that matters personally there is also a social-and perhaps universal-significance. Heuristics is a way of engaging in scientific search through methods and processes aimed at discovery; a way of self-inquiry and dialogue with others aimed at finding the underlying meanings of important human experiences. The deepest currents of meaning and knowledge take place within the individual through one's senses, perceptions, beliefs, and judgments. (p. 15)

It is these personal and at the same time social and universal perspectives on multicultural and world music education that this study tried to identify and address. Through the personal perceptions and judgments of the author and the dialogue with thirty-three professors interested in the promotion and teaching of music from different world cultures, a deeper level of knowledge and understanding has emerged.

### Personal Background

The basis of my initial interest in music from a variety of world cultures stems from my own personal background as a Greek-Cypriot citizen studying in the United States and from various circumstances that occurred in my academic, musical, and professional development. As a native of Cyprus, a small island on the south eastern part of the Mediterranean, I was raised with a wide variety of musical stimuli, starting from



Greek popular, rock and folk music, rembetica (a kind of urban blues of contemporary Greece), English rock and popular music of the 1970's to 1990's, and inevitably, Cypriot folk music. In addition, through years of private music lessons in violin and my performing experience with the Cyprus Youth State Orchestra, I was introduced to the world of Western classical music. In addition, during my two years of being a saxophonist and violinist in the Military Band of the Cyprus National Guard, I came in contact with music for marching and concert band, as well as with "laika" songs from Greece (a descendent of the rembetica, a type of urban popular music). It was my rich musical experience in the National Guard that sparked my interest in coming to the United States in order to get a broader musical education.

After my military service was completed, I attended the Pedagogical Academy of Cyprus, where for three years I was deeply involved in all musical activities such as singing and playing guitar, violin, and baglama (a fretted string instrument of the lute family). Furthermore, I also became involved with the Greek Folk Dance Group of the academy, for which I was the lute player and with which I occasionally engaged in Greek folk dancing. It was during this time that I was selected to be a member of a student group that represented Cyprus in two European music festivals, performing Greek and Cypriot folk and popular music. These international musical experiences strengthened my desire for an extended musical study abroad.

Upon coming in the United States to study saxophone and music education, I realized the impact that Greek and Cypriot music had had on the development of my personality. Even though I was extremely satisfied with my undergraduate musical studies at the midwestern conservatory that I attended, there were numerous days that I

did not want to hear anything other than Greek music. I felt that it was “my music,” and only through this type of music my identity was reflected and my soul soothed. Even though I was thousand of miles away from home, whenever I was listening to any type of Greek music the long distance was eliminated and I temporarily felt at home again.

My own feelings about cultural significance of music and its varied impact in our lives led me to start thinking about the role of music in public school education. Through my private and public school music teaching experiences, I was trying to find ways that would enable my students to come closer to music and experience its affect with touching the inner parts of their souls. I realized that this was an extremely difficult task, especially considering the racially, ethnically and socially diverse student body in the American public schools. This inevitably introduced me to multicultural-world music education and I decided to focus my master’s thesis on this area. I therefore wrote a teacher’s guidebook for Greek folk music that can be used for middle school general music. Since then, my personal and professional involvement with world and multicultural-world music education has intensified. I have deepened my understanding of and involvement with the field of ethnomusicology by pursuing a cognate in that area, I have attended workshops and seminars related to multicultural-world music education as well as national and international conferences in ethnomusicology and music education, I have familiarized my self with the extended body of literature on ethnomusicology, world music and multicultural education, and I have presented numerous workshops and lectures on Greek music. Furthermore, I continue to focus much of my public school and college music teaching on multicultural-world music education.

## Validity

All researchers in any type of research are concerned with the quality and accuracy of their data. In both quantitative and qualitative research, validity is an indication of whether an instrument is measuring what is supposed to be measured (Hittleman & Simon, 1992; Wolcott, 1990). However, due to the contextual and situational nature of qualitative research, the direct application of traditional understandings of validity in studies that examine social and human phenomena is not possible. Kirk and Miller (1986) suggested that validity in qualitative research refers to the degree to which the findings of a study were interpreted in a correct way (p. 20). Therefore validity in qualitative research is a criterion that examines whether findings are authentic, trustworthy and credible.

Even though the quest for validity is necessary and valuable, at the same time it can also become problematic, burdensome and even “a dangerous distraction” (Wolcott, 1990, p. 146). This is because the primary instrument in qualitative research is the researcher, and it is inevitable that the design, focus and findings of qualitative research will in some way be affected by the professional, and one might argue by the personal as well, background of the researcher him/herself. According to Patton (1990), “validity... hinges to a great extent on the skill, competence, and rigor of the person doing fieldwork” (p. 14). As Lincoln and Guba (1994) articulated “... objectivity is a chimera: a mythological creature that never existed, save in the imaginations of those who believe that knowing can be separated from the knower” (p. 181).

Based on the above analysis, it becomes apparent that validity in qualitative research is relative, and there is no such thing as one and only valid description and

explanation of a phenomenon (Smith & Deemer, 1994). Janesick (1994) supported that “validity in qualitative work has to do with description and explanation and whether or not the explanation fits the description” (p. 393). Even though this might be viewed by some as an inherent weakness for “valid” research, I personally view this as one of the inherent advantages of qualitative research that make it much more appropriate and valuable when investigating issues that have to do with human relations and the social sciences. Real life illustrates that truth is often buried between rich and complex layers of social, cultural, hierarchical, and political contexts that rarely provide the “luxury” of a right or wrong answer. In the same manner, truth is rarely a matter of black or white, but what is of interest and value is the significant area of gray in between.

According to Wolcott (1990), “there is no single and ‘correct’ interpretation... For every actor in these events there are multiple meanings” (p. 144). He further illustrated the difference between understanding and knowledge and stated that as a qualitative researcher he does not “...go about trying to discover a ready-made world; rather [he] seek(s) to understand a social world we are continuously in the process of constructing” (p. 147). Moustakas (1990) provided additional support by stating that “the question of validity is one of meaning: Does the ultimate depiction of the experience derived from one’s own rigorous, exhaustive self-searching and from the explications of others present comprehensively, vividly, and accurately the meanings and essences of the experience?” (p. 32).

Moustakas’ statement illustrated some of the approaches in which qualitative researchers attempt to increase the authenticity and credibility of their findings. Overall, this is achieved by providing detailed descriptions and explanations of how the data was

collected and analyzed. Wolcott (1990) offered the following nine suggestions that could significantly increase the trustworthiness of qualitative findings: (a) talk little, listen a lot; (b) record accurately; (c) begin by writing a preliminary draft early on; (d) let readers “see” for themselves by including primary data without immediate interpretation; (e) report fully; (f) be honest about our subjectivity; (g) seek feedback by using member-checks; (h) try to achieve balance between our interests and our thoughts; and (i) write accurately.

In this study, validity was addressed through the following measures: (a) multiple interviewees; (b) member checks; and (c) attention to investigator expertise. Specifically, in an effort to draw maximum meaning out of the personal interviews, a conscious effort was made to interview not only music education professors but also ethnomusicologists. This interdisciplinary approach is also found in previous studies in the area of world and multicultural-world music education (Chin, 1996a; Okun, 1998; Volk, 1994, 1998). In addition, numerous other authors directly or indirectly indicated a need for closer collaboration between the two disciplines of music education and ethnomusicology (Burton, 1997; Elliott, 1989; Elliott, 1996; Mukuna, 1997; Nettl, 1992; Nketia, 1957; Reeder Lundquist, 1991; Rose, 1996).

Validity was also addressed by allowing my informants to read and comment on the written transcripts of our informal interviews. This provided faculty members with the opportunity to clarify possible misunderstandings and allowed me to ask additional questions that arose after the interview was over. This practice is identified in the literature as “member checking” (Lincoln & Guba, 1985; Seidman, 1991). Specifically, Lincoln and Guba (1985) suggested that “the member check, whereby data, analytic

categories, interpretations, and conclusions are tested with members of those stakeholding groups from whom the data were originally collected, is the most crucial technique for establishing credibility” (p. 314). They added that “member checking is both informal and formal, and it occurs continuously” (p. 314). Therefore, in addition to the formal member checking opportunity that I provided my informants after the completion of our interview, I was also engaged in informal and continuous member checking by asking clarifying questions during the interview process. This proved to be valuable, especially because the informal interview was the only time that I was able to engage in an interactive discussion with my informants.

Seidman (1990) also incorporated member checking to make sure that he accurately analyzed data and that the vulnerability of his informants was protected. He further explained how issues of ownership and differing interpretations might arise during member checking. Nevertheless, his own position was clear in regards to his responsibilities towards his informants. He explicitly clarified that “except with regards to issues of vulnerability or inaccuracy, however, I retain the right to write the final report as I see it” (p. 75). This is also the position that I hold in this research project. The analysis of the interview data illuminated that subtle issues of personal and professional conflict and disagreement played an important role in the level of commitment to and implementation of multicultural-world music education at each institution. It is precisely these issues that I wanted to address in this study but at the same time making sure that I protected the identity and vulnerability of each of the participants.

Finally, my long personal and professional interest in, involvement with and commitment to multicultural-world music education, provide the necessary supporting

background in regards to investigator expertise. According to Patton (1990), one of the three distinct elements that add credibility to a qualitative study is “the credibility of the researcher, which is dependent on training, experience, track record, status, and presentation of self” (p. 461). It is expected that my own training as a doctoral candidate in music education with a cognate in ethnomusicology at one of the Big Ten schools, as well as my previous training for the master’s degree in music education at another institution committed to world music education (Bowling Green State University), provided a thorough training that is necessary for a better understanding of multicultural-world music education. My own professional experience as a general and instrumental music teacher here in the United States and back in Cyprus for a total of four years provided me with an involved enough experience in a variety of diverse setting within music education at the public school. Additionally, the fact that I have presented world music workshops at numerous regional, national, and international conferences in music education, has enriched my background and status as an educator committed to multicultural-world music education. For all these reasons, rich investigator expertise enhanced the validity of this study.

In addition to the above three preliminary measures, validity will also be negotiated after the study has been conducted and written by the people who read it. Each reader individually and groups of people collectively will support or question the validity of this study with their reactions to it. According to Patton (1990), “the ultimate test of the credibility of an evaluation report is the response of information users and readers to that report. This is a test of face validity. On the face of it, is the report believable? Are the data reasonable? Do the results connect to how people understand the world?” (p.

469). Stake (1994) provided further support by stating, “not incidentally, readers often are invited to generate their own interpretations and implications. The researcher acts as an agent of the reader, supporting alternative interpretations by offering data in detail” (p. 39).

### Grounded Theory

As indicated in the Review of Literature, numerous authors commented directly or indirectly on the need for and the importance of a thorough and solid music teacher preparation in world and multicultural-world music education (Campbell, 1994; Chin, 1996a; Lundquist, 1991; Mark, 1998; Moore, 1993; Norman, 1994; Sands, 1993; Standifer, 1990; Stellacio, 1995; Volk, 1998). In addition, in order for the subdiscipline to continue to grow and expand, it is imperative that more researchers in music education closely examine and investigate how existing music education programs at the undergraduate level cope with the multicultural-world imperative. This is true not only for exemplary programs in that area as in the case of the studies by Chin (1996a) and Okun (1998) cited above, but also in the wide variety of programs ranging from small colleges to large universities, from private institutions to publicly funded ones, and from colleges in urban areas to those in large, metropolitan cities.

Those studies should examine the philosophical foundation of the institution in regards to multicultural-world music education and multicultural education in general, the number and foci of related courses, the nature of music concepts that are introduced and taught, the variety of methods used, the short and long-term goals of individual courses and the overall program, the criteria for admissions in the music education program, the diversity in the student body and in faculty, the possible strengths and



deficiencies of those programs, and many more. It is through this process that a substantial body of research on multicultural-world music teacher education will be produced. This can ultimately lead to the development of a grounded theory on how future music educators are trained in regards to world music.

According to Strauss and Corbin (1990), “grounded theory is a theory that is inductively derived from the study of the phenomenon it represents” (p. 23). They continued by explaining that “the grounded theory approach is a qualitative research **method** that uses a **systematic** set of **procedures** to **develop** an inductively derived grounded **theory** about a **phenomenon**” (p. 24). These two sociologists developed this approach in the 1960’s, and, even though it was initially used mainly in sociological research, its procedures for data analysis can be used by a variety of disciplines, depending on the different focus and interest within each discipline. Similarly, different researchers with different theoretical perspectives can follow its procedures and produce unique grounded theories. This is because theorists creatively define and interpret data that can be generalized and applied in a variety of related contexts (Strauss & Corbin, 1990). It should also be added that “the theoretical formulation that results not only can be used to explain that reality but provides a framework for action” (Strauss & Corbin, 1990, p. 22).

Based on earlier studies of multicultural-world music teacher education (Chin, 1996a; Montague, 1988; Okun, 1998), this study was an attempt to provide more information for the construction of a grounded theory on this important component of undergraduate music teacher education.

### Data Analysis

Analysis and interpretation of data, as well as presentation of findings are the fundamental activities of qualitative research (Patton, 1990). These activities present a challenging task, since there are no exact rules and procedures to be followed. The researcher's role in qualitative research is extremely critical. According to Patton (1990) "there are no absolute rules except to do the very best with your full intellect to fairly represent the data and communicate what the data reveal given the purpose of the study" (p. 372). Throughout the period of the study, care was taken to vigilantly reflect back to the underlying purpose and fundamental questions of the study. This was extremely valuable especially due to the abundance of data gathered through the thirty-three interviews with music professors. The continuous interaction between research purpose and questions and data analysis and interpretation was fundamental in the shaping of the study in its current form.

Since this interaction occurred from the very beginning of the study and was especially apparent during the data collection period, it is almost impossible to identify exactly when data analysis begins. This is a unique characteristic of qualitative research on which a number of researchers have commented (Conway, in press; Patton, 1990). As Patton (1990) suggested, "in the course of gathering data, ideas about possible analysis will occur. Those ideas constitute the beginning of analysis" (p. 377). This is exactly what happened in this study. From its initial stages of data collection through the universities' web pages, I was simultaneously thinking of questions that I should ask different professors from the various schools. Similarly, during individual interviews I was concurrently listening to and connecting what my informants were sharing with me

with the predetermined questions that I wanted to ask them, and I was additionally coming up with new important questions that did not occur to me before the interview. As the number of completed interviews was increasing, so did the number and scope of the questions that I wanted to ask my informants. Conway (in press) described this process by stating that “data collection and analysis often merge together in a non-linear way.” It was my intent as a researcher to carefully analyze, thoroughly interpret, and truthfully present findings in a creatively appropriate way for fellow researchers to read and understand.

#### Multicultural and World Music Courses at the Big Ten Schools

For this part of the study data were collected primarily through university web pages and course catalogues and were also enriched and supplemented by additional information gathered through the interviews. University web pages were consulted at the beginning, middle and end of the study in order to ensure that information was current and accurate. Music departments were contacted and asked to provide materials that pertained to course offerings and degree requirements. Finally, during the informal interviews with ethnomusicology and music education faculty, I asked specific questions pertaining to course offerings in the area of multicultural-world music education.

After data on these courses were collected through the above procedure, they were reviewed and categorized into the following five categories used by Chin (1996a): (a) survey; (b) geographic; (c) interdisciplinary; (d) ethnomusicological; and (e) performance studies. During that process these five categories were found inadequate and were supplemented with the following three categories added by my analysis: (f) pedagogical; (g) multicultural; and (h) intracultural. Even though every effort was made

to choose categories to be mutually exclusive, there were cases of courses that could be included into more than one category. It should also be understood that these seven categories are one possible approach in identifying, coding, and categorizing data relating to multicultural and world music course offerings.

The first category (survey) includes courses that examine music as a worldwide phenomenon. These music survey courses examine how musical elements are treated in a wide variety of musical cultures from around the world. They also address the cultural context of music and familiarize students with various world music genres and their use and function in their respective societies. The second category (geographic) contains courses on musical traditions from a specific country or geographic region. These ethnomusicology courses in world music cultures provide a more focused and in-depth examination, analysis and understanding of a number of national and regional musical genres and their cultural context.

The third category (interdisciplinary) includes ethnomusicology courses that are a combination of the above two categories. These interdisciplinary courses are similar to survey courses in that they cover a variety of musical genres not specified by national or regional boundaries, but at the same time they provide a focused examination of the connection of music with other non-musical perspectives such as gender, race, politics, and the media. It should be indicated that this classification is significantly different from the one used by Chin (1996a) who identified it as encompassing “interdisciplinary courses that include world music as a component” (p. 81). The main difference is that the interdisciplinary courses included in this study are first and foremost music courses and not just any types of courses that include a world music component.

Ethnomusicological courses that cover the historical development, theoretical orientation and methodological approaches of the field of ethnomusicology make up the fourth category. In the fifth category (performance) are courses that provide performance instruction in vocal and instrumental music from around the world, whereas the sixth category (pedagogical) lists music education courses that include at least a minimum coverage on multicultural-world music education.

The seventh category (multicultural) lists courses that are offered through the schools of education and are required for undergraduate music education majors. It should be indicated that almost every major university in the United States offers numerous courses that could be classified as multicultural courses through their departments of Literature, Composition, Humanities, Social Sciences and the Arts. The purpose of this study, though, was not to identify those courses but to examine how undergraduate music education majors are prepared to address world music and multicultural education. Therefore, this category includes only those multicultural courses that were identified through the interview process as required for the Bachelor's degree in music education.

Finally, the eighth category (intracultural) includes music courses that focus on musical genres that are a unique cultural and artistic product of the United States and the western world and with which the majority of American students have a basic familiarity and affiliation with. These musical genres are identified as popular, rock, blues, gospel and jazz music. Contrary to most studies in multicultural-world music education that do not consider such courses as belonging to the category of multicultural music, it was decided that these courses would be included in this study because they represent musical

expressions of diverse groups distinguished by one or more of the categories addressed within multicultural education, i.e., race, gender, lifestyle, socioeconomic status, religion, ethnic affiliation, and ability/exceptionality. Taking rock music as an example, one might agree that it is a unique cultural expression of musicians from a specific racial, ethnic, religious and socioeconomic status. A similar argument can be made for the blues, gospel, jazz and popular music. Therefore, due to the wide diversity of the student body in American institutions of primary, secondary and higher education, courses in jazz, rock, blues, gospel and popular music can be identified as multicultural music with which most students will have some familiarity with and others will not. The argument becomes clearer when one considers the large number of international students that attend American universities and for whom gospel music and the blues might be completely unfamiliar and foreign.

A complete description of course offerings in multicultural and world music appears in Chapter IV.

#### Perceptions of Ethnomusicology and Music Education Faculty Regarding Multicultural and World Music Education

The thirty-three interviews that were conducted for this study were transcribed at different time periods by the researcher and an experienced transcriber. The transcriber was a beginning music educator, who is therefore well acquainted with the field of music education and the subdisciplines of multicultural and world music education. In addition to her experience as a music educator, she also had had extensive experience as a transcriber, and she has been hired by a number of other qualitative researchers in the area. Many of them have commented on her thorough and precise transcriptions and the

understanding that she brings as a musician and educator. She transcribed twenty of the thirty-three interviews.

Data from the interviews were analyzed through content analysis. Through that process, important patterns in the data were identified, coded and categorized (Patton, 1990). Initially the following fifteen categories were used for data analysis: (a) reasons regarding the problematic nature of multicultural and world music education; (b) multicultural and world music courses offered; (c) university requirements regarding multicultural and world music; (d) suggestions for improvement of multicultural and world music education and music teacher education; (e) individual philosophy about multicultural and world music education; (f) individual definition of the term “multicultural music education”; (g) relationships between ethnomusicologists and music educators within the institution; (h) influence of personal background; (i) opinion about the current status of multicultural and world music education; (j) teaching approaches that they use in regards to multicultural and world music education; (k) opinion about available materials; (l) opinion about world music ensembles; (m) courses that they teach; (n) reaction of students to multicultural-world music education; and (o) reason for the incorporation of multicultural-world music perspectives in their institution.

As indicated above, it is unclear at which exact point in the period of the study that these fifteen categories were established. Many of them were developed consciously as well as unconsciously even before the proposal of this study, during my preparation for the comprehensive examinations of the doctoral degree. Specifically, during the month of October 2000, I took the first part of my comprehensive examinations in which three of the four questions were directly focusing on multicultural-world music

education. For my preparation for those questions I had to locate and read numerous sources that addressed and examined philosophical, theoretical, contextual, methodological, and practical issues relating to world and multicultural-world music education. From that time on my understanding of the complexity of those issues was becoming stronger and stronger, and as every time I felt I was coming across some answers in the related literature, I was also finding myself asking more questions than ever before.

The same process continued during the writing of the proposal for this study. Having to articulate exactly what the focus of my study was going to be proved to be a valuable exercise. I started developing the questions I wanted to ask my informants so that I could determine how different educators and scholars addressed similar issues. Many of these ideas helped to create the analysis codes.

The final additions to the coding list occurred during the content analysis process. By carefully going through each one of the thirty-three interviews and attempting to label and categorize each aspect of the answers to my questions, I was forced to identify more categories than I expected. Similar patterns and themes were emerging in several of the interviews, and I was trying to be as inclusive and analytical as possible.

At the same time, I also defined numerous and specific codes within some of the above categories. For example, categories (a) (i.e., Reasons regarding the problematic nature of multicultural and world music education) and (d) (i.e., Suggestions for improvement of multicultural and world music education and music teacher education) ended up having nine and fifteen codes/themes respectively. The list of those codes was open and growing until the end of the content analysis process. This is especially true,



because every new reading of the interview data was producing new insights and connections with related research and with interview data themselves. As Patton (1990) explained “several readings of the data are necessary before they can be completely indexed” (p. 382).

The following nine codes/themes were used in organizing the wide variety of faculty perceptions and ideas regarding the problematic nature of multicultural-world music education: (1) unclear and ambiguous definition of “multicultural music education;” (2) no flexibility in the music education undergraduate degree; (3) a predominantly white student body that has no contact with multiculturalism and world music; (4) a predominantly white faculty body who has no contact with multiculturalism and world music; (5) issues of politics and power within the music department; (6) insincere commitment from departments and universities; (7) limited understanding of the broader cultural and social context; (8) superficial implementation and limited successful models available; and (9) quantity and quality of multicultural-world music materials.

Similarly, the fifteen codes/themes for the implementation and improvement of multicultural and world music education are as follows: (1) incorporate multicultural and world music perspectives throughout the music curriculum; (2) offer a world music survey class specifically for music majors; (3) offer numerous geographic courses in world music; (4) offer numerous performance courses in world music; (5) examine all music in its cultural and social context; (6) encourage a closer collaboration between music education and ethnomusicology; (7) provide opportunities for concerts and workshops in world music; (8) hire diverse faculty with wide interests; (9) attract more

diverse students; (10) incorporate the cultural diversity found in the immediate community; (11) facilitate observations and student teaching possibilities in culturally diverse settings; (12) become bimusical by studying a second culture in depth; (13): include opportunities and experiences with improvisation and aural learning of music; (14) provide opportunities for music study in a culturally diverse setting abroad; and (15) offer a multicultural and/or world music specialization in the undergraduate degree in music education.

After content analysis was deemed as complete and comprehensive as possible, findings were compared with those from other related research and supportive and alternative explanations were entertained. This is part of the following five chapters IV, V, VI, VII and VIII.

#### Revised Research Questions

During content analysis of the interview data, emerging themes were categorized under a number of different broad categories that, by the end of the content analysis process, had reached a total number of fifteen. Within each one of those categories, there were numerous codes/themes that in some cases as in the case of the first and fourth categories, reached a total number of nine and fifteen respectively. Despite the fact that many of those categories were closely interconnected with one another, they nevertheless identify distinct aspects of the same issue. This did not seem problematic at the time but was instead found appropriate and valuable.

However, upon reviewing the data I realized the enormous amount of information that I had collected through the interviews. While writing Chapter V of the study, I recognized that it would be a tremendous task to organize and structure all this

information in a meaningful and useful way for the reader. Based on this realization it was decided that, in order to represent the results of this study in a focused and concise way, the second research question had to be changed slightly. By narrowing this research question I would be able to address this problem adequately without betraying the overall purpose of the study. The initial research question was: What are the perceptions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world music education and undergraduate music teacher education? This research question was modified as follows: What are the perceptions of music education and ethnomusicology faculty members at the Big Ten schools regarding the problematic nature of multicultural-world music education and undergraduate music teacher education?

## CHAPTER IV

### Course Offerings in Multicultural-World Music

#### at the Big Ten Schools

Data collected from college catalogues, bulletins, and web pages of academic schedules and timetables from each of the eleven Big Ten schools were cross-referenced with the rich data gathered through the thirty-three interviews and organized into the following eight categories: (a) survey; (b) geographic; (c) interdisciplinary; (d) ethnomusicological; (e) performance; (f) pedagogical; (g) multicultural; and (h) intracultural. Each category is presented in this chapter as a descriptive overview of the Big Ten academic music programs. As stated in Chapter III, Purdue University did not have a music major program and did not offer any music courses that fall into the category of multicultural or world music. Therefore, the following information regarding course offerings at the Big Ten concerned the remaining ten schools only.

It should also be stated that, although this study is focusing mainly on undergraduate music teacher education programs, Chapter IV included graduate courses as well. The reason is that many of those courses were available both for undergraduate and graduate students, and it was deemed unnecessary and inefficient to try and distinguish among them. Moreover, the existence of various graduate courses on multicultural-world music can provide increased motivation for the study of diverse musical cultures.

#### Category I: Survey Courses

The survey category included courses that examine music as a worldwide phenomenon. These courses did not provide an extensive investigation of the different

music cultures that they examine. Instead they attempted to provide an overview of the richness in musical expression from around the world, similar to a music appreciation course with a broader perspective. The majority of these courses was specifically for undergraduate students and was primarily taught by an ethnomusicologist, a graduate student in ethnomusicology, or by a musicologist who also had some training in ethnomusicology. The most common titles in this category were “Introduction to World Music” and “World Music.” Courses such as “Introduction to Art Music: International Perspectives,” “Introduction to the Literature of Music” and “Music in Culture” were also included in this category. Of the total sixteen survey courses offered by nine of the ten Big Ten schools, seven were designed specifically for music majors (44%), four were designed specifically for non-music majors (25%) and five were available for both (31%). Figure 1 contains all the available courses in the first category. Next to each course there is a classification of “M” signifying that the course was specifically for music majors, “Non M” signifying that the course was specifically for non-music majors and “Both” signifying that the course was offered for both music and non-music majors. Only five of the ten Big Ten schools (50%) offered and required such course of their music majors.

Figure 1

Listing of Survey Courses

110: Introduction to Art Music: International Perspectives	(M)
139: Introduction to the Literature of Music	(M)
140: History of Music	(M)
213: Introduction to World Music Cultures	(M)
351: The World of Music	(M)
458: Music in Culture	(M)
1801: Music, Society and Cultures	(M)
140: Music Cultures of the World	(Non M)
342: Introduction to World Music	(Non M)

xxxxx: Introduction to World Music	(Non M)
1804: World Music	(Non M)
103: Introduction to the Music Cultures of the World	(Both)
105: Traditions in World Music	(Both)
111: Introduction to World Music and Culture	(Both)
133: Introduction to World Music	(Both)
178: Music, Culture and Identity	(Both)

### Category II: Geographic Courses

In the geographic category were courses on musical traditions whose titles included some reference to a specific country or geographic region. These courses had a more focused geographical scope than the survey courses above and provided a comprehensive and in-depth examination of the music of those countries and/or regions. They were generally designed and taught by ethnomusicologists according to their individual interests and areas of specialty.

Even though the majority of these courses focused on folk music, four of them (6%) concentrated on popular music (i.e., “Pop Music of the Non-Western World,” “Latin-American Popular Music”). The decision for their inclusion in this second category of geographic courses instead of the eighth category of courses in popular, rock, blues and jazz music was based on the fact that their course titles included some reference to a country or geographic region. This category also included five courses (7%) whose titles indicated that they cover Black music (i.e., “Black Sacred Music,” “Black Music of Two Worlds”). These courses were included in this second category because the indication “Black music” has a strong connection to specific geographic regions such as Africa, North America and the Caribbean. Additionally, since the majority of music majors in the Big Ten schools were white Caucasian students, it was decided that these courses will not be categorized in the eighth category because, unlike

pop, rock and jazz music, the majority of music students will probably not have close ties with Black music. For the same reason no courses on pop, rock, blues and jazz music were included in this category.

Of the seventy geographic courses offered by eight of the ten Big Ten schools, seventeen focused on music from North America (24%), twelve on music from Asia (17%), eight on music from Europe (11%), five on music from Africa (7%), three on music from Latin America (4%) and three on music from the Caribbean (4%). Additionally, four courses (6%) covered two geographic areas (i.e., “Music of Latin America and the Caribbean”) and three courses (4%) covered three (i.e., “Selected World Musics: N. America, Africa and E. Europe”). Finally, there were also two courses (3%) that focused on a geographic area other than the above (i.e., “Middle Eastern Folklore,” “Music of the Pacific Islands”) and thirteen courses (19%) for which it was unclear from the course titles which specific geographic areas they covered (i.e., “Pop Music of the Non-Western World,” “Black Music of Two Worlds”).

Figure 2

Listing of Geographic Courses

North America

240: Survey of African-American Music  
 317A: American Folk Music  
 317A: American Indian Music  
 335: The Music of America II  
 356: Mariachi Performance and Culture  
 369: Hawaiian Music in the American Colonial Context  
 419: Music in the United States  
 423C: American Folk Revivals  
 450: Music in the U.S.  
 456: Asian American Music  
 457: The Musics of African Americans  
 460: Euro-American Folk and Popular Music  
 509: Seminar in Afro-American Music History and Criticism  
 535: American Folk and Vernacular Music

608: Mexicano/Chicano Popular Music  
609: Black Music in America  
650: Music of the U.S.

Asia

317A: Music of China  
317A: Music of Indonesia  
317A: Music of Japan  
317B: Music of India  
326: Topics in World Music: Asia  
402: Musical Cultures of the World: East and Southeast Asia  
429: Music of East and Southeast Asia  
461: The Music of Asia  
462: Japanese Music  
463: Southeast Asian Music  
466: Music of Asia I  
467: Music of Asia II

Europe

317: Music of Great Britain  
317: Music of Spain and Portugal  
317A: Balkan Music  
317A: Music of Scandinavia  
337A: Music in the Czech Lands  
337A: Russia in the Twentieth Century  
675: Music of the Russian Folk Tradition  
888: Topics in Russian Music

Africa

327: Topics in World Music: Africa  
338: African Mbira Music  
426: Music of West Africa  
465: Music of Africa  
789: Performance Practices in African Music

Latin America

317B: Latin-American Music  
413: Latin-American Popular Music  
690: Seminar in Latin-American Music

Caribbean

430: Music of the Caribbean  
464: Music of the Caribbean  
892A: Haitian Music, Cultural Nationalism and Musical Authenticity

Other

307: Middle Eastern folklore  
469: Music of the Pacific Islands

Two Geographic Regions

104: Music of Latin America and the Caribbean  
328: Topics in World Music: The America's  
353: Selected World Musics (India, L. America)



459: Music Cultures of Africa and South America

Three Geographic Regions

352: Selected World Musics (N. America, Africa, E. Europe)

400: Musical Cultures of the World (Africa, Europe, the Americas)

401: Musical Cultures of the World (Africa, Middle East, Europe)

Unidentified Region

103: Pop Music of the Non-Western World

106: History of Black Music

121: Black Music of Two Worlds

244: Survey of African and African-Derived Music in the Western World

317A: African and New World Negro Music

317B: Music of the Near East

330: Black Sacred Music: History

337: Improvisation and World Musicianship

354: Black Religious Music

423A: Studies in Improvisation

425: Music of South Asia and its Diaspora

566: Contemporary Improvisation

748: Contemporary Art Music of Africa and the Diaspora

Category III: Interdisciplinary Courses

The third category of interdisciplinary courses included those courses that examined music in a broader and sometimes more focused context rather than from a purely musical one. This classification was significantly different from the one used by Chin (1996a), who identified interdisciplinary courses as those that included a world music component. The fundamental difference between these two classifications under the interdisciplinary category is that, in this study, the interdisciplinary courses were predominantly music courses instead of interdisciplinary courses with a world music component." Their inclusion in this category was based on the fact that their course titles did not include any reference to national or regional boundaries but instead referred to such concepts as "politics," "culture," "identity," "gender," and "media" (i.e., "Music, Politics and Identity," "Music, Media and Popular Culture"). These interdisciplinary music courses provided a broad theoretical and analytical examination of music and were

mainly taught by ethnomusicologists or musicologists. Music technology courses that provided description and training on composing, recording and editing music for recordings and films were not included in this study at all. Of the total twenty-eight interdisciplinary courses offered by nine of the eleven Big Ten schools, eight of them examined music in relation to gender (29%), six examined music in media (21%), two courses addressed music in relation to politics (7%), two courses examined the relation between music, race and ethnicity (7%) and two courses focused on music and the society (7%). The remaining eight courses (29%) investigated the connections between music and cosmology, dance, authenticity, Islam, orientalism, identity and culture.

Figure 3

Listing of Interdisciplinary Courses

Music and Gender

- 317: Gender and Music
- 340: Music and Gender
- 436: Women and Music
- 483: Pop Music, Gender and Sexuality
- 491: Women in Music
- 638: Rhythm and the Latina Body Politics
- 685: Women and Music
- 750: Performance of Gender

Music and the Media

- 103: Music in Multimedia
- 177: Music, Media, and Popular Culture
- 301: Music in African Film: Sounding and Imaging
- 315: Music for Film
- 508: Film Music
- 1902: Music, Disability, Film

Music and Politics

- 179: Nationalism and Music
- 423B: Musical Ethnography and the Politics of Representation

Music, Race and Ethnicity

- 319: Music, Race and Ethnicity in the U.S.
- 405: Staging America: Class, Race, Ethnicity & Gender in American Musical Theater

Music and Society

- 537: Sociology of Music

423: Ethnomusicology and Social Theory  
Other  
 103: Concepts and Context of Western Music  
 178: Music Culture and Identity  
 322: Authenticity  
 329: Music and Islam  
 332: Orientalism and Music  
 423B: Music and Cosmology  
 470: Music and Dance  
 609: Performance in Community and Culture

#### Category IV: Ethnomusicological Courses

The ethnomusicological category included courses that covered the historical development, theoretical orientation and methodological approaches of the field of ethnomusicology. All of these courses were taught by ethnomusicology faculty and examine issues such as ethnography, social theory, foundations, and transcription and analysis. There were a total of nineteen ethnomusicological courses offered by eight of the eleven Big Ten schools. Three courses focused on the ethnography of music (16%), two courses focused on fieldwork (11%), and two courses focused on transcription and analysis (11%). The remaining twelve courses (63%) focused on other related issues. As indicated by their course numbers, the majority of them were graduate level courses.

#### Figure 4

##### Listing of Ethnomusicological Courses

###### Ethnography of Music

253: Ethnography of Music  
 318: The Ethnography of Musical Experience  
 5950: Music Ethnography: Twin Cities

###### Fieldwork in Music

833: Fieldwork in Ethnomusicology  
 885: Fieldwork in Ethnomusicology

###### Transcription and Analysis

494: Transcription and analysis of Traditional Music  
 500: Transcription and Analysis

###### Other

316: Anthropology of Music

319: Foundations of Ethnomusicology  
323: Proseminar in Ethnomusicology  
403: Practicum in Folklore/Ethnomusicology  
501: Colloquy in Folklore/Ethnomusicology  
515: Proseminar in Ethnomusicology  
672: Introduction to Ethnomusicology  
714: Paradigms in Ethnomusicology  
832: Seminar in Ethnomusicology  
886: Theories and Methods of Ethnomusicology  
915: Seminar in Ethnomusicology  
xxx: Paradigms in Ethnomusicology

#### Category V: Performance Courses

In the performance category were courses that were taught by ethnomusicologists, choral and jazz educators, and provided performance instruction in vocal and instrumental music from around the world. Some of these courses did not focus solely on instrumental or choral music, but combined singing, instrumental performing and dancing as in the case of the Mariachi and African Performing Ensembles. Of the fifty-nine performance courses offered by ten of the eleven Big Ten schools, eight were vocal ensembles (14%). Three of these vocal ensembles (Chorus, Chorus and International Vocal Ensemble) performed a wide range of repertoire from around the world. The International Vocal Ensemble specialized on folk music mainly from non-western cultures, whereas the two Choruses performed repertoire predominantly from the western classical tradition. The remaining five choral ensembles specialized on African and African American gospel music.

The majority of the instrumental performance courses focused on the study and performance of jazz music (thirty courses or 51%). Seven instrumental ensembles focused on music from Asia (12%), five on regional music of Africa such as the Ugandan xylophone and the Zimbabwean mbira (9%) and two on Caribbean, European, Latin

American and North American music respectively (3% each). Six of the seven Asian performing ensembles (86%) focused on Javanese gamelan music. All of the performance courses that were included in this study were credit-bearing ensembles. Performance ensembles that were organized and ran by students and were not available for credit were not included.

Figure 5

Listing of Performance Courses

Vocal

Chorus  
Chorus  
International Vocal Ensemble  
Essence of Joy  
Gospel Choir  
Gospel Choir  
Gospel Chorale  
Black Music Ensemble  
Black Sacred Music Ensemble

Asia

Javanese Gamelan  
Beginning Javanese Gamelan  
Javanese Gamelan Ensemble  
Japanese Music Study Group  
Beginning Javanese Gamelan  
Intermediate Javanese Gamelan  
Advanced Javanese Gamelan

Africa

Mbira Ensemble  
Mbira Ensemble  
African Performing Ensemble  
Beginning Ugandan Xylophone  
Intermediate Ugandan Xylophone

Caribbean

Trinidadian Steel Band  
Trinidad Steel Pan Ensemble

Europe

Balkan Ensemble  
Slavic Performing Ensemble

Latin America

Andean Pan Pipe Ensemble  
Latin American Ensemble

### North America

North American String Band  
Mariachi Ensemble

### Jazz

Jazz Band I  
Jazz Band II  
Jazz Band III  
Jazz Messengers  
Jazz Combos  
Student-Faculty Jazz Ensemble  
Jazz Ensemble  
Jazz Lab  
Jazz Combo  
Jazz Band  
Jazz Combo  
Jazz Ensemble  
Jazz Harp Performance and Improvisation  
Small Jazz Ensembles  
Jazz Ensemble  
Small Jazz Ensembles  
Jazz Ensemble I  
Jazz Ensemble II  
Jazz Ensemble III  
Small Jazz Ensembles  
Jazz Band I  
Jazz Band II  
Jazz Band III  
Jazz Ensemble  
Jazz Singers  
Jazz Combo  
Jazz Ensemble  
Jazz Lab Ensemble  
Jazz Combo  
Jazz Ensemble

### Category VI: Pedagogical Courses

The sixth category included music education courses that contained a multicultural-world music component, focused on multicultural issues in music or covered techniques and pedagogies for the inclusion of diverse music in education. These courses were taught by music education faculty and addressed philosophical, historical, methodological and practical aspects of using music from diverse world cultures in music

classes at the elementary and secondary level. The majority of the fifty-three pedagogical courses offered by ten of the Big Ten schools (thirty-three courses or 68%) were core music education courses that contained a unit or component on multicultural-world music (i.e., “Teaching General Music in Elementary School”). The remaining seventeen courses (32%) focused specifically on multicultural issues and world music in education (i.e., “Music and the Special Learner,” “Teaching World Music in the Classroom”).

Specifically, nine of those seventeen courses (53% or 17% of the total pedagogical courses) focused specifically on multicultural issues in music education (i.e., “Multicultural Principles and Music Education”). Three of them covered multicultural music education identified broadly in terms of diversity (18% or 6% of the total pedagogical courses), another three focused on special education, two focused on exceptional students (12% or 4% of the total pedagogical courses) and one on social factors (6% or 2% of the total number of courses).

The remaining eight of those seventeen pedagogical courses (47% or 15% of the total pedagogical courses) addressed techniques and pedagogies for the inclusion of diverse music in education (i.e., “Teaching World Music in the Classroom”). Six of them focused on jazz techniques and pedagogy (35% or 11% of the total pedagogical courses), one on American folk music and one on world music in general (6% or 2% of the total pedagogical courses respectively). These six jazz courses were not included in the eighth category of intracultural music because their course titles indicated a pedagogical rather than a performance emphasis.

Overall, eight of those seventeen courses were graduate courses. These were the three courses that focused on music for diverse learners, the two courses the focused on

music for exceptional students, the one course that focused on the connections between music education and the society, one course that focused on music in special education and the one course that focused on the teaching of world music. There were only two undergraduate pedagogical courses that focused specifically on multicultural issues in music education (“339: Music and the Special Learner” and “373: Music for Special Education Teachers”).

Figure 6

Listing of Pedagogical Courses

Introductory and Methodological Courses in Music Education

- 131: Introduction to Music Education
- 140: Introduction to Music Education
- 142: Methods and Materials: Secondary School General Music
- 143: Pre-student Teaching Experiences
- 145: Methods and Materials: Elementary School Music
- 231: General Music K-12
- 235: Elementary and Junior High Instrumental Music
- 239: Principles and Techniques in Music Education
- 242: Teaching Music in the Elementary School
- 243: Teaching Music in the Junior High School
- 244: Teaching of Instrumental Music
- 258: Philosophy of Music Education
- 260: The Music Teacher as Communicator
- 332: Teaching Choral Music in the Secondary School
- 333: Teaching General Music in the Elementary School
- 334: Teaching General Music in the Secondary School
- 335: Teaching Instrumental Music in the Elementary School
- 336: Teaching Instrumental Music in the Secondary School
- 338: Trends in Elementary School Music: Kodaly and Orff
- 339: Teaching School Music
- 340: Choral Techniques and Materials for Secondary School
- 342: Teaching General Music in Secondary Schools
- 342: Methods and Materials for Teaching Elementary Music
- 362: Teaching General Music II
- 363: Teaching High-School Non-Performance Courses
- 470: Introduction to Music Education
- 572: Teaching General Music in Secondary Schools
- 575: Teaching Choral Music II
- 862: Seminar in Music Curriculum and Methodology
- 1201: Introduction to Music Education



3301: Teaching Elementary Vocal and General Music  
3302: Teaching Secondary General Methods  
946: Past Perspectives on Music Education  
947: Current Issues in Music Education  
Introduction to Music Education  
Choral Methods

Music, Multiculturalism and World Music

Technique and Pedagogy

196: Jazz Band Techniques  
248: American Folk Instrument Performance Practices  
332: Jazz Improvisation for Music Educators  
344: Jazz Ensemble Rehearsal Techniques  
364: Jazz Pedagogy at the Keyboard  
458: Pedagogy of Jazz  
566: Jazz Ensemble Techniques  
5750: Teaching World Music in the Classroom

Music for Diverse Learners

758: Multicultural Principles and Music Education (graduate)  
759: Teaching Music to Culturally Diverse Learners  
948: Diversity Issues in Music

Music in Special Education

339: Music and the Special Learner (undergraduate)  
373: Music for Special Education Teachers (undergraduate)  
777: Practicum in Teaching Music for Handicapped Learners

Music for Exceptional Students

773: Introduction to Music for Exceptional Learners  
775: Teaching Music for Exceptional Learners

Music Education and Society

877: Social Factors in Music Education

Category VII: Multicultural Courses

The multicultural category included courses that were offered through the School of Education at each university and were required for undergraduate music education majors. These non-music courses were taught by professors in the field of education and provided extensive coverage of issues on multiculturalism, diversity and equality. Typical course titles in this category were "Diversity in Education" and "Teaching in a Pluralistic Society." A total of ten such multicultural courses were found in six of the ten Big Ten schools. Five courses addressed issues of diversity and pluralism (50%), two courses

examined the connection between school and the society (20%), one course addressed issues related to special education (10%), another one addressed issues related to exceptional students (10%) and another course examined inclusion in education (10%). In three of those six schools (Universities I, IV and VIII), undergraduate music education majors were able to choose between two of those multicultural courses that could satisfy the same diversity requirement.

Figure 7

Listing of Multicultural Courses

Diversity and Pluralism

- 240: Diverse Learners in Multicultural Perspective (University IV)
- 250: Diversity in Education (University IV)
- 300: Teaching in a Pluralistic Society (University I)
- 300: Elementary Education for a Pluralistic Society (University I)
- 300: Teaching in a Pluralistic Society

School and Society

School and Society

- 5009: Human Relations: Applied Skills for School and Society

Special Education

- 336: The Field of Special Education

Exceptional Children

- 327: Educating Exceptional Children (University VIII)

Inclusion

- 506: Strategies for Inclusive Schooling (University VIII)

Category VIII: Intracultural Courses

The last category of intracultural course offerings included music courses that focused on musical cultures with which the majority of the American music students have a close affinity and might identify it as their own music. Such music courses provided broad examination of jazz, blues, rock, and American popular music, as well as in-depth coverage of the work of specific music groups or individuals within those genres. These intracultural courses were generally taught by applied music faculty and musicologists. Some of the most common titles in this category were “Jazz

Improvisation,” “Advanced Jazz Improvisation,” “History of Jazz,” and “History of Rock.” A total of eighty-seven such courses were found in ten of the eleven Big Ten schools. Seventy-three courses focused on jazz music (84%), six on rock music (7%), four on popular music (5%), two on the blues (2%), one course on hip-hop (1%) and one on popular and rock music (1%). Of the total seventy-three jazz courses, thirty focused on improvisation (41% or 35% of all intracultural courses), sixteen on jazz history (22% or 18% of all intracultural courses), eleven on performance (15% or 13% of all intracultural courses), four on composition, appreciation and composition and arranging (6% or 5% of all intracultural courses respectively), three on theory (4% or 3% of all intracultural courses) and one on arranging (1%).

Overall, two of the ten Big Ten schools (Universities III and V) offered fifteen intracultural courses each or a total of thirty courses (35%), another two schools (Universities II and VIII) offered twelve courses each or a total of twenty-four courses (28%) and one other school (University I) offered fourteen intracultural courses (16%). Together these five schools offered sixty-eight of the seventy-eight intracultural courses (78%).

Figure 8

Listing of Intracultural Courses

Jazz

- 101: Freshman Jazz and Improvisation Performance
- 101: Introduction to Improvisation
- 102: Jazz Improvisation
- 162: Applied Jazz Improvisation
- 201: Sophomore Jazz and Improvisation Performance
- 209: Jazz Improvisation I
- 210: Jazz Improvisation II
- 211: Jazz Improvisation III
- 230: Beginning Jazz Improvisation I
- 231: Beginning Jazz Improvisation II

243: Advanced Jazz Improvisation  
 262: Applied Jazz Improvisation  
 301: Junior Jazz and Improvisation Performance  
 321: Jazz Improvisation I  
 331: Jazz Improvisation  
 332: Jazz Improvisation  
 333: Jazz Improvisation  
 336: Basic Jazz Improvisation  
 337: Advanced Jazz Improvisation  
 362: Advanced Jazz Piano Improvisation  
 362: Applied Jazz Improvisation  
 401: Senior Jazz and Improvisation Performance  
 466: Jazz Improvisation I  
 467: Jazz Improvisation II  
 470: Improvisation Forms  
 471: Jazz Improvisation III  
 472: Jazz Improvisation IV  
 510: Advanced Jazz Improvisation  
 530: Jazz Improvisation  
 567: Advanced Jazz Improvisation

#### History

110: Jazz Perspectives  
 141: History of Jazz  
 205: The Big Bands  
 206: The Legendary Performers  
 308: Black Music (1920-Present): Rhythm Section and Combos  
 309: Black Music (1920-Present): Vocalist/Trombone/Miscellaneous Instruments  
 310: Black Music (1920-Present): The Trumpet  
 311: Black Music (1920-Present): The Saxophone  
 334: Jazz: Its Roots and Elements  
 335: Selected Topics in Jazz Studies  
 393: History of Jazz  
 395: Contemporary Jazz and Soul Music  
 412: Evolution of Jazz  
 417: History of Jazz  
 468: Jazz Scene: Historical Perspectives  
 546: Modern and Contemporary Jazz Styles

#### Performance

110:12: Jazz Piano  
 150J: Jazz Piano  
 151J: Jazz Voice  
 152J: Jazz Stringed Instruments  
 153J: Jazz Woodwind Instruments  
 154J: Jazz Brass Instruments  
 155J: Jazz Percussion Instruments  
 201: Jazz Piano

- 232: Jazz Keyboard Harmony
- 361: Jazz Piano for the Non-Keyboard Player
- 466: Jazz Piano

Composition

- 330: Writing for Jazz Ensembles
- 331: Advanced Jazz Writing
- 468: Jazz Composition
- 533: Jazz Composition

Appreciation

- 150: Introduction to Jazz
- 320: Jazz for Listeners
- 446: Survey of Jazz Styles
- 1902: Jazz: An American Art Form

Composition and Arranging

- 231: Jazz Composition and Arranging
- 433: Scoring for Jazz Ensembles
- 457: Jazz Composition and Arranging I
- 458: Jazz Composition and Arranging II

Theory

- 199: Jazz Theory
- 318: Styles and Analysis of Jazz
- 333: Jazz Theory

Arranging

- 433: Scoring for Jazz Ensembles
- 469: Jazz Arranging

Rock

- 201: History of Rock and Roll Music I
- 202: History of Rock and Roll Music II
- 301: Rock Music in the 70s and 80s
- 320: Music of Jimi Hendrix
- 402: Music of Frank Zappa
- 505: Poetics of Rock Music

Pop

- 075: American Popular Music
- 142: American Popular Music
- 305: Popular Music in the USA 1920-1950
- 401: The Music of the Beatles

Blues

- xxx: The Spiritual and the Blues
- 497: Blues Legacies

Hip-Hop

- 389: Hip Hop Music and Culture

Pop and Rock

- 320: Women in Pop and Rock Music

## Discussion

As indicated earlier in Chapter III, this study focused on course offerings in multicultural-world music education at ten of the eleven Big Ten schools. The above data analysis included no courses from Purdue University since there was no music major program at that university. It should be pointed out that all remaining ten schools of the Big Ten conference offered courses under the performance, pedagogical and intracultural categories. Due to the fact that one of those ten schools did not have an ethnomusicologist on its faculty, that same school did not offer any courses under the survey, geographic, interdisciplinary, ethnomusicological and multicultural categories. The only courses from this school that were included in this study were five courses in the performance category (a choral group performing sacred and secular music from the African and African-American tradition, three different levels of jazz ensemble and jazz combos), as well as a pedagogical course in choral music ("Choral Methods") and two intracultural courses on jazz music ("Evolution of Jazz" and "The Spiritual and the Blues"). Faculty in this university are aware that this absence of multicultural-world music courses could be perceived as a deficiency in their music program and are working on improving this situation. The following words by Mario, a music education professor, clearly illustrate the current climate that exists within the department in regards to issues of multicultural and world music education.

We are in discussion as we speak, literally, on the whole issue of multiculturalism, whether to imbue existing courses with aspects of multicultural repertoire or to actually create a course on multicultural music or world music to be required of all students in the School of Music. It remains to be seen when this will occur because at this point we do not offer a degree in ethnomusicology here. Consequently, no faculty member has been asked or invited to structure a course in multicultural music. And so it's an administrative decision, it's not a faculty decision at this point. But it's becoming a faculty and an administrative

compromise because we realize that it's a huge hole in our curriculum. The other problem, as you can imagine is if we add the course in as an elective and don't make it a requirement, then many students won't take it because they're already up to their ears in credits... As I said, the courses in multicultural music or multicultural education in the School of Music don't exist not because students aren't interested. There is tremendous interest on multicultural and world music on behalf of the students. It has been a lack of vision on the part of our administration and faculty in the past that something doesn't currently exist. And we now have no choice but to deal with it because it's a glaring, how shall I say this, we realize that we need to shore up aspects of our total curriculum. And so something is being done. If you call me a year from now hopefully we will be able to report on something a little bit more positively.

These words were indicative of the urgency with which the department was attempting to address its limited number of course offerings in the area of multicultural-world and world music. It remains to be seen how soon these changes will take place. The current administration and faculty seemed to be taking sincere and significant measures to address this area of their curriculum.

Table 1 illustrates the number of courses offered by each of the ten universities included in this study.





Table I

## Multicultural-World Music Course Offerings at the Big Ten Schools

School	Survey	Geographic	Interdiscipl.	Ethnomusic.	Perform.	Pedagog.	Multicultural.	Intracultur.	TOTAL
I	2	9	7	5	6	4	2	14	49
II	2	7	1	3	8	11	0	12	44
III	1	6	2	3	7	9	2	15	45
IV	1	5	1	3	2	2	2	8	24
V	4	16	6	0	7	2	1	15	51
VI	1	2	3	2	3	3	0	6	20
VII	2	0	1	1	5	4	1	1	15
VIII	1	7	4	1	5	5	2	12	37
IX	0	0	0	0	5	1	0	2	8
X	2	18	3	1	11	12	0	2	49
TOTAL	16	70	28	19	59	53	10	87	342

Overall, there were a total of three hundred forty two multicultural-world music courses offered at the ten Big Ten schools. Course offerings at individual schools ranged from 8 to 51 courses, with a mean of 34.2 and a median of 40.5. One school (University IX) offered 0-9 courses (8 courses or 2%), another school (University VII) offered 10-19 courses (15 courses or 4%), two schools (Universities IV and VI) offered 20-29 courses each (a total of 44 courses or 13%), one school (University VIII) offered 30-39 courses (37 courses or 11%), four schools (Universities I, II, III and X) offered 40-49 courses each (a total of 187 courses or 55%) and one school (University V) offered 50-59 courses each (51 courses or 15%).

As the above chart illustrates, the majority of those offerings fall under the intracultural (eighty-seven courses or 25%) and geographic categories (seventy courses or 21%). Courses in the performance category come next with fifty-nine available courses (17%) followed by those in the pedagogical category (fifty-three courses or 16%), interdisciplinary (twenty-eight courses or 8%), ethnomusicological (nineteen courses or 6%), survey (sixteen courses or 5%) and multicultural categories (ten courses or 3%).

Since the majority of the intracultural courses were focusing on jazz music (seventy-three courses or 84%) we can assume that jazz music comprised the greater part of multicultural-world music courses at the Big Ten schools. This assumption is further supported by a closer examination of the performance and pedagogical categories. Specifically, half of all performance courses (thirty courses or 51%) and six of the pedagogical courses (11%) focused on jazz music. Overall, there were one hundred and three courses that focused specifically on jazz music at the Big Ten schools (30%). On this number we can probably add fifteen of the seventy geographic courses (11%) that

covered some aspect of jazz music as well (i.e., “Survey of African-American Music,” “Black Music of Two Worlds”), making the total number of jazz related courses to one hundred and twenty-four (36%).

Courses focusing on some area of Asian music were rated second in both the geographic and performance categories with twelve (17%) and seven (12%) courses respectively. In total there were nineteen courses that focused specifically on Asian music at the Big Ten schools (6%).

There are a variety of apparent reasons that explain the above prominence on jazz music. First of all, this study is focusing on course offerings at a group of prestigious American institutions of higher education in which the overwhelming majority of faculty and students are American citizens. All of them have experienced jazz music throughout their lives in radio broadcasts, live and televised performances, and recordings. There are hundreds of books on jazz history, theory and analysis, as well as numerous dissertations on the same area. Published music for solo instruments, small combo or big band is widely accessible and performances by secondary and higher education students are common throughout the United States. Many international students and musicians come to the United States to study jazz. Even though jazz music is widely performed in the rest of the western world as well, it is nevertheless considered a uniquely American art form. The higher percentage of jazz courses in the area of performance and intracultural music confirmed an inherent anticipation for such results.

A significant finding that came out of the data analysis of course offerings and was confirmed through the various interviews was the fact that there were two types of survey courses in world music: one that was specifically for non-music majors and one

that was specifically for music students. Five of the ten Big Ten schools did not only offer but also required their undergraduate music students to take a specific course that examined music from around the world. In four of the five schools, this course had to be taken in their freshman year so that students would have the opportunity to take other more focused courses on world music at some point later on during their undergraduate education. Additionally, four of those five schools required their music students to take another class on multicultural-world music in order to graduate.

The foci of each of the above five survey courses were different. One of them looked at "... the impact of non-western music on the development of the western music canon" and examined the influences of rock, Ottoman, Russian, Javanese and Mexican music on western art music. Another one offered "a survey of musical concepts and repertoires of the Western and non-Western world" and provided students with "an overview for listening to music and thinking about many different types of music on the planet." This was achieved through an examination of western art genres such as the lieder, opera and symphony, as well as African, Indonesian and American popular music. A third course focused on musical ideas such as innovation, creativity, identity, musical labeling and categorization, aesthetics and musical training across cultures. This course incorporated world musical examples from the Bahamas, Cuba, Thailand, Africa, Yugoslavia and others, in addition to examples from such diverse American artists as John Cage, Billy Joel, Eminem and Rusted Root. Finally, another course

... is basically intended to stir students' attention to other ways of thinking about music and identifying different ranges of possibilities in terms of what you can do with music. Making them more aware of how music works in society and culture and in their own lives, which is something that most of them have not even thought of. They were told to practice, play in band, etc., and to follow very directed paths and nobody ever really questioned "why am I doing this the way I

am doing it?” or “is this the only way to learn music?” (Emily, ethnomusicology professor)

It is apparent from the above descriptions that one of the main goals of those five required courses was to expand students’ understanding of what music is and how it functions in a variety of different cultures. The fact that this was done in the first year of college is critical and indicative of the overall philosophy of those departments in regards to their approach towards other types of musics outside the canon of western art music. Through the interviews, it was clarified that this is a recent requirement that in some schools took place as recently as the fall of 2000. It remains to be seen whether other schools will follow with a similar approach.

Four of the ten Big Ten schools offered a survey course on world music specifically for students not majoring in music. The difference between the courses for music majors and those for non-majors was that the latter required no previous in-depth knowledge about music history, musical genres, terms and instruments. Even though these non-music-major courses were also taught by a full-time ethnomusicologist, they fulfilled university-wide requirements on diversity and were often cross-listed with the humanities and social sciences. In some cases, they were even offered through a department other than music. A number of ethnomusicologists have actually indicated that their hiring was possible because their position was split with another department and/or area outside of music. Some of the ethnomusicology professors voice that this situation is unsettling and uncomfortable, creating feelings of bitterness and resentment. This issue will be deeply explored in the chapter that follows.

Findings about multicultural-world music course offerings at the Big Ten schools further revealed the important role that ethnomusicology as a field played in preparing

the future rank of music educators and musicians. It is estimated that ethnomusicologists taught approximately one hundred thirty-four of the total three hundred forty-two courses. This represented 39% of all multicultural-world music course offerings. Four universities with more than three ethnomusicologists on their faculty offered 63% of the survey courses (ten courses), 71% of the geographic (fifty courses), 61% of the interdisciplinary courses (seventeen courses), 47% of the ethnomusicological (nine courses) and 20% of the non-western performance courses (twelve courses). Similarly, Big Ten universities with one or no ethnomusicologist on their faculty inevitably offered a total of ten multicultural-world music courses. This represented only 3% of the total number of available courses. The important role of ethnomusicology will be addressed more thoroughly in the next chapter.

## CHAPTER V

### *Perceptions of Ethnomusicology and Music Education Faculty Regarding the Problematic Definition of Multicultural Music Education*

Chapters V, VI and VII include information gathered through the thirty-three interviews with ethnomusicology and music education professors in regards to the problematic nature of multicultural-world music education. Each interview included questions that focused specifically on how each professor individually and music departments as a whole approach and address multicultural and world music education. Additional questions focused on the terminology, philosophy and context of these subdisciplines of music education. A complete list of the questions asked is included in Appendix B.

Perceptions of ethnomusicology and music education faculty were organized in the two broad categories. The first category of identified problems is addressed in Chapters V and VI and includes an examination of the variety of reasons why multicultural-world music education is problematic. The second category of suggestions for improvement is addressed in Chapter VII and includes identified suggestions for improvement of this area of music education. Through content analysis, data regarding each of those two categories were coded and organized into emerging themes and ideas regarding a specific problem or suggestion.

The following nine codes-themes were used in organizing the wide variety of faculty perceptions and ideas regarding the problematic nature of multicultural-world music education: (1) unclear and ambiguous definition of “multicultural music education;” (2) no flexibility in the music education undergraduate degree; (3) a

predominantly white student body that has no contact with multiculturalism and world music; (4) a predominantly white faculty body who has no contact with multiculturalism and world music; (5) issues of politics and power within the music department; (6) insincere commitment from departments and universities; (7) limited understanding of the broader cultural and social context; (8) superficial implementation and limited successful models available; and (9) quantity and quality of world music materials. Chapter V focuses on the first of those themes, the unclear and ambiguous definition of “multicultural music education.” The remaining eight themes are described and thoroughly examined in the following chapter. Examination of each theme includes not only a presentation of the results but also analysis and discussion by the researcher.

#### Theme (1): Unclear and Ambiguous Definition of “Multicultural Music Education”

As explained earlier in the Review of Literature chapter, the term “multicultural music education” presents a multiplicity of meanings and has been used by many authors, educators and scholars in the field of music education to signify a variety of philosophies, approaches and goals. One of the three research questions of this study has been modified to examine the perceptions of ethnomusicology and music education faculty in regards to the problematic nature of this term.

The findings of this research provide additional support that there is not a clear and widely accepted definition of what “multicultural music education” means. From the thirty-three interviews it became apparent that there was wide range of opinions about the meaning of the term even between professors within the same music department. Nine of those professors addressed the apparent confusion that exists in regards to its meaning and implications. Some of their comments were the following: “there is a lack of



understanding of the term multicultural or multicultural music education because it can be confounded and confused with world musics;" "I think [multicultural music education] is a hard phrase to define and I think it is being used to describe many things;" "as you know it is extremely ambiguous and that is the problem;" "I am not always clear on what the concept of multicultural[ism] means... I am not sure;" and "the term can have lots and lots and lots of meanings and, depending upon the context, it can mean different things."

Data analysis revealed that ethnomusicology professors had a significantly different viewpoint than their colleagues in music education. Specifically, six of the thirteen ethnomusicologists indicated that they either do not like the term and that they do not use it because they are not sure of its exact meaning. One ethnomusicologist indicated that she does not like the term and explained that: "First of all I would say 'multicultural musics.' I am not sure I like the term 'multicultural,' neither 'world music.' I haven't found one that I like... I do not think I have a good definition for multicultural music." Another ethnomusicology professor acknowledged that his view of the meaning of multicultural music education is different than the definition provided by numerous authors and practitioners. He clarified, "How I answer the question on the definition of the term depends on who is asking me... I do not think that this [the inclusion of world music in the school curriculum] is what multicultural or multiethnic music education is [about]."

When confronted with the question of what "multicultural music" means, many ethnomusicologists were quick to refer to the historical, social, and political context of the term and provided a broad examination of it. Overall, ethnomusicology professors

tended to focus mainly on content and context in the area of world music and did not provide much examination of the educational implications of the term “multicultural music education.” Therefore, it was decided that ethnomusicologists’ opinions in regards to the problematic nature of the term will be presented separate from those of music education professors.

### Opinions of Ethnomusicology Professors

Most ethnomusicology professors viewed the term “multicultural music education” in a broader and more critical scope than the majority of music education professors. Overall, they commented on the connections of multiculturalism with the political, social, educational, economic and even professional context under which the term was developed and is currently used. Those complex and often invisible connections inevitably influence the use, understanding and theoretical and practical implications of the term. The depth of their analyses is clearly evident in the following series of commentaries. In the first commentary, Antonio examined the close connection between music, politics and nationalism. He commented that knowing the history behind the development of the term in the United States is important. His extended examination and critical analysis of the development of multiculturalism follows:

I’ll give you one type of analysis. I think multiculturalism is a new technique within nationalist’s programs. I think that it’s actually generated by the state to incorporate ethnic diversity... I think it goes under, it’s set within a discourse of diversity... So if you think of history in the United States, the melting pot which was to assimilate everybody and to root out all difference. The civil rights movement scared the central state. It was a large enough movement whereby the idea of different groups within the state, the government...the borders of the United States appeared to be a threat to the notion of nationhood. Nation is a construction...it’s not a reality. So you have to have people sign up, believe it and buy it, but that’s a constant effort. So civil rights legislation kicks in and all of a sudden there’s all this research and celebration of ethnicity as a concept. And research was funded in the seventies, in the post civil rights era. I shouldn’t say

post- because civil rights movement should be going on, but it's gone down quite a lot. But all of a sudden there was this attention to the notion of ethnicity. And what an ethnicity is...an ethnicity is different than a nation. An ethnicity doesn't claim rights to it's own state and doesn't claim its own territory. So radical political movements all claimed nationhood. So the Black Panthers were a nationalist movement. And AIM, which is American Indian Movement, is a nationalist movement. Ethnicity is a category that is sub-nation. It's created so that people will not think of themselves on par with the nation-state as a unit and compete with the nation-state. So this is the background I think one has to think about multiculturalism from. So all of a sudden, I think multiculturalism, the celebration of ethnic difference within a nation-state is part of a strategy to diffuse the potential for the use of those kinds of identity markers and those types of social units as a challenge to the nation-state from within... The state has very clear mechanisms to get people to sign up as ethnics, to associate themselves with an ethnicity. You check the box on a form, you get funding, you get to go into a folklore festival for being a certain type ethnic. So that there are all these programs that make the category, which is an abstraction, not a reality. I don't care really what it's called. What I care about is that we know where it's coming from and what its function is. And so that this kind of political function ought to be kept strongly in mind.... So, my short answer to the kind of what multiculturalism is doing, it has this political function. Now I also think, on the positive side it may, or at least one of the goals of it is to reduce racism, to reduce ethnic kind of tension and confrontation.

Even though there might be some disagreement with the above analysis of the historical development of multiculturalism in the United States, it nevertheless presents an evident illustration of the strong and inseparable connections between multiculturalism and politics. The professor's one-sided approach to multiculturalism as referring solely to ethnic diversity might be not only due to a possible lack of awareness on his part about the current broad coverage of the multicultural umbrella, but might also be indicative of the limiting application of multicultural perspectives by multicultural "experts" and supporters alike (Sleeter, 1995).

Accepting the above sociopolitical analysis as a valid description of multiculturalism within the context of the United States is an indication that the overall policies of the American nation to Americanize or Anglicize its immigrants in the

Colonial period did not change at all. Instead of Americanizing or Anglicizing its diverse ethnic population, the new policy of state agencies is to “multiculturalize” them, that is, to Americanize them without making them realize that they are not retaining their unique ethnic and social customs within the American mosaic. As Banks (1986b) attested, “the education of non-white ethnic groups, such as American Indians, blacks and Mexican Americans, has historically been characterized by Americanization and neglect” (p. 32). He further commented on the situation that Mexican citizens found themselves after the end of the Mexican-American war in 1848. According to Banks,

these new United States citizens soon realized that they did not enjoy many of the benefits of other Americans. Anglo-dominated institutions showed little respect or tolerance for their language, cultures and values... [S]chool was viewed by educational authorities primarily as an agency to assimilate the Mexican. (p. 32)

According to the above analysis of Antonio, similar social and educational policies are in place for the continuous assimilation and Americanization of the non-white population of the United States. Even though foreign languages, customs, languages and customs are accepted and taught at different levels of the American educational system, the reality is that America is heavily following Anglo-Saxon ideals and values. One needs only to look at the major governing bodies of the American society (i.e., the Congress and the Senate) and at those responsible for educating the American people (i.e., its teachers) to realize that both of those groups, who in reality are responsible for shaping and implementing social and national policies, are predominantly white Anglo-Saxon. The only official language of the nation is English, the main religious activities covered by the predominantly white media are related with the Judeo-Christian dogmas of Protestantism and Catholicism and, as recent military expeditions in Iraq, Serbia, and Afghanistan have illustrated, the nation’s closest political ally is

England.

One of the major goals of all these policies taken in regards to language, customs, religion, and internal and foreign policy of the nation-state, is to illustrate and reinforce its dominance as a unified force, above all other identification markers of its people. Based on the above analysis of multiculturalism, the construction of the notion of nation requires a constant effort to overtly and covertly convince people to “sign up, believe it and buy it.” American citizens belonging to an ethnic or religious group are free to identify themselves as such and even get funding for it, as long as they do not question the policies or challenge the dominance of the nation-state. The rise of multiculturalism brought an increase in funding for the celebration and ethnic and cultural differences. There are numerous ethnic festivals in every state and city that celebrate the contributions and customs of those belonging to that ethnic group. In many instances, though, these festivals are used as a political tool to illustrate the freedom and value that these ethnic groups receive within the United States, in comparison to other nation-states in the world. That is why there is always an American flag next to the flag of the nation from which these ethnic groups originated from and, at the beginning of all festivities and celebrations, the Star Spangled Banner is performed. Even though this study examines the implementation of the multicultural imperative in the American context, one would expect that the situation in other nation-states that are considered multicultural is similar. As the above ethnomusicologist stated, one needs to realize and keep this political function in mind.

The above analysis can be similarly applied to the context of American music education. Despite the fact that music from wider range of “ethnic” musics are accepted

and taught at different levels of the American educational system, the reality is that American music education is still following the three Germanic ideals and values from 1838 identified by Navarro (1989) as a) priority for Western art music, b) emphasis on performance and c) de-emphasis on the history of American music. Similar to the policies of Americanization and Anglicization that the American nation established and continuous to implement, the music education profession is also continuing to implement its policy of complete priority on western art music. Despite the stated support for “music of all periods, styles, forms, and cultures” in the music curriculum (The Tanglewood Declaration, Britton, Gary & Broido, 1968), this is allowed to occur **within** the parameters provided by a thorough education on western art music in all levels of education. In many instances, the introduction of other types of music occurs in order to **reinforce** their understanding of western art music through the common elements approach. The only exception is jazz music, which managed to assert its own value and broke the monopoly of western art music, particularly in secondary and higher education.

In elementary and secondary levels of music education, the inclusion of diverse musics other than western art music occurs under the umbrella of multicultural music. This “other” type of music is considered as a colorful folkloric addition to the “normal” music education provided by the orchestras, bands and choirs that specialize in western art music. It is only at the higher education level that a student probably has the opportunity to learn more about another type of music. This is allowed to happen only after the student has received numerous years of training in western art music and has achieved a high level of proficiency in order to be accepted into a college or university. It would not be an exaggeration to suggest that all institutions of higher education in music

in the United States are still based at the type of education provided by a European conservatory that follows a rigorous training on the history, theory and repertoire of western art music. Despite the rise of ethnomusicology as a discipline, the number of schools offering an undergraduate degree in ethnomusicology is almost non-existent.

Similarly, even though the number of course offerings in jazz, popular and rock music in the last twenty years has risen significantly, few schools offer an undergraduate degree with a jazz emphasis, and almost no one offers such degree in popular or rock music. In many situations courses in popular and rock music are a major source of income for the department. For example, one professor who is the chair of a department that offers numerous such courses indicated the following: "This department makes money for the university. The rock courses have expanded a lot. They have an enrollment of around 750 students each semester. One faculty of ours will earn \$600,000 for the university. This is very important for us." It should be indicated that this department in Music in General Studies is quite independent from the school of music at the university and offers courses in popular, rock, jazz, soul, film and computer music.

Finally, another significant point in regards to the American social and political context of multiculturalism is its relation with nationalism. As identified above, nationalism in the United States refers to extremists belonging to racial groups such as the Black Panthers and the American Indian Movement and not to any specific ethnic group as is the case in other countries. American students and teachers do not react to multicultural proponents with suspicion and do not regard them as being against the nationhood of the United States. There has been no multicultural proponent who is advocating any rights to a separate state or territory that is politically, ethnically,

economically, socially and culturally different than the United States. On the contrary, according to the above analysis, multiculturalism is supported by the state since it “is a new technique **within** nationalist’s programs.” This is not necessarily true with multiculturalism around the globe. As it will be clarified later, the notion of multiculturalism in Europe has different connotations and is therefore understood and implemented in significantly different ways than in the United States.

Andrew provided another examination of the social and historical background in which the term was developed. In the following analysis he suggested that

... [defining multicultural music education] is a big problem because today you may have a definition for it but five years afterwards it might slightly change. People’s ideas change, systems change. So we redefine, revisit the definitions, it’s like a working definition. The term ‘multicultural’ is placed within the American conception and context. From the realm of politics, to programming and to academia. They’re all related. Now America is seeing itself as a society open to all kinds of people in order to educate its own people in terms of different values and all these ideas all to relate to one another. Then we have to create the room for them to learn about these people and appreciate their customs, ideas... So that also has to be placed in context of other things I guess. The feminist agenda, you know, minorities, all that. There are separate issues which play into this idea of multiculturalism in America. And some people feel it’s a tokenism. You know, schools are not doing enough. Take for example music education: Are we doing enough to really train people to be sensitive towards other people? We may be training them here to be able to relate to African-Americans either outside or inside the classroom. But when you go to Texas or even New York, there is a larger Hispanic community there. What about them? So it’s relative... the term is defined differently in various contexts, depending on the dynamics of populations.

As the above two commentaries illustrate, any attempt to define the term “multicultural education” should take into consideration not only the context in which the term was developed but also the context in which the term is currently used. The choice by the latter professor of African and Hispanic Americans as the two prominent ethnic minority groups in the United States, illustrates that multiculturalism in the United States is defined as referring primarily to those ethnic groups that represent significantly large



groups within the American population. According to the 2000 United States Census Bureau, the race classification refers only to the six categories of White, African, Native, Pacific Islander, Hispanic and Asian Americans.

This classification can be regarded as entirely anti-multicultural on its basis, as its mere reliance on the few ethnic minorities that are numerically prevalent in the United States does not really promote “cultural pluralism and social equality” for all. For example, Greek and Cypriot Americans are another ethnic minority group found in the United States. Even though their presence is strongly felt in such cities as New York, Chicago and San Francisco, their numbers will never surpass the numbers of Hispanic or Asian Americans, and their existence as an ethnic minority with significant contributions to the American social and cultural milieu is rarely acknowledged except during the two Greek national holidays of March 25<sup>th</sup> and October 28<sup>th</sup>. Therefore, Americans with a Greek and/or Cypriot background could remain “undetected” as an ethnic minority, since they are regarded as white and classified as Caucasian. The same analogy is applicable to all other ethnic minority groups besides the four identified above.

This example leads to the next comment by Barbara. She cautioned about the precarious nature of selectively categorizing people as ethnic minorities and suggested that

We are moving towards some notion of the globe as a unit as opposed to culture or nation as the major defining unit. Just musics of many cultures maybe, any and all of the cultures of the world. But we are walking into quick sand here. How are you going to define the term ‘culture,’ the term is problematic in the first place and how are you going to define ethnic. Everybody is an ethnic... multiculturalism in music education has been a survey of ethnic musics and that kind of avoids the whole question of ‘What about white ethnicity?’ It is almost as white cultures or Anglo-European cultures are not ethnic. It kind of puts them in a different category and that is very very dangerous.

We only need to consider the wide diversity of cultures and ethnic groups that are

found within the European borders in order to realize the significance of this statement. Any ethnomusicologist can attest to the extensive rhythmic, melodic, harmonic, stylistic, thematic and instrumental differences that are found between the Greek tsamiko, the Cretan pentozalis, the Cypriot kartzilamas, the Neapolitan tarantella, the Portuguese fado, the Albanian vocal polyphony, the Spanish flamenco and the Irish jig, to mention just a few. These examples are even focusing only on musical differences, without taking into consideration the widely different cultural and social contexts of all of these genres.

A similar argument can also be made for any broad examination of regional musical styles. Even within a small country like Greece with only 11 million inhabitants, there is a diverse array of regional styles, ranging from the Cretan mandinades and pentozalia, to the Rhodian sousta, the tsamiko and kalamatiano from the mainland, the kantades from the Ionian islands, the vocal polyphony in Epirus, the makedonikos from Macedonia and the urban zeimbekiko and hasapiko (Baud-Bovy, 1994; Miralis, 1996). Each one of those musical styles is performed by different musical instruments and has entirely different rhythmic, stylistic and thematic characteristics. Therefore, to classify all Europeans and all whites under the sole category of “Caucasian” and to treat their individual cultural, historical and musical heritage as a unified whole is an oversimplified, over-generalized and dangerous approach.

Sue, another ethnomusicology professor, provided additional analysis and commented on the overall context in which the term “multicultural” is currently used. In the quote that follows she addressed the way that the political and social context of the term differs across the continents of Europe and North America.

Basically [multiculturalism] is a term of the American cultural hemisphere. I have heard about this a lot last year in Europe and I was very surprised to hear it so

many times. I think it [means] coexistence but not necessarily integration of various musical cultures. And we do not want to integrate. We want every community to have it's own identity... Actually in America, I think 'ethnic' or 'ethnicity' or 'ethnic cultures' is becoming a more usable term to identify different cultures. [Currently] the term 'multicultural' is used more in Europe [than the United States]... I think at some point [multiculturalism in the United States] became very much immersed into administrative organization and political speech. The term 'multicultural' became almost a political term. In Europe it is a little bit protected by the political structure in that the cultures do not mix up because they are politically divided, even in such a small place as Europe is. On the other hand, there is a lot of tension between multiculturalism and nationalism. Or you can call it super- and sub-cultures. In the case of the United States, it is not multiculturalists against nationalists because nationalism is an also contested category here. Nationalism [in the United States] is anything else than one ethnic group prevailing over others.

As most of the above commentaries illustrates, the term "multicultural" is considered as a predominantly American term. Its major proponents so far have been American professors such as Banks, McGee Banks, Sleeter, Gollnick, Chinn, and Grant from the field of education, as well as Anderson and Shehan Campbell from the field of music education. Even though the majority of these multicultural leaders are Americans who are active members of the African and Hispanic American community, one can not ignore the fact that, due to the characteristic social, ethnic and racial constituency of in-service and pre-service educators in elementary, secondary and higher education, the majority of the educators who might be espousing multicultural ideals are White, middle-class Americans. These educators will be incorporating multicultural perspectives in the education of a widely diverse student body, a rapidly growing number of which will be categorized as anything other than White or Caucasian. As Campbell (1993) suggested, "by 2020... the number of U.S. residents who are nonwhite or Hispanic will have more than doubled, while the white population will not be increasing at all" (p. 14). This is further supported by the predictions of the U.S. Bureau of the Census (1992), which projected that the non-white population of the United States would increase to 28.2

percent by 2050.

Sleeter (1995) suggested that white middle-class educators tend to define multiculturalism in a significantly different way than non-white educators. Specifically, she discerned that white middle-class educators define multiculturalism solely in terms of race and ethnicity, without taking into account issues of socioeconomic status, gender, disability and sexual preference. From my own experience, I find this argument to be true in the area of music education as well. The greater part of multicultural music workshops focus exclusively on the implementation of world music in the music classroom without addressing any of the other issues within multicultural education. Furthermore, the vast majority of the participants in those workshops are White middle-class educators, many of who do not have any direct experiences with social, racial and even religious inequality, injustice and inequity. Any educators who want to support to incorporate multicultural perspectives in their teaching should remember that it is these inequalities in society, in addition to inequalities based on lifestyle, gender and inability, that multicultural education attempts to address.

Another point in Sue's quote is the realization that the multicultural concept is currently used in a significantly different way in Europe than in the United States. The main reason for this is that American society was initially formed as a country of immigrants from Europe and all over the world. As various authors illustrated (Cordeiro, Reagan & Martinez, 1994; Mark, 1998; Volk, 1998), the multicultural concept was developed in the twentieth century and has evolved through the struggles of the various ethnic and cultural groups for a more equitable and fair representation in the American social milieu. American multiculturalism is a direct result of the opposition to the

assimilation and melting pot policies of the first half of the twentieth century, the struggles of the African-American community against segregation and the Civil Rights movement in the 1960's. The rise in numbers and prominence of the Hispanic- and Asian-American population in the second part of the century provided additional support for multiculturalism in America.

Contrary to this historical evolution of the multicultural concept within the geographical and social boundaries of the United States, its incorporation in the European cultural context has undergone a process of "transplantation," "enculturation" and inevitable adaptation. Europe in the first half of the twentieth century has experienced two world wars, and until the late 1950's it has been divided between Western and Soviet spheres of interest. The European Common Market was formed in 1958, and the European Union with its current fifteen member states was not formed until the late 1970's. The freedom of movement treaty that was fully implemented in 1995 and the introduction of the Euro as the common European currency will ultimately result, one might say, in the development of some sort of United States of Europe.

Regardless of these significant changes in the social, political and economic reality of Europe, the fact remains that this reality will still be significantly different than the reality of the United States. The rich variety of distinct languages, customs, and ethnic groups within the boundaries of the European Union is not something that will disappear or "melt" under the new European super-nationality. Contrary to the American experience of the melting pot and the assimilation and Americanization policies of the early twentieth century, the European policy is that each nation-state will be economically and politically supported to retain its unique cultural identity. To my

knowledge, there has been no indication that current citizens of the fifteen European states are even considering relinquishing their unique ethnic and cultural identity for a superimposed European identity. It will take many years, if it ever happens, to reach the American reality in which individuals and families, for professional reasons, start moving freely and relocating permanently within the peripheral borders of Europe. As the ethnomusicologist attested, ethnic groups within the unified European Union are and will probably remain clearly separated and politically protected to a much higher degree than they are in the United States.

These distinct social, political, cultural and economic differences between the United States and the European Union will inevitably affect the way the multicultural philosophy and movement is defined, implemented and incorporated in each setting. Despite the current wide use of the term “multicultural music education” in Europe, it is doubtful that it will become so “immersed into administrative organization and political speech” as it is currently viewed in the United States. Few if any schools or universities in Europe currently have multicultural centers or programs for their students and related positions available for their faculty and staff. This does not necessarily indicate that the multicultural imperative in Europe is superficially or inadequately addressed and/or implemented. Instead, it is an indication of how the different social, cultural and political realities within the European context affect the realization and implementation of the multicultural philosophy. For example, it is not deemed as politically incorrect for European students to express indifference or even opposition to the goals and perspectives of multiculturalism as it is defined in the predominantly American literature. The current unavailability of multicultural centers and programs in secondary and higher

education in Europe is a sign that students and teachers do not believe that their ethnic and cultural identity is misunderstood, contested or in danger of being lost. Therefore, they do not view the necessity for such programs as part of the current educational system.

The significantly different connotations of multiculturalism in Europe and the United States are also apparent in the perceived relationship of the multicultural philosophy to nationalism. As supported earlier, multiculturalism in the United States is supported by the nation-state and does not claim any rights to a separate nation or territory. Americans may be fearful of possible tensions between blacks and whites in certain cities, but it is extremely doubtful that the idea of a separate and independent southern state comprised solely of African-Americans ever crossed their minds. Nevertheless, this fear of extreme nationalism and ethnically and culturally unified nation-states is something that is realistically and cautiously perceived in Europe. One need not go beyond the first and second world wars to realize that ethnicity played a decisive and dreadful role in European history until today. Within the current borders of the European Union, there have been conflicts between the English and the Irish, the Spanish with the Basques, the French with the Corsicans, and Austrians and Germans, to name just a few. Some of these conflicts persist even today, with the Basque ETA, the Irish IRA and the Italian Lega Nord proposing separation and independence from the Spanish, English, and Italian nations respectively. Outside the current borders, but still within the European continent, there has been conflict between Czechs and Slovaks, Russians and Ukrainians, Lithuanians, Latvians and Estonians, Serbs and Croats, Serbs and Albanians, Greeks and Albanians, Greeks and Turks and Turkish Cypriots and Greek

Cypriots. Therefore, contrary to the beliefs of Antonio, ethnicity is certainly different than a nation, but at the same time, ethnicity in the European context **does** claim rights to its own state and territory. Moreover, nationalism in the European context is one ethnic group prevailing over others. That is why Sue suggested that there is lot of tension in Europe between multiculturalism and nationalism, whereas in the United States the two are not viewed as being in opposition. This significant distinction between the European and American context of nationalism does inevitably affect the definition and philosophical foundation of multiculturalism between the two continents.

An additional point addressed in the last commentary by Sue is the realization that a multicultural society is one in which different cultures coexist but do not necessarily integrate with one another. This is an important and critical issue that deserves professional, personal and intellectual insight. Even in the event that all music educators espouse and implement the multicultural imperative, that is, to promote a change of society in which there is justice, equality and equity among all citizens, regardless of their ethnic background, race, religion, socioeconomic status, lifestyle, gender, inability and/or exceptionality, it is doubtful that students and teachers will lead lives that have direct personal contact, communication, interaction and genuine friendship with people from a different ethnic background, religion, race, and socioeconomic status.

As Banks (1986b) supported, Americans tend to live in districts that are economically, socially, ethnically, racially, and even religiously homogenous and thus lead somewhat segregated lives. He stated that

... school segregation in the nation's largest cities in the North and West is also increasing... A significant number of middle-class ethnic minorities are also deserting the public schools for private schools (Coleman et al., 1981). Consequently, the public schools in the nation's largest cities are becoming not



only increasingly non-white but also increasingly poor. Even within desegregated schools, classes are often segregated because white students are found disproportionately in classes for the academically gifted. (p. 45)

Fifteen years after Banks' realization, the current reality in America's public schools might be even more unsettling. The continuous rise in affluence of the middle class has left the large urban schools attended predominantly by ethnic minority students whose parents are unable to move to the suburbs. Therefore, the American commitment for desegregated schools still remains "an unfulfilled dream" (Banks, 1986b, p. 44-45).

This belief is supported by a recent report on segregation by The Detroit News. According to French (2002), a new type of segregation is occurring in the neighborhoods of contemporary America. This new segregation is neither enforced by law, nor based solely on socioeconomic status; instead, it is based on choice. Based on data from the 2000 census, the report revealed that "only 6 percent of Metro Detroit residents live in neighborhoods that remotely resemble the racial makeup of the community as a whole" (p. 10A). Despite evidence of this new reality, though, it was further indicated those residents are uncomfortable in recognizing this new reality as a form of segregation, mainly because it is created willingly on their own choice. Whatever the reasons might be, Banks' (1986b) dream for desegregated schools holds true for the American society as a whole.

Sleeter (1995) stated that "multicultural education is rooted in a concern about inequality among groups" (p. 18). Fairness, justice, equality and equity among all members of the population are necessary components of a democratic and multicultural society. At the same time, though, I would also suggest that multicultural education should extend beyond that by encouraging, contributing and promoting meaningful communication, contact and interaction among the various ethnic and cultural groups of

the population. If students in a society that wants to be considered multicultural and pluralistic do not have any informal personal contact and interaction with other ethnically, socially and economically diverse students, they might as well be living in a country that is essentially monocultural and does not necessarily espouse the ideals of multiculturalism. If all their friends and acquaintances are people from their own cultural group, this is not an indication of a truly multicultural society but one that is superficially and potentially multicultural. Whenever people are isolated, separated, and segregated by visible and concealed barriers, real equality and equity is not possible. Instead, segregation and separation inevitably generate feelings of misunderstanding, mistrust, and, as world history continuous to demonstrate, hostility and hatred.

I would therefore expand my above argument even further by suggesting that multicultural education should extend beyond the existing borders of any nation or state by encouraging, contributing and promoting meaningful communication, contact and interaction among the various ethnic and cultural groups from around world. Only then we can really be talking about a successful implementation of multicultural perspectives.

These arguments relate to opinions of many professors who pointed out that **all music** is multicultural. Similarly, I propose that **every nation** is ultimately multicultural in the sense that its citizens belong to a variety of groups identified by race, religion, gender, lifestyle, ethnicity, and ability/exceptionality. The incidents of September 11 2001 that shook the American and the international community, illustrated that events that are occurring in a far off country of the world can at some point have a direct affect on any other country and an indirect effect on all other countries. I agree with some media commentators that the world community can limit the possibility of such events

occurring in the future by making sure that there is equality, justice and equity among all people of the world. I support that this should be one of the goals of a truly multicultural education, not only in the United States but also around the world.

#### Opinions of Music Education Professors

The above broad analyses of the definition of multicultural music education by the four ethnomusicologists illustrated its enormous complexity. It is clear that the implications of multicultural music education extend well beyond the confines of music and branch into the social, historical, national, and political arenas. Therefore, ignorance or negligence of these various non-musical parameters of the term by music educators who want to espouse multicultural ideals reveals a limited and superficial approach to the multicultural philosophy.

Even though the majority of music education professors did not express any direct opposition to the ideals and goals of multicultural education, a number of them indicated their ambivalence in regards to the implementation of those ideals and goals into the music classroom. Diane was unambiguously honest when she acknowledged that

The thing that is the most problematic and worries me the most is the fact that I am not sure why we are doing it, why we incorporate it into music education. Are we trying to make children less racist? If yes, I think this is a terrible burden to put on music. I can think of better ways to work with anti bias curriculum. I am not doing multicultural music because I want to make children less negative. I am doing it because it is a way of learning about a different kind of music... I would work with anti-bias, anti-racist and anti-gay, work with all of that, I do this all the time but not through music. That is a distinction that I am not saying that I will change the world through music because I am doing that as a teacher and not as a music teacher. And this is what I worry about multicultural music education. I do not think we really know why we teach multicultural music. I think it is problematically different from that the education literature describes... I do not know if we are clear about whether we are doing it to be politically correct, whereas others do it in order to become a little bit competent about the music of another culture.

*The problematic ties of multicultural music education to the philosophy and goals*

of multiculturalism in the field of general education were also addressed by another music education professor. Even though she did not express any opposition to the goals of multicultural education, she clearly illustrated how a slightly different approach in defining the term can provide a dramatic change in the philosophy and methodology of multicultural music education. According to Natalie,

The number one [of our problems with multicultural education] is the whole question of definition. That's the biggest problem, what we mean by multicultural music education. And I think that's the only problem that we've had so far. And that's because that has informed the way, the problems that we've had. The other sub-problems have emerged from this. I think it's when we begin to clearly define what we understand and mean by it that we will find a solution to the problems. Unfortunately we've had to draw on, or unfortunately or fortunately we have to draw on regular multicultural education scholars to define what multiculturalism means for us. And then we've changed it and some of us have not really listened to how the shifts in multicultural education, the kinds of shifts that are going on presently in multicultural education. And so we're always, we always seem to be a step behind of what is happening in the larger educational arena, in multicultural education. And so I think the issue has been with defining what multicultural education is. There's always this feeling that it's the issue of "the other." And as soon as you put that tag on it, it turns a number of people off. And people feel that you're becoming edgy but I don't think there's anything edgy or exotic about multicultural music education or multicultural education. But I think the issue has been with the definition of multicultural education. It's found in everything. We're constantly interacting with people of different cultures and we're constantly experiencing different people and even our, even within a family unit. The family, the people within the family unit are multicultural in a sense. They're different. Because they have their own personal interests, musical tastes within the family. And so it's an issue that we deal with every day but we create this illusion of everything being homogeneous until a large group of people comes in and then 'Oh, we have multicultural music.' No. It's not that. We're constantly shifting our interests and so the problem has been with how we define multicultural education... I believe that if we're studying music we should be able to study all musical cultures. Because the whole idea of multicultural music has been tainted with the perception of "the other" when really it is not the other, it is ourselves... So I am very open to all types of music, American folk music, popular music, even religious music. The danger that I have found with defining multicultural music the way I have and the way that I have been presenting it in my classroom, is that it forces the students to think outside the box and it almost creates a very fluid and unstructured atmosphere. And that can be disconcerting in regular pedagogy.

The above commentary draws attention to a number of important issues such as

the problematic nature of the term, the type of relationship that exists between multicultural music education and multicultural education, the notion of “the other” and the perceived homogeneity in the society. All of these issues are connected in an intricate web of implicit and explicit relationships and understandings so that they comprise, according to the music educator, one and only problem: lack of clarity in defining what multiculturalism in music education means.

The implications of the above definition of multicultural music are tremendous and far-reaching. The content of multicultural music is **not** defined as the music of “the other,” one that originates at a far-off exotic place, but instead it is the music of ourselves, music that exists all around us and we listen to in our everyday lives. This quite radical approach of multicultural music would signify that, in addition to the music of Cambodia, Pakistan and China, students would also be taught about the music that they and their friends prefer (i.e., popular, rap and techno music), also their parents’ (i.e., classic rock, rock & roll, folk music), their cousins in Texas (i.e., country music), their uncles in New York City (i.e., jazz, fusion, Latin and world music), and their next door neighbors from Kentucky (i.e., bluegrass and Appalachian music). By adopting this definition of multicultural music, students will learn about a broad spectrum of music, **including** music of their own community and their own country.

A number of music education professors shared a similar understanding regarding the inclusion of a broader range of musics within what is generally regarded as multicultural music. A couple of them supported that multicultural music includes folk, regional and native music from different countries and regions within a certain country. They stated that: “For me, all songs [music] are multicultural... Is German, French, Swiss

music multicultural? Of course it is! So what? So, why are we worried about it?" "All music comes from somebody's culture. All music is ethnic all music is multicultural. It is really a misnomer for us in N. America. I prefer the term 'neighbor music' or 'foreign music.'"

A number of other professors expanded the above arguments to include not only ethnic or "foreign" music from other nations, but also various types and genres of music within a nation, including even classical music: "Multicultural music also includes cultures from within the United States such as gospel, folk, Native American, Appalachian music and others;" "For me it's an in-depth study of music, that's all. And so in my multicultural classes I have [included] everything from classical music to so-called ethnic music;" "In a very broad sense, it encompasses popular, jazz and western traditions. All music is multicultural... even Brahms is multicultural music. So this would be the broadest definition possible, both popular and art music of a western and non-western tradition;" "It means to honor different cultures and... and how music exists in their daily lives. So in that I will also include folk music, art music, popular music, rap, rock, etc. All music. It's all good;" "[It is] music representing a wider range... array of styles, time and place, music of other cultures... that needs to be included in the curriculum as music that we would use."

Finally, one professor provided a distinctly unique analysis of the term by suggesting that "what I would consider multicultural music... is a focus on music of the students in our classroom... So that would be like music of the community in a way." Even though this analysis is similar to the other above in that it encompasses many types of music, it differs in that it focuses primarily on the music of our students, their parents

and the immediate community.

Regardless of the above inclusion of various types of music into the definition of multicultural music, a minute distinction remained unexplored. Even though the statements in the collection of opinions above included different music types such as rock, jazz, pop and rap, in most of the cases it was not explained whether our students are members of those cultures and whether they have a close affiliation with those musical styles. In the second quote by Natalie it was suggested that even the various members of our own family could be considered as multicultural. That statement encouraged my analysis of the various types of musics preferred and listened by our students, their parents, their relatives and their neighbors. Nevertheless, one of the above professors described multicultural music as “neighbor music” or “foreign music,” that is, any type of an ethnic music from within the United States and our community, but **not** necessarily our music or the music of our students. It is interesting to note that from the above collection of eight similar definitions of multicultural music, only two of them were specific enough to mention an inclusion of popular music in their definitions. Fans of Britney Spears and Jennifer Lopez do exist in our classrooms and do live within our communities, but whether their music is included in the multicultural music category is unclear. The same argument of course can be taken even further to question the inclusion of heavy metal music, Eminem and Marilyn Manson.

The following definition of multicultural music provided some clarity for the above argument. According to Mike,

... multicultural music education is that education that opens students' ears up to music of cultures in which they are not currently living. For example, and this might sound a little strange, but I think that the world of Mozart is a culture in which students are not currently living. For them to understand some classical

music requires some of the same kind of pedagogy and preparation that teaching students West African music does. Now, we can talk about, for example, that contemporary music has its roots in harmony which existed back in Mozart's time and so on, but I think one could also make a case that a lot of African drumming finds its way into popular music too. So, I guess my definition of a multicultural music education is one that exposes to students other than the music that they would normally come in contact with. And I would describe that very broadly. It's including not only music of non-Western cultures, but of historical music from Western cultures as well... I don't think the majority of public school students today have contact even with music from Western cultures. I don't think that the average child goes home and listens to Bach or has the parents playing that [music] in the background while the student is doing homework. And, especially with the availability of music now on the internet, I think that students, people are becoming much more interested in music that otherwise they wouldn't normally come in contact with. If you go, for example to a record store to find the section for non-Western music there might be just a few rows of recordings there. But if you go on the internet you can find almost anything that you want. There are a lot of contemporary pop artists that have used a lot of influences from other culture. For example in Sting's latest album he used a lot of Arabian influences. And so because of that there has been a broader interest among younger people in some of this other music. Therefore, I would even say that Appalachian music, bluegrass, electronic and popular music fits into what I define as multicultural music because it's not from the prevailing culture that people are from. Now, I think the tricky part here is that I'm talking in broad strokes as if all of the children in my music class have an identical musical culture. Some of them might come from a family in which opera is prevalent. Others might come from a family in which there is a lot of country music which is being played. So for some of the students in a class what is commonplace, for others could be a multicultural experience.

This extensive analysis of multicultural music is significantly different from the ones included before. For Mike, a broad definition of multicultural music could include the music of Mozart, Beethoven, Milhaud, Xenakis, Glass, and other western art composers, but it would not include popular, rock, rap, rave and techno music. Furthermore, depending on the geographical and social environment in which one is teaching, Appalachian, blues, bluegrass and country music could also be excluded from this definition. For Mike, the ultimate goal of multicultural music education is to provide students with tools to understand and appreciate music that is unfamiliar to them, that is, music of "the other." This, though, does not educate them to apply those tools to better



understand the context and musical structure of their own music, that is, the music that they like and they listen to. This analysis illustrates that, although there seems to be an agreement among music educators that the content of multicultural-world music should go beyond the music of various ethnic groups found outside the United States, there is significant disagreement whether music that our students listen to should be included. This remains an issue that needs to be clarified by the profession and by the scholars in multicultural and world music education.

The above commentaries and analyses of the multicultural definition focused mainly on the content of the music to be included in music classes. Most of the literature in the area of music education addresses multiculturalism solely in regards to the type of repertoire included and supports a need for that repertoire to be representative of a diverse array of ethnic groups and cultures from around the world. The other parameter of the term that is rarely addressed in music education literature, takes into consideration the rich diversity of ethnic, cultural and socioeconomic backgrounds that exist among our student population. This approach is closely related to how the term is used in the field of education, and as Sleeter (1995) indicated “is rooted in a concern about inequality among groups” (p. 18).

These two distinct connotations of the term were inadvertently addressed by Jim, an ethnomusicology professor who, in his attempt to describe what multicultural music education means to him, admitted that

Multicultural music to me seems a strange term. I mean, multicultural education is something that I like to promote. And that to me would mean making people aware, not only aware but take seriously, you know several or many cultural points of view and to recognize as legitimate the different cultural practices of diverse peoples. I’m not sure what multicultural music would mean. It sort of sounds almost like you know, a world music hybrid or something like that. Is this

now the frequent term in music education?... Well multicultural music education, I am just thinking of the adjective “multicultural” as defining education rather than music, because, and when you use the phrase multicultural music education, I’m thinking of the word music modifying the word education, but also multicultural modifying the education part.

The grammatical distinction identified might seem subtle but it turns out that it clearly addresses the above two significant implications. If we consider the first possibility of “... the adjective ‘multicultural’ as defining education rather than music,” then the term suggests the application and implementation of multicultural perspectives and ideals in the area of music education. Another way of signifying the same idea is by saying multicultural education in music. This corresponds to the definition of multicultural music education provided by the author in Chapter I under the heading Definition of Terms. It would denote that, within their reach and their ability, music educators should promote social and educational change in order to achieve equality and equity among groups distinguished by race, gender, lifestyle, socioeconomic status, religion, ethnic affiliation, and ability/exceptionality. This definition has wider and broader implications for the education of our students and is not limited in their education only in the area of music.

In the case of the second possibility of the adjective “multicultural” as defining music rather than education, then the term suggests the incorporation and use of a wide variety of music in education. Another way of signifying the same idea is by saying multicultural music in education. Even though this definition might seem similar to or a hybrid of world music as identified in the Definition of Terms in Chapter I, it extends beyond that in the sense that it includes music from different groups distinguished by race, gender, lifestyle, socioeconomic status, religion, ethnic affiliation, and ability/exceptionality. This definition is mainly referring to issues of diversity in the area

of music content and does not have the broad educational and social implications as the first definition.

A number of music education professors provided additional insight by expanding the definition beyond the diversity in musical content from around the world.

Specifically, they extended the definition to address the unique characteristics of our diverse student body. The following are some of their related opinions: "... it also means learning about the characteristics of students whom we teach... you are supposed to be sensitive to the characteristics and needs and uniqueness of different cultural groups within your class, cultural diversity within your student clientele;" "...it's focusing on who is in front of us in the classroom. Our students are going to be teaching much more diverse populations than we as faculty have ever taught. Their students will have a wider range of abilities;" "... it is understanding diversity and dealing with students from other ethnic groups in our classroom;" and "the culture of our country has changed dramatically over the last 20, 25 years and so we've got to deal with who does not look like us, does not have the same experience as us. Because everyone needs to feel valued and included."

The last comment relates to the above discussion regarding the definition of "the other." For a middle-class white American teacher, the music of "the other" might be music of China, Africa, Greece and even blues, but for her first generation Chinese student it would be Appalachian, country, European folk and rap music. The issue gets much more complicated with the wide ethnic and cultural diversity that exists within the American society. The identification of "the other" is therefore dependent on who is making that distinction in the first place and then on who "the other" really is. Its

dependence on the race, ethnicity, socioeconomic status, religion, lifestyle, gender, and ability/exceptionality of the person making the statement, make “the other” a context sensitive category.

The above analysis of the problematic nature of the term illustrated that this is a complex and multidimensional issue within music education. It also demonstrated that the inquiry over the “correct” and appropriate definition creates more questions than the answers it provides. It is inevitable that the opening of a discussion over the appropriate terminology could create confusion, turmoil and instability that might be considered by some as inappropriate and unnecessary. Nevertheless, the problematic issues and questions will remain, even if they are not addressed or thoroughly discussed. And the longer they remain unclear and vague, the more explosive they will probably become in the future. The critical question is whether the profession is ready and willing to address those issues, understand their complexity and strive for their solution, or it prefers to pretend that no problems exist and safely continues with its current superficial approach to the so called “multicultural music education.”

What follows is a summary of the various definitions of multicultural music education provided by the ethnomusicology and music education faculty. The next chapter addresses the remaining eight themes that emerged through the analysis of interview data.

#### Table 9

#### Summary of Faculty Definitions Regarding the Meaning of Multicultural Music Education

Krysta: Diversity in music content and student body. It is a broad definition that

affects faculty hiring, music methodology and assumptions about what music is. A constellation of perspectives in regards to how, what, who, where, why we teach.

Jim: Awareness, recognition and valuing of diverse practices. Music of our students.

George: Valuing diversity, seeking and valuing personal change. An approach that changes and transforms us.

Gino: Diversity in music content and student body.

Denise: Music within context. Including mainly ethnic music.

Andrew: Based on the American context of the term it includes issues of minorities and feminism. Being sensitive to other people. It depends on the context and the dynamic within the population.

Sue: Coexistence but not necessarily integration of various musical cultures. Political term and not merely cultural. In USA the term is immersed in administrative organization and political speech.

Diane: Music outside the western canon, that exhibits strong connections to an ethnic group and with which students do not know much about.

Christine: Identifying and valuing diversity.

Laura: The current label for including music from the entire world, not just music of a conservatory education. All music is multicultural.

Amanda: Any music has the possibility of becoming multicultural. Music outside the western canon. It can also mean that different cultural backgrounds have contributed to the music being created: composers, performers and audiences.

Natalie: In-depth study of music in its cultural context allowing for cultural

understanding and including all types of music. Thinking outside the box. It is not necessarily about “the other” but about ourselves.

Emily: It is in opposition to cultural education, it is separated from it. I would prefer the term “music education” but defining music in a broad sense. The primary goal should be to free people from their narrow focus and explore the possibilities of music.

Johanna: It is context sensitive term. Whatever helps define a regional identity. It encourages a better understanding of cultures around the students and of those who are not represented. Not limited to ethnicity but also race, class and gender.

Maria: Making all music available to students. Any music outside the western art tradition. Music that you would not normally study in a school of music.

Jean: Broad definition of music. All music is multicultural. Popular and art music of a western and non-western tradition.

Eugenia: Representing the diversity of world music. Introducing people to other perspectives through education and music.

Nick: Music of different ethnic groups and different social classes. All music is ethnic music.

Bruno: A broad selection of musical tradition worthy of being studied. Not ethnocentric definition of music.

Antonio: A new technique within nationalist’s programs, generated by the state to incorporate ethnic diversity. Celebration of ethnic difference within a nation-state which is part of a strategy to diffuse the potential for the use of those kinds of identity markers and those types of social units as a challenge to the nation-state from within. This kind of political function ought to be kept strongly in mind. On its positive side one of its goals is

to reduce racism, ethnic tension and confrontation.

Barbara: Musics of many cultures, music of the globe. Taking race, ethnicity, religion, sexuality, and disability into account. We should also remember that everybody is an ethnic, even white Anglo-European cultures.

Scotty: Diversity in the student body and in music content. Incorporating a wider world view. Addressing content and context.

Juliet: All music is ethnic, all music is multicultural. It is really a misnomer for us in North America. It should validate the cultures that are found in the USA.

Russ: It is important that students acquire information concerning musics that might be in the sites that they will be teaching. It will be great if they can learn about the music of the world, but my main concern is that they are acquainted with the music of the culture where they will be teaching.

Marco: Teach everybody about every type of music. A point of view towards music that takes into account the differences and similarities among cultures. Get some kind of sense of what the world is really like, what exists out there. Teach music as a worldwide phenomenon, a sampling of different cultures.

Jennifer: Exposing students to music from other countries and understanding and dealing with diversity in our classrooms.

John: How I define the term depends on who is asking me. At one level it means providing more cultural exposure to our students. But a deeper goal is cultural education through music. Dealing with cultural issues thorough a musical format. Engaging students in issues of cultural conflict. Getting students to look at themselves as ethnographic trainers.

Lia: It can have lots of meaning depending on the context. Typically it means the incorporation of music of the other. I would recommend, though, focusing on music of our students. Music of the community.

Mike: Education that opens students' ears up to music of cultures that they are not currently living in. Exposing students to music other than the one that they would normally come in contact with, including music of western and non-western cultures. All music could be included.

Mario: Honoring the cultural context of where the music originated from. It could include folk, art, rap, popular, rock and other types of music.



## CHAPTER VI

### Perceptions of Ethnomusicology and Music Education Faculty Regarding the Problematic Nature of Multicultural-World Music Education

This chapter is a continuation of the presentation of findings in regards to the problematic nature of multicultural-world and world music education. The previous chapter focused on theme (1) that addressed the problematic nature of the term “multicultural music education.” This chapter illustrates the wide variety of faculty perceptions and insights in regards to the remaining eight themes.

#### Theme (2): No Flexibility in the Music Education Undergraduate Degree

Data analysis revealed that the most commonly identified problem with multicultural and world music education is the strict limitations that the undergraduate degree in music education places in regards to elective possibilities. Professors from both fields of ethnomusicology and music education commented on the high number of credits and requirements that preservice music educators have to fulfill. In a number of cases it was mentioned that the credit requirements for the Bachelors of Music in Education degree are the highest of any other music degree and in many times even exceeding the undergraduate credit limit set by the university. The major reason for the excess of credit requirements is the fact that preservice music educators need to satisfy general university requirements, state mandated teacher certification requirements and requirements set forth by the National Association of Schools of Music (NASM) or the National Collegiate Association for Teacher Education (NCATE). Satisfying all three requirements presents a major challenge for professors, administrators and students.

What follows is a collection of opinions in regards to the high number of degree

requirements for music education students: “[Our students] are up to their ears in credits;” “Music education students have the most requirements to fulfill than any other music student;” “Most of our students, because their schedule is so full, take exactly what they need to in order to graduate.” The last comment relates with other beliefs supporting that music education students have no available room in the schedules for elective courses: “There are so many requirements that it is sort of prohibitive for students to take ethnomusicology classes, even though there is tremendous interest for them;” “As perhaps part of that conservatism of the music education program, there’s no flexibility for students. [Their degree] It’s almost entirely planned out for them. So they don’t have the leeway or the space to take electives very easily;” “There are some logistical factors that are working against us. One of them is the number of requirements in music and the general education requirements within the university. It leaves students with no time for any electives;” “To my disappointment few music education students really seek out any training in non-western music. Part of it is just that there are so many requirements for them... it doesn’t leave them any freedom for elective courses.”

This situation led numerous professors to suggest a reduction of the number of music education requirements in order to enable students to take elective courses: “The number of requirements on music education technique have to be reduced...;” “The amount of load they have in western music needs to be reduced so that students are able to learn to play some ethnic musical instrument.” Nevertheless, one professor expressed the difficulty in such an endeavor by stating that “somebody once said that it’s easier to move a cemetery than change the university requirements.”

All the above comments indicate that it would be extremely difficult to introduce

a new specialized course in multicultural-world music education. The following two comments supported this claim: “Even in a five year program there are many different things that we feel need to be included in the student’s education that it’s hard to make a case for a specific course in using music of different cultures;” “We have a set limit of how many credits a student should have when they finish the music education program. The curriculum is so packed now, there really isn’t any more space to add any other course.”

Different points were provided in the above collection of commentaries. One professor expressed the belief that music education students receive thorough training in regards to methodology and technique, but are lacking knowledge about music content. He supported that, regardless of their comprehensive knowledge and training on how to teach something, they will not be able to teach it unless they know the content adequately well. That is why he suggested that students should be required to take more content courses, probably referring to content courses in diverse types of music. This opinion was supported by another professor who also suggested that the number of content courses on western music should be reduced so that students could elect performance courses on non-western musics. It would be difficult to imagine that a music educator will decide to teach a performance or geographic course on African or Indonesian music without taking such a course during his/her academic education.

As stated in many of the above commentaries, despite the tremendous student interest for courses on world musics, music education students can not take advantage of the courses offered by the ethnomusicology professors because they do not have space for them in their overwhelmingly full schedules. The extremely high number of

requirements set by the music and general education departments does not provide music education students with the necessary flexibility to pursue their interest in any types of music other than western art music and possibly jazz. One professor was very critical about this situation and described the music education program in his institution as extremely conservative and rigid. Based on the results from data analysis that follow, one could support that this comment does not apply only to one degree program from a specific institution but this conservatism, rigidity, and inflexibility is characteristic of the overall music education degree. As one of the above comments stated, "it is easier to move a cemetery than change the university requirements."

Some professors commented on the difficulty in including a separate course in world music. Jean, a general music education professor, agreed with this statement and explained the situation in more detail.

Right now we are going through a process where students will have to demonstrate competencies in order to get a license to teach, not just have a list of coursework. That is requiring us to reexamine our undergraduate curriculum and rewrite it to meet the State requirements that now include pre-K, early childhood, areas that we never really addressed as a K-12 certification. So can we add another component or course? Probably not. I think currently our undergraduate curricula are 143 credit hours for the instrumental major [in music education]. Also, to my knowledge the department is not thinking about increasing the number of years of study from four to five.

Even though the justification that courses on world music cannot be included in the current undergraduate music education curriculum because of the numerous requirements mandated by the state is valid, it nevertheless does not address the real issue behind this identified problem. The real issue is the fact that those in power to decide what should be included in a curriculum and what should be left outside do not see the need for the inclusion of a course or a number of courses on multicultural-world music education. For example, it is questionable why the state mandated a requirement

regarding Pre-K music education and did not mandate a multicultural and/or world music requirement in addition to or instead of that. One might support that in their everyday teaching, all music educators have to work with students from different cultures such as different socioeconomic class, religious beliefs, and gender. Most music educators will also have to teach students from different ethnic backgrounds at some point in their careers. Instead, it is doubtful whether a large percentage of music educators will work at the Pre-K level. Therefore, the inclusion of a state competency in Pre-K education and the exclusion of a competency in multicultural-world music is highly questionable.

Stephen, a music education professor, shared his experience in regards to the challenge of managing the number of the music education course load within the proposed limit in his institution.

I really think that time is a significant problem. Well, I'll just give you a very real example. Last week, the provost of the university wanted to know why we have 128-credit bachelors in music education, because the university has set a limit of 120. And music education has 128, and music therapy has 132. Well, between new state requirements for teacher certification, between increased university requirements... I mean we have three different groups of requirements...state, university and national that we have to fulfill, so adding another course in multicultural [music] becomes difficult... But that is a definite challenge as we look at adding more and more content and we want the kids to get out in four years. We have a four-year undergraduate program. Most students don't finish it in that time, but it's not an actual five-year program. Whereas you at Michigan State have a five year program. We have not done that. So that is probably one of the biggest challenges.

Apart from university, state and national requirements the decision whether to include any coverage of multicultural-world music in the music education curriculum is dependent on music faculty as well. If music faculty believe that this area of music education is important and should be included, they would find a productive way to do so. Absence of any multicultural-world music class illustrates that the priorities of the faculty are different. Eisner (1998) suggested that the three broad educational aims of a

curriculum are to increase the variety and depth of meaning people can secure in their lives, to develop cognitive potential, and to provide educational equity in schools. Multicultural-world music education can facilitate each of those three broad goals of education. Therefore, exclusion of this area from the music curriculum becomes a deeply political issue that has as much to do with university, state and national requirements as with the personal philosophy, professional education and personal background of each of the professors in a music department and with the department as a whole. All of these parameters will be discussed in more depth in the themes that follow.

Theme (3): A Predominantly White Student Body that has no Contact  
with Multiculturalism and World Music

The discussion over the racial and ethnic diversity of the undergraduate student body resulted in similar findings in all ten of the Big Ten schools that were included in this study. Contrary to a rich racial and ethnic diversity that one might expect considering the size and the reputation of the Big Ten schools, findings of the study illuminated that their undergraduate student body in the area of music exhibits little such diversity. All professors pointed out that their undergraduate music education student body comes from a predominantly white middle-class background often with very few experiences with the diverse racial and ethnic cultures that exist within the United States. The extensive series of short quotes that follow address this issue.

Many professors commented about the ethnic and cultural homogeneity in the student body: “Most of them are from small communities in the state. Most are European-American kids. We have a handful of African-American, some Asian students from Korea, Japan and Taiwan. So it’s predominantly white, middle-class American

kids;” “The undergraduate student body is about 4% African-American, less than 4% Hispanic-American and little more than 4% Asian-American;” “Other departments have a very diverse student population but the music school is predominantly white, very few are not. This is mainly because it is such a conservatory track. There are lots of Asian students especially in performance;” “We get students from all over the world but those in teacher education tend to be from the surrounding states. They are primarily white, northern European descent;” “The student body is very homogeneous: 85-90% of the students are from within the state;” “I have forty-four students this semester in my class and I have only 2 African-Americans. We do not have a lot of diversity in our undergraduate music education majors but we have more diversity in our graduate students;” “If we were attracting a more diverse pool of [future] teachers then the question of teaching about ‘otherness’ wouldn’t be as poignant as it is right now;” “The student body is remarkably un-diverse. It is mostly Caucasian students and I have a couple of African-American students in one of my classes, that’s it.”

In addition to the un-diverse backgrounds of preservice music educators, the following quotes also point out that the majority of these students would like to return back and work at the places where they came from: “Most of our students come from the state and are predominantly white, middle-class students... They are a highly select group and they want to go back and teach in the same kind of place that they came from;” “The vast majority of our undergraduate students end up teaching in a mainly white, Midwestern school. They rarely have real life contact with multicultural situations. Most of them come from these settings and they go back there as well;” “Most of them come from within the state, from small towns or farms, and even when they are from the larger

cities, these cities have very tiny minority populations. So they don't have much exposure to the outside world;" "Most of our students come from largely monolithic cultures, from small Midwestern towns where there are hardly any Jewish people and even very few African-Americans ... Many of them go right back and teach in the same environments."

Based on the backgrounds of these white, middle-class students, it is inevitable that the breadth and depth of their experiences regarding issues of diversity and multiculturalism is not very extensive. Some professors commented on the difficulties that some of these students had when they were introduced to multicultural education: "In their first two years most of our students don't understand what you are really talking about and how multiculturalism would affect their real life teaching situation. Even though they like it, they do not have any real-world experience;" "They read about multicultural issues but it definitely seems that it is someone else's issue. They think 'it's great that they are trying to open our eyes to it but it has nothing to do with me';" "At this institution most incoming music students do not know enough about non-western music to be able to be interested in it... It is only through exposure that they learn about other traditions and that they are interesting too."

The following two quotes provide more concrete examples about the limited life experiences that some of these students might have: "Some of our students come into contact perhaps with Native American minorities, but some of them have never seen an African-American person in their life;" "I teach a class on Latin American and Caribbean music... and about a third of the class usually has not seen the ocean. Therefore, Latin culture is kind of an abstract idea for them."

The last comment in a way summarized the experiences that most undergraduate



music students have, not only with understanding what Latin and island culture is all about, but also with understanding what multiculturalism is all about. The geographic location of the Big Ten schools in the Midwest does not provide much racial and ethnic diversity since, with the possible exception of the African-American presence in Illinois and Ohio and the Arab-American presence in Michigan, the rest of the eight Midwestern states are predominantly of western and northern European background. Furthermore, according to "Peterson's competitive colleges 2000-2001" (Peterson's 2000) eight of the eleven Big Ten schools have more than 72% in-state population, with nine of the schools having a less than 5% international student population. This becomes even more problematic if one considers that, with the exception of two of the eleven Big Ten schools (Northwestern University and University of Minnesota), most of the remaining schools are located in relative small college towns. Bryan, a music education professor, described the real challenge that his students face when attempting to fulfill a university requirement on diversity. He mentioned that

Prior to admission to the teacher certification program in their late sophomore or early junior year, our students have to complete 40 hours of real life working experience with 'people unlike yourself.' The intent was to have [racially and ethnically] diverse experiences with people but we found that with our homogenous student population and our geographic location it is almost impossible to do that. So we define 'people unlike yourself' very broadly. Some of our students will choose to spend some time in a special education class in a public school or in a nursing home. So we look for ways to find people that are not like yourself that are not necessarily from a different [racial or ethnic] culture.

In addition to the limiting ethnic and racial diversity in the student body of the ten Big Ten schools, professors also commented on the limiting contact that their students have with world music and with broad multicultural issues. The following are some of their comments in regards to the aspect: "undergraduate students seem less open perhaps, and I think this is mostly because they think they know everything they need to know

already... Frankly, I do not think they think about those issues until they start student teaching;" "The real issue is whether our students are sufficiently exposed to some of these cultural issues while they are undergraduates and the answer is definitely NO;" "In my ethnomusicology class I deal a lot with political issues and students can be interested in them but they really sometimes do not understand how these are relevant to what they are supposed to be doing at school."

Emily, one of the ethnomusicology professors, shared her experiences with the problems caused by the minimal contact that her students had with cultural issues relating with world music. These problems affected not only her students but herself as well by being forced to do more work than she was supposed to. She indicated that

[My] students had absolutely no experience with ethnomusicology before, it was not just foreign to them but for some it was a struggle because it was in opposition with what they have been taught in their entire academic lives. So they are not starting 'clean' but they start with prejudice in their mind... The assistants that I had for the world music class never had any courses in ethnomusicology before, so I have to train them before and during the semester. It is a difficult and time-consuming task and sometimes it is even harder than teaching the class entirely by myself. There were times that I felt like staying up and getting the job done myself.

During my visit in one of the Big Ten schools I was informed about one of a limited number of multicultural-world performance music courses that had an ethnically diverse student population. It was a vocal performing ensemble that specializes in performing vocal music with a strong ethnic and racial connection, or, as the professor defined it, "music that you would not normally study in a school of music, such as gospel and folk music." The ensemble was created six years ago out of a personal interest of the professor and is well known and respected throughout the United States. One third of its sixty-five current members are international students who are often invited to share and teach songs from their own countries to the other members of the ensemble. Even though

most of the members of the ensemble are students majoring in music, it also includes a significant number of non-music majors. The unique example of ethnic diversity within this world music ensemble illustrates that such ensembles might be not only educationally beneficial but also musically attractive to numerous students outside the confines of the music department. Such possibilities remain to be explored.

Theme (4): A Predominantly White Faculty Body that has no Contact  
with Multiculturalism and World Music

Similar to the above realizations regarding the un-diverse student population, numerous professors commented on the racial and ethnic homogeneity within the faculty body in the music department, as well as their limited exposure, inadequate preparation on and limited interest in issues of world music and multicultural education. Specifically, a couple of professors addressed the racial and ethnic homogeneity within the faculty body and stated that: “Academia should have a more diverse representation. The educational community should be like a microcosmic representation of the world;” “When you have mostly an all-white faculty, you know that they probably don’t have interest in multicultural issues. They don’t see the need because their needs are being met in terms of their own ethnicity.”

Others pointed out that, in general, music professors have not shown much interest in multicultural-world music: “Until recently, the older generation of music education professors here were quite resistant I think in multicultural issues, feeling that they barely could cover their content relating to Western music and educational techniques. But that generation is passing now;” “... I found out that I was the only educator in my program that was doing anything with multicultural music. Most of the

other professors were not and I think this is probably true in most universities as well.”

The above comments addressed a perceived unavailability of music education faculty with a sincere personal and professional interest and adequate professional preparation in multicultural-world music education. As indicated by the director of one of the ten music departments, this could be problematic for an administration that might be interested in hiring such a “specialized” faculty. “I think it is sometimes difficult to find people who have the interest and the necessary experience in world music. This is one of the biggest challenges from my seat as director of the school of music;” “The great difficulty in instituting cross-cultural themes broadly in universities is that there are so few qualified people in the total number of professors and staff that the percentage is so small that makes it a major, major task.”

The one issue that all professors agreed upon is the fact that current professors in music education did not receive any training or preparation in multicultural-world music education during their undergraduate and graduate education: “In my undergraduate education there was nothing about [multiculturalism]... I had no coursework at all, no discussion of it. Not even in music education classes. It was on nobody’s agenda;” “Most of the music education faculty really has a very limited background in using music of other cultures. And so it’s hard for them and this is part of the problem with the implementation of multicultural education in music;” “The problem here is that I am not prepared to teach a course on [multicultural music] since I have no background to it. So it is a recourse issue, which professor has the skills to organize such a course;” “One of the major problems is that we as music professors are not prepared for [multicultural music], we do not know anything about it and people do not like to teach what they do not know

how to do.”

This collection of comments addressed various factors responsible for the absence of this “specialized” faculty. First, most faculty have or used to have a personal and professional bias towards western art music that was defined by one professor as a kind of “ethnocentric inertia.” This is partly due to their exclusive educational preparation with western art music but also due to their limited exposure to other types of music and broad multicultural issues. Since most of faculty body in the area of music is predominantly white, exposure to and understanding of various racial and ethnic cultures is probably limited. Instead of having a “microcosmic representation” of the diverse cultures within the American population and the world, you have a predominantly white body that, based on the previous argument that “otherness” depends on the identity of the person viewing “the other,” tackles “otherness” differently than a Native-American farmer, a Greek priest, or an Afghan woman might deal with it. As the last comment suggested, a monoethnic and monocultural faculty body does not see the need for multicultural diversity, equality and equity because their views on ethnic and cultural issues are not challenged and their needs are met. It would have been interesting to examine the difference of approaches in music and music education among departments staffed by professors who come from the same country such as the United States, Argentina, Kenya, Bulgaria and others. Most of the above comments directly and indirectly relate with the next theme that addresses the political and power dynamics within the music department.

#### Theme (5): Issues of Politics and Power within the Music Department

Several faculty members expressed opinions pertaining to the strong connections

of world and multicultural-world music with issues of politics and power within the music department specifically and in academia in general. Their comments addressed various specific areas such as personal relations between music faculty, distribution of funding within the department, ensemble requirements for music majors, as well as broad issues such as authenticity within ethnic and world music, the nature of music, and racism, public education and politics in the United States. Thorough and extensive examination of the connections among the above issues would be a laborious and extensive pursuit that could easily turn into a complete study in itself as Navarro's (1989) study illustrates. In this study those issues are identified and analyzed with regard to the way that they pertain to multicultural-world music education and music teacher education.

A number of music faculty pointed out that there is an innate inertia in music departments against the inclusion of diverse music and multicultural perspectives: "You have an ethnocentric inertia in which the faculty does not have any multicultural experience of their own. And they are asked to teach about something that they don't know how to do and don't have an appreciation for;" "Even though this is not the way I feel, I believe that there is institutional resistance to multicultural music;" "It will be very frightening for theorists to tell them that *cantus firmus* is not such a relevant thing these days and other things are;" "There's a kind of institutionalized racism. Most departments are very ethnocentric by covering only a small part of Europe... There isn't interest in other musics... There's a lot of fighting, many people don't want this canon [western art music] to change."

The direct connections of multiculturalism with political issues outside the music

department were addressed in the following quotes: “[Multiculturalism relates to] a political question of who gets to define what constitutes the authentic music of any culture;” “Whenever you say [you are teaching about] Chinese music you are stepping into the political category and outside of culture. Because there are so many languages in China and so many ethnic groups;” “Music, art and literature are connected to all sort of political issues. You do not learn that in school in Cyprus or Haiti. It is understood in the environment, ...they are central to your experience.”

Similarly, some professors drew attention to the political connections of multiculturalism inside the school of music: “It’s very interesting to ask the question ‘what ensembles count for ensemble experience?’ It’s a political decision. If the concert choir counts but the Black Music Ensemble for example doesn’t, then this is clearly a reinforcement of the canon;” “So if we add a new course requirement then that means something else has got to go out of the requirements. And politically that is where the real issue is;”

It is apparent from these commentaries that the faculty were neither politically ambivalent in regards to their true feelings and beliefs, nor attempting to be politically correct about them. Their reference to “ethnocentrism,” “institutionalized resistance” and “institutionalized racism” are extremely powerful and clearly illustrative of confronting philosophies within the music departments.

One of the above comments addressed the political decision within the department regarding which music ensembles will be available for credit and furthermore, which performing ensembles will be required by students pursuing various music degrees. What follows is an extensive description by Gino, a music education

professor who, being the area chair, was faced with resistance from his colleagues when attempted to introduce the addition of a world music ensemble requirement for music education majors.

Quite frankly we even attempted to broaden the requirements for ensemble participation. I can give you one guess in what we ran into: complaints from the band, choir and orchestra people. They don't want, they want our students to be in their ensembles every quarter in residence. We have problems when we had our instrumentalists [in music education] required to take at least one credit in a choir. And if it conflicts with band, guess what? The band directors get upset because they lose their oboe player for one quarter. You see the problem? So we are, to some extent, I mean I hate to be critical of my colleagues but it's true. It's true. They don't want to give up these players and so they're not a positive influence on getting our kids to become more diverse. Now we have a gospel choir here that's absolutely fantastic and that's having a positive effect because at least the word is getting out among music majors that this is a great experience with a phenomenal musician and that they ought to do it. And they are. They are. They're choosing Gospel Choir at least as an elective. But that's about it.

The pressure that this professor experienced from the band professor does not probably compare with the pressure experienced by a possible preservice instrumental music teacher who wants to participate in the Gospel choir for a semester. If one also takes into account that, as indicated under Theme (2), most undergraduate music education majors want to return back to their communities to become the next school band and orchestra director, then it would not be as a surprise if few of these preservice music teachers participate in the Gospel choir in the above example. It would take immense courage, persistence and confidence on behalf of a preservice music educator to convince his band professor and mentor about the beneficial experience of participating in a Gospel choir or in another multicultural-world music ensemble.

A related issue in regards to world music ensembles is whether those ensembles count for credit not for the students who might take them but this time for the professors who are teaching them. It was a topic that was addressed by Barbara, an ethnomusicology



professor in one of the schools that offers numerous such ensembles available for credit. Her following commentary is clearly indicative of the politics that surround world music education in higher education. Barbara stated the following:

All of these ensembles we teach as an overload. It is not part of our regular teaching load. It is up to the professor if he/she wants to do it and does not pay extra. Last year we managed to arrange that you offer an ensemble for 3 semesters and you get a course relief in your 4th semester but you still have to do the ensemble in that semester. Since our regular load is two courses you are still offering those two courses plus the ensemble. Most of us [the ethnomusicologists] are doing three or more [courses a semester]. Of course for the professors in performance the ensemble counts as a course.

During our interview Barbara explained to me the enormous amount of work that amounts to make such an ensemble a successful and meaningful experience for the students. Apart from being responsible for conducting the ensemble and instructing its 15-20 members, she also performs in it, writes out the arrangements by transcribing the melodies from original recordings and writes numerous grant applications for the necessary funding for instruments. At the same time she is also responsible for promoting, advertising and booking public performances in the community, often for charity purposes. The amount of time that Barbara devotes to the ensemble is probably higher than the time devoted by a studio teacher coaching a chamber music group in western art music. For various reasons, though, Barbara's work with the world music ensemble is treated differently by the administration than the coaching of a western music ensemble.

Another similar example that is indicative of the politics involved in music programs at the university level is that almost all of them provide a limited coverage of music in their official programs of study. Even though they focus on western music, what is included is basically music by composers from only a small part of Europe such as

Italy, Germany, France, England and possibly Spain. Composers from western European countries such as Portugal, Ireland, Scotland, Sweden, Denmark, as well as those from eastern European countries which are nevertheless thought to be part of "the west" such as Greece, Rumania, Yugoslavia, Hungary and others, remain undiscovered and are not included at all as if they never existed.

Nick, an ethnomusicologist, identified this problem as being related not only to a geographical and cultural identification of "the west" but also to socioeconomic stratifications **within** the western culture. His following analysis clearly identifies the implicit values behind the music that is taught in most university music departments around the country.

So it's especially bad that the university is not providing more of a multicultural experience for the students. And one of the worst offenders is the School of Music. Music majors are not presented with something other than a continuation of European-based culture and in this case, even limited only to Western European, with Southern Europe only to include Italy and East Europe only to include select Russian composers such as Tchaikovsky. Because they can't include Ukrainian music since there's not major Ukrainian elite composer. So they're not even presenting them with European music. They're only presenting them with European elite music. And then, even in that tradition, you know it's not just the European classical tradition, it's the European and European-American classical tradition, right? Because what about Copland and all these other people? You know, American composers. But even then, they only teach United States, European Classical, Euro-classical tradition composers. There isn't a single moment of instruction in any time for the undergraduate academic program where anyone from the rest of the Americas is ever taught. So Carlos Chavez, Rivueltas, Villa-Lobos, none of these people are even touched in any of the courses that are offered.... Similarly, if you are going to look at Greece you can look at the music of Xenakis but not Theodorakis. The students would only be able to encounter those [composers] through their own private initiative to investigate the repertoire.

As Nick identified, the music repertoire that is covered and taught in most schools of music originates specifically from elite "Euro-classical tradition composers" from selected western European countries and the United States. This represents only a small

part even within the broad music spectrum of the western world. Popular, folk and working-class music is not included in this elitist curriculum. Neither is music from ethnic groups from around the world. It is for this reason that Nick further suggested that there is an implicit “institutionalized racism” within schools of music.

I have cordial relations with everybody but this institution is amazingly ethnocentric, bordering on racism... Racism is a loaded word in the United States. If you say ethnic chauvinist or something, people kind of go “I guess that’s a charge” or something. You say the word racism and everyone’s antennas just go right up, right? A department that calls itself School of Music, in fact has thirty-six full-time faculty positions. One is devoted to jazz. It’s a white guy. And then one is devoted to every other music in the United States and the rest of the planet. And then thirty-four positions are all dedicated to European elite music. Now, isn’t that institutionalized racism? I think it’s unacknowledged. It’s not explicit it’s implicit. Because they certainly aren’t saying that you can’t do this or that, but the only degree programs that are offered are all in European elite music.

Despite the fact that Nick was one of the few professors who addressed in such depth and breadth the political, socioeconomic and racial implications behind the limited coverage of music, numerous other professors called attention to similar issues in our interviews. For example, the suggested implicit superiority of western art or elite music and the connection with current social and political sensitivities within the American context are explored in the following commentary by Amanda, a musicologist with an additional training in ethnomusicology.

At this day and age I don’t think anyone’s going to say “Oh no, we are not really for multiculturalism and we don’t think that we can add anything [any courses on it].” There is a high sensitivity in terms “Oh yes, this is something we should value” but the politics behind it, in terms of getting the funding, making it possible to get credit for it and providing the opportunities, make it very hard. And it is also very expensive for a school. I mean, there really has to be a commitment.

Both of these commentaries illustrated the apparent gap that exists between verbal and actual support on behalf of educators, administrators and departments. Even though there might be verbal support by the school’s administration and stated by the school’s

philosophy and statement of purpose, it is through specific, practical and realistic measures of implementation that this verbal support will materialize and become a realistic policy. It is only then that departments and people are held accountable and deservingly gain (or lose) their reputation and respect. Even though policies are stated in words, they materialize through concrete steps that lead to action. Often the unavailability of such action is blamed on financial difficulties, budget cuts and limited funding possibilities. This is especially true with multicultural-world and world music education. But according to Christine, a music education professor, limited funding is but the peak of the iceberg, an excuse used for justifying insincere commitment to musical and ethnic diversity in the music program. While discussing the possible reasons that prevent the inclusion of diverse musics and incorporation of multicultural perspectives in education she stated that

I am not sure it is an issue of funding any more than anything else is an issue of funding. I think it is more of an issue of where faculty see the need and their own awareness. I think it definitely becomes a very political issue. For example when faculty do not see the evidence that the Hispanic population is the fastest-growing population in this country and when I ask them, well, to what extent do we use music from the Latino, Hispanic cultures in our methodology classes, sometimes they look at you like you're speaking Greek. So I'm sure it's a political issue. It's political, it's about personal values, it's about power, it's all about strength. But it also speaks I think of the culture of the United States as a country.

Her analysis goes beyond the realm of purely financial, administrative, methodological and curricular problems in public and higher education and extends into the realm of sociology, philosophy and politics. It reaches into the individual beliefs of each professor, staff member and student within the department of music in regards to interpersonal and professional relationships within the American society. In her analysis, the problem of limited diversity in the content of music does not relate solely to the limited musical choices or preferences of an individual music educator but speaks about

the overall society and culture of the United States. It indicates that, despite the cultural, ethnic and racial diversity within the American population, the prevailing individual and collective understanding of the American culture and society is predominantly monocultural and homocultural instead of multicultural. The fact that well-established professionals do not see the need for and are not willing to initiate a change towards a wider and more representative examination of music within the United States signifies a broad educational and social problem.

#### Theme (6): Insincere Commitment from Departments and Universities

Theme (5) addressed the political and power dynamics within the department that stand as hurdles for a wider implementation of multicultural and/or world music education. Theme (6) provides deeper attention to this situation by including faculty perceptions that indicate the absence of a sincere institutional policy in support of multicultural-world music education. A couple of professors commented on the perceived lack of interest towards world music: "I think on an individual faculty basis there is some attempt... but on an institutional-wide basis it's very, very spotty and NASM is trying to help a little bit by requiring some of the multicultural and ethno courses;" "...nothing is happening. There is a real lack of interest in this particular department in world music; I think it is rather appalling. Some students... have expressed to me that they are dismayed that there aren't any more options." Another professor related this to a lack of understanding of the importance of ethnomusicology: "Often departments want to hire somebody who could teach music history and ethnomusicology.... I feel that there isn't yet a serious understanding that it's worth having a person who is hired to teach just that [world music classes]."

One professor indicated that the music department at his institution is focusing entirely on the performance of western art music and implied that this is a major reason why there is not much commitment towards world music: “We are a big performing institution and the emphasis is certainly on performance. So we kind of assume that most of our students are majoring in performance, are instrumentalists. And even for the music education people at the university.”

Finally, another professor commented on the gap that exists between the instrumental instruction offered through the School of Music and the needs and demands of American children in general. He said: “The two most popular instruments in the United States right now are electronic keyboard and guitar. And we don’t have instructional programs for the first and second most popular instrument that children in the United States play.”

The above comments point up to the fact that there is a lack of interest on behalf of administrators and departments as a whole to divert from the well-established canon of western art music. This does not pertain only to ethnic and world music, but also to certain types of American music such as rap, hip-hop and the blues. The same applies to the various instruments and types of world music as well. Despite the frequent supportive statements for the inclusion of world, pop, rock and electronic music into mainstream music education, university programs responsible for the preparation of the future generation of music educators remain predominantly focused on propagating western art music. The following comment by Jean, a professor of general music, illustrates this limited focus of university programs:

We are still predominantly known as a preparation center for western musical artists. That is why people come here. Is it possible for an institution whose roots

are so firmly entrenched in a tradition to loosen itself enough to allow in other traditions? I do not know the answer. Are the violin faculty prepared to teach not only Vivaldi and Brahms but also violin music of the gypsies? I do not know if this is possible.

Often what is suggested as the reason for the exclusion of other types of music is not a lack of interest and appreciation for them but time limitations in the curriculum.

Bryan, another professor in general music discards those arguments.

Well, I supposed when you come down to the bottom line of that it has to do with faculty values. It is also a matter of time, but how time is used is a reflection of values. I think that all the faculty will say that "Multicultural music education is important but it is not as important as all the other things that I have to do. If there were time to do it I would do it in the courses." I think that across the board that is what is happening here.

Nick, an ethnomusicologist, had a similar but more extreme opinion. He supported that the majority of the faculty in the school of music does not have an understanding of and respect for ethnomusicological courses on world music. For these faculty members, multicultural-world music is certainly not as important as western art music and, contrary to Bryan's opinion above, they are not being politically correct about it by concealing their true feelings in regards to world music. Instead, they openly share these feelings with their students and advice them not to take any courses on world music that would divert their time from western art music. From Nick's experience at the School of Music

Studio teachers will usually tell their students: "Well why would you want to waste your time studying some other culture and something less than you know, the one true, good music which is European classical music." So the University is so bad that NASM had to force them, had to say that "You can't just have someone on staff, offering these class. You are so ethnically mono-cultured that you need to require your students to take it." I know that, if it wasn't for the NASM recommendation I would not be hired. Because it so happens that the history of my hiring, a position for an ethnomusicologist was never put forward by the School of Music to the central administration. It so happened that my wife already had a job here, so they knew about me and I had taught one class for them and when they were approached to be the second half of a hire, because that other

program was hiring me, they were already looking down the road to the NASM certification. They knew that they had to have someone on staff teaching world music classes and the person who taught those [classes] used to do it kind of like a hobby. But after he retired they were left flat. And so they knew they were going to have to do something. Here was a way for them to get that requirement without having to formally ask for a line.

Nick's comment revealed that the true reason behind the inclusion of multicultural-world music courses in his institution was not a sincere interest in their educational value for their students but a strong recommendation imposed from above by the National Association of Schools of Music (NASM). His commentary elicits a clear sense of bitterness and disappointment towards the department and the majority of his colleagues in the School of Music for not being interested and not being appreciative of what he has to offer to the students and the department as a whole. To my questioning whether he has been invited in any other music classes to give any presentations about the field and the role of ethnomusicology or about the value of world musics, he answered with a big laughter that was meant to cover his anguish: "(Lots of laughter). Does that answer your question? (Still laughing). Ah, that's pretty good. (Pause) I have cordial relations with everybody, but this institution is amazingly ethnocentric, bordering on racism."

Even though it might seem that Nick's experience at his institution might be somewhat unique and unusual, data analysis revealed that it might be an extreme situation but not an unusual one. As indicated in some of the initial comments, it is common for universities, especially for those who are smaller in size than the ten Big Ten schools included in this study, to want to hire an ethnomusicologist who will be willing to teach courses that are not directly related to his/her ethnomusicological expertise. That is, not only survey, geographic, interdisciplinary, ethnomusicological and performance



courses in world music but also musicology-related courses in western art music. Even though all ethnomusicologists have initial undergraduate training in western art music, in their graduate training they focus on various world musics and examine them from an anthropological lens rather than a musicological one. Therefore, to be asked to teach musicology-related courses in western art music for lower-level music majors and non-majors shows disrespect for their extensive professional training in the anthropology of music from around the world. It might also illustrate that there is ignorance on behalf of the administration of what ethnomusicology is and what its contribution is for the education of music students. Emily, an ethnomusicology professor, addressed this point when asked about the feelings in the department towards ethnomusicology. She stated that

To be honest I do not think the administration even knows what ethnomusicology is, or why teach world music or anything like that. I really think that they do not know. And this is my first job, to introduce the concept and make people aware of what it is I am doing and what I am aiming for. Not only for the students but for the faculty as well. There are a couple of faculty members who understand and had some ethno in their training but not that many. There is one person in musicology and one in music education. That is really not that much.

This comment illustrates the extra pressure that this ethnomusicology professor felt, not only to educate her students about the methodologies and approaches of ethnomusicology and the richness of world musics, but also to work within a department that is, at the least, indifferent to her specialty and field. Emily shared an instance in which the department was presented with the opportunity of hosting a gamelan ensemble that was situated in another smaller college in town but was finding difficulties in continuing to rehearse there. The offer included not just the instruments of the gamelan ensemble but also the free instruction by a gamelan specialist. Emily's department did not accept the offer on the grounds of space limitations within the music building. She

supported that

I think they [faculty and administration] are not receptive to the idea [of the gamelan ensemble], they do not understand what the point is. They still see their role as educating primarily performers, to place them in good orchestras and so what would the gamelan do to somebody like that. But we have a strong music education program and it is unfortunate that this is the sentiment. They said that our chamber ensembles are growing in popularity and there is no space. But there is always space everywhere, it just depends how you prioritize your needs.

At the beginning of the following academic year and during the time that I was writing this study, I was informed by Emily that the gamelan ensemble was finally moved to her campus from the other college. The ensemble was not placed in the music building but was housed in another building that used to belong to the university. The reasons behind this new situation and whether the gamelan ensemble is advertised as being an institutionalized world music ensemble for which students could receive credit for are not clear.

Despite Emily's comments and opinions about the limited appreciation that ethnomusicology receives within the department, it would be unfair to ignore comments and opinions of the administration in regards to the same issues. Stephen, a music education professor indicated the following:

We do not have a large program in ethnomusicology but we've had a long-term commitment to ethnomusicology... I do not think that we can only continue to pursue the western canon. I just don't think that by only paying lip service to world music and multiculturalism is appropriate. Now if we decided to do this two years ago and had set out on this path, we probably would never have been able to do this. It really was a series of people at the right time with the right skills who brought their interests to the position... It just happened that we picked people who do work well together and have these similar interests [in world music]. And so the administration could take credit for that but (laughs), maybe this is just our time and we can take advantage of really a series of fortuitous accidents to, to create a new model for higher education... We now have the right people at the right time with the right interests and personalities and we are certainly going to take advantage of that.

Stephen's views state a clear and direct support for the field of ethnomusicology

and multicultural-world music education. He honestly did not give credit to the administration for the successful and exemplary collaboration and cooperation between Emily and Natalie, her fellow colleague in music education. The credit that the administration deserves, though, is the fact that they hired Natalie who has an extensive expertise in multicultural-world music education, as well as for the fact that, part of their core music history course sequence that all music students have to take is a world music course to be taken in the first or second year of their study. This is a requirement, as indicated in Chapter IV, and only five of the eleven Big Ten schools (45%) offered and required such course from their music majors.

In addition to the opinions of a number of ethnomusicologists regarding the lacking appreciation and respect towards ethnomusicology and world music, some professors expressed similar opinions for the subdiscipline of multicultural-world music education. Juliet, a professor of music education with a specialty in general and multicultural music supported that the subdiscipline receives little respect not only among the department of music but even among the field of music education itself.

Overall, I think that multicultural music education is not supported as a topic even within the music education circles, it is not supported by the music education profession in general. If we really believe that all music is equal and equally worthy of study, then just do it, show that in practice. Multicultural music education is acknowledged as being important but no one owns it, neither the ethnomusicology people nor the music education people. Therefore, it is considered as not respectable and not specialized enough, as not high-quality "research."

Maria, another music education professor with a specialty in choral and multicultural music, further supported Juliet's comments by stating that

*Music education has a narrow view of scholarship... I do what I do and if they [other music education professors] have think that is not academic enough, that is their own problem. I am here for the students and the future. I work as hard as anybody else.*

Both of those comments from established and well-respected music education professors who have made multicultural-world music education their own specialty and research focus are indicative of the limited respect that the subdiscipline holds even within its own field of music education. Despite the well-stated verbal support towards it, for a number of reasons it has not been established yet as a respectable and valuable area of specialty within music education. It remains to be seen what its status will be in the future.

Theme (7): Limited Understanding of the Broader Cultural and Social Context

Numerous professors suggested that one of the major problems with multicultural and/or world music education is the fact that music students and teachers have not been taught how to interrogate and understand the complexity of the musical context of various types of music. They are not able to identify and critically analyze the political, aesthetic, philosophical, cultural and social ideas embedded in every type of music. According to those professors, students and teachers lack not only exposure to diverse musics but also the tools to describe, understand, analyze and ultimately value those musics. Some of them pointed out that students have a limited exposure to a variety of musics: "Some of them are still very fresh. They are not exposed to a wide variety of music... They need to work with simple music[al ideas]... It takes a lot to get them to think more critically over issues;" "We have to really come down to meet them at their level... we try to expand the boundaries of what they know as music and the materials they can work with, the ideas they can use in teaching music."

Students' limited exposure to diverse music does not help them to understand the cultural connections of music: "Our students did not have a continuous experience with...

the cultural context of the music.” Some professors speculated that music educators may have neglected to address the cultural context of the music being taught: “The cultural context of the song meant nothing... Songs came out of a unique cultural context that we maybe have neglected;” “Generally the problem is that there isn’t enough of an intellectual and cultural approach to the teaching of music. Students don’t listen enough, they don’t learn enough, it’s more of this business of ‘let’s sing songs;’” “Previously we have always approached multicultural education in terms of description and explanation and I say no, it’s more than that because explanation does not necessarily mean that we understand the culture;” “I see music education as becoming more and more culturally irrelevant for larger and larger portions of the students we are to serve... I am concerned that we are losing touch, cultural touch with our constituency.”

All of these opinions emphasized that cultural understanding of music extends beyond mere exposure to music. John, one of the ethnomusicology professors, candidly acknowledged that “the only kind of thing that will be transmitted in short term exposure is tuberculosis not music.” Even though music utilizes sound in an artistic way, its value lies in the fact that it is a means for individual and cultural expression and communication. Therefore, to treat music as pure sound and to neglect any reference to its meaning and value for the people who created it is to experience music in a limited and incomplete manner. This is especially true for most of world music which is contextual, situational and functional. The current system of music education, with its complete emphasis on repetitive learning and performance, does not provide many opportunities for cultural understanding of the music. Based on a predominantly western approach to music, students throughout their lives experience music as an art object, as a

historical artifact and as a sound product used for entertainment, without examining how its role in the society and its meaning to the people. The following two quotes address this problematic approach to music. Antonio, an ethnomusicology professor, supported that

In the schools, I think what happens too often is that...our conception of music is that it's sound. That it's an object, an art object. And we associate it with things like musical instruments. We focus on objects as opposed to value systems, aesthetics, ethics, philosophical systems.

Another aspect of the same problem is prevalent in the inclusion and representation of ethnic or world music in music textbooks and workshops. Maria, who is a music educator with a specialty in choral and multicultural music, identified this problem by stating

Having ethnic songs in textbooks does not have much to do with culture. We should stop calling that multicultural education. It has to do with borrowing melodies from people and arranging them to fit with our music. To me this is fine but let's be honest and not call it multicultural.

Both of these insights identified a broader educational problem, the root of which is much deeper than what is happening in an individual music classroom. In order for students to learn how to experience and understand music in its broader sociocultural context, they need to be instructed to do so throughout their education, from the elementary level to secondary and higher education. This is not something that can be achieved only in one music course in a single year of their education. Taking a nice melody from a far-of country or culture and arranging it in our western musical style for our western music ensembles does not provide our students much information about what the music means for the people. The problem of the limited cultural understanding of music extends well beyond the music classroom and music education at the schools and affects music teacher education, the music publishing business and the politics behind

education in general. John, an ethnomusicologist, shared the following extensive insight in regards to the magnitude of the problem and the insufficient preparation of music teachers.

I do not think that currently music education majors are getting enough preparation to teach multicultural music. Unfortunately, the way the system is set up, it just gives them recommendations on how to follow the rules. The state determines what people need to know and now, with the emphasis on testing teacher competence, this becomes a self-fulfilling prophecy. You can make students do better on those tests by teaching them specifically the test. Even though in this way everybody thinks that kids are learning and teachers do their job, it nevertheless reduces the opportunity of having students engage in cultural problems. I think that this is what it is about... This goes back to students getting experience on how to deal with multicultural issues at some point on the way. Unless students have an opportunity in engaging in those issues and really spent some time working them out, you can teach them the names of every instrument of the world but it will not make a bit of a difference. They will be able to distinguish a sitar from a guitar but so what, who cares? You can look it up. Ultimately this does not matter though, but this is what the State of [name of the state] wants people to know as a so called "music teacher." So, I do not think that music education majors can do that. Whose fault is it? We cannot attach fault to one specific group of people. It is a cultural problem, a social problem. Nobody wants to address it in education.

The imperceptible politics that infiltrate all levels of education, from public education to higher education, teacher education and music teacher education, were unveiled in the above analysis. John's suggestion that state and even national standards on teacher and student competence become a "self-fulfilling prophecy" puts a question mark over their perceived educational value. Instead of educating students by providing opportunities for them to engage in critical, cultural and social commentary and analysis over the role and function of music in society, students and future teachers are instead trained to answer to the various tests that will determined whether they will be able to officially become "a so called 'music teacher.'" In John's example the state indirectly and implicitly determines what the content of a course shall be as well as what makes a "so called 'music teacher'" and who can qualify to become one. Without necessarily negating

the value of such pen-and-pencil tests, John simply questions their complete reliance on factual knowledge and one might even say memorization of such knowledge.

Preservice and in-service music educators have not been taught to examine and even experience music in such a way. None of their music method classes introduced them to such an ethnographic and cultural approach to music. Most of their professional preparation focused on musical content, practical techniques and methodologies in relation to general, instrumental and choral music. Even before their acceptance into college, their only experience with music has been through the large performance ensembles of band, jazz band, orchestra and choir. The unavailability of other class offerings in areas such as general music, world music, composition, song writing and music theory, to name just a few, reinforced the above emphasis on performance of a limited type of music in public music education. As John attested, this is not just a curricular and educational problem and fault cannot and should not be attached only to those who are directly involved in the field of education. It is a deeply philosophical and political problem, "it is a cultural problem, a social problem." He suggested that the overall problem

Is more about how to see music in a culture. Is music peripheral or central? If music is peripheral, then the way the educational system is set up in this country is fine. If you want music to be on the outside and being a good and positive thing for students but it is not meant for everybody, then the current system is doing what is supposed to be doing. But if you want music to be central to the students, then we are not doing anything, we are dealing with a self-selected group of students who for whatever reason have not dropped out. It is not about seeing music as direct to students' life, not being a productive part of what students might be on very different kinds of levels.

As numerous professors supported, all music is multicultural and ethnic. One of the ideals of multicultural-world music education is that diverse types and styles of music from different ethnic groups and different cultures will be included in the music



curriculum. Mere inclusion of and exposure to those diverse musics, though, is not enough. A musically educated person is one for whom music of various types, genres and periods is central to his/her experience and who understands the central role of music not only in his life but in the lives of others as well. This goal has not been achieved yet in music education. Until it happens, it presents one of the biggest challenges for multicultural-world music education.

#### Theme (8): Superficial Implementation and Limited Successful Models Available

The above-identified problems in the previous six codes directly relate to Theme (7) that addresses the superficial implementation of multicultural-world music in education and the limited numbers of such successful models. The fact that there is no clarity in regards to the definition and goals of multicultural music education, that the majority of students, teachers and faculty do not have any contact, training or experience with issues of multiculturalism and diversity in education and in music, that there is an insincere commitment on behalf of higher education institutions responsible for the preparation of music teachers and that there is not enough understanding of the social and cultural context of the music inevitably become major obstacles in the successful implementation of multicultural-world music education. In turn, this situation makes the availability of successful model teachers and settings very limited.

Numerous professors identified this problem: "I don't think we've made any headway necessarily in how we legitimately and authentically address knowledge about cultures;" "Many people only care about the window dressing, just to say that they are inclusive... So it's kind of a smokescreen. It could be an important thing to do, but it can't be done superficially. Otherwise it's useless;" "The problem with it is that it is

approached in the same way as western music. It is all about pitches and rhythms and a little bit of a story. In this way you take away the people, you do not see them, meet them or interact with them and this is a big problem.”

These comments point out that there has not been a clear understanding as to why and how to include ethnic or world music in the curriculum. It is inevitable that this lack of understanding will ultimately lead to a superficial incorporation and implementation of world music in education. Often ethnic or world music is included in the curriculum because it adds an exciting touch of exoticism due to its non-western instruments, modal melodies, irregular rhythms and form. Other times it is included to reinforce the understanding of western musical elements such as melody, harmony, form and rhythm, and therefore is approached with a clearly western frame of mind, without understanding the social and cultural context identified in Theme (6). Professors were critical of this approach, which they described as “frosting,” “smokescreen” and “window dressing.” Antonio, an ethnomusicologist, commented one more time on the importance of having some anthropological and ethnomusicological training in order to be able to recognize and understand the different value systems on which world music is based.

I think that the thing that we do is we take an object...an African tune, an African instrument, a South American pan pipe, whatever... and we show it to these students and we think of this as multicultural education. But I think that, in most cases, people who haven't done anthropology and haven't done a lot of cross-cultural work, don't even know what is involved. They don't even know what it means when you say “This is a radically different ethical, ideological, aesthetic system.” They don't even know what that means. They can't really believe that when you sing with wide intonation that they're not just doing it wrong. No matter what you tell them. To get that inside, it's a very hard thing.

Christine, a professor with a specialty in general and multicultural music education, was also critical of the numerous superficial examples of multicultural-world music education and made the distinction between having cultural diversity and valuing

such diversity. Her example clearly illustrates the difference, which, she believes, has to do with not having a clear and shared understanding what multicultural education is and its goals.

I think just because we include, or just because there are pictures of and songs about and food from [an ethnic culture], that really is not multicultural education. Ok, we have diversity, but if you're looking at education, at educating kids, we're trying to allow them to identify and to value the diversity. And I'm not sure we've always learned how to do that. James Banks suggested that just because you had foods and cultural artifacts, that does not teach kids to value. But there is diversity you see, so I think we have put out there a different goal. We didn't articulate what the goals were multicultural education because we didn't know how to do them.

Apart from the above reasons responsible for the superficial implementation of multicultural-world music, the following two professors addressed a slightly different aspect of the problem. Specifically, they indicated that numerous practitioners have the false impression that by attending short multicultural workshops they are able to adequately incorporate multicultural perspectives and world music in their classrooms. Jean, a general music education professor, was very critical about the superficial level of implementation that she has observed. She explained that

... A lot of people think that if they sing a song from Greece with their students they have been multicultural. I see this as being really superficial... Superficiality is the main problem with multicultural music. Some people are going in depth, but the practitioners I see and talk to, address it on the surface. They go to the workshops to learn five songs to make three lesson plans and that's it.

Denise, another general and multicultural-world music education professor, shared a similar opinion by indicating that

I think there are a lot of "quickie" workshops available at conferences and I am not sure what this means... I think teachers are interested in a quick song for a special holiday or for international week at the school or whatever else. But I am not sure if the serious interest for it has come yet.

There are various reasons responsible for the "fast food" approach to multicultural

and world music education. In addition to those identified previously, this approach might also indicate a sincere interest and thirst on behalf of practitioners for world music, and, since there are not many available college classes on this area, the opportunity for a multicultural workshop is explored. I would suggest, though, that this “fast food” workshop approach is a representation of the broader values of the society, emphasizing fast and relatively inexpensive solutions to complex problems. Without addressing the real roots of these problems (Themes 1-6), these solutions provide “sweat free” ideas for incorporating world music in the classroom. As Laura, a general and multicultural music education professor articulated, “we tend to like things in our field that you just check off and you think you’ve got them right.”

A final aspect included under Theme (7) is the limited availability of exemplary programs in multicultural-world music education in all levels of education. The fact that current university music education professors did not receive any training on this area of music education during their own professional training leaves only a small number of them interested in it and even fewer of them really becoming experts in it. Russ, an instrumental music educator and area chair, commented on this problem.

A lot of the people that are promoting multicultural education really do not know much about it when they try to teach it and is kind of a phony situation. I think this is the biggest problem; there is a real lack of competent instruction available to learn about it. It is also addressed superficially and in many cases this is worst than if not addressed at all.

This opinion was further supported by Lia, a general and early childhood music educator, who suggested that

What happens more often is that people take a kind of smorgasbord of music from around the world and none of it’s presented particularly well and none of it’s presented in context and I’m not sure what good any of that does... A major problem is that very few people know enough to really do a good job. Very few people are fluent; very few music educators are fluent in non-conservatory-based

Western music. And as a result, often what they will do is they will sing folk songs from other cultures in the style of Western tradition. And I don't really think that really serves any useful purpose. So I think there is an authenticity problem and I think that that is an outgrowth of what's happening in most Schools of Music.

It is for all the above reasons that a big number of the professors interviewed indicated that multicultural-world music education is superficially incorporated in the various levels of education.

#### Theme (9): Quantity and Quality of World Music Materials

Another problematic area for multicultural-world music education is the limited number of appropriate materials. Even though I did not ask specific questions in regards to the availability and quality of multicultural and world music textbooks in every one of the thirty-three interviews, the issue was brought up by numerous professors from both fields. Through data analysis the issue was identified and was therefore coded as a separate code in itself. Data analysis also revealed that the opinions of music education professors about materials were slightly different than the opinions of the ethnomusicology faculty. A number of music educators viewed the problem of materials as gradually improving by supporting that the quantity of materials on multicultural-world music is raising and their quality is improving. Ethnomusicologists on the other hand were especially critical of the limited quantity and inadequate quality of textbook materials of world music and identified this as one of the major problems in world music education. What follows is an examination of those somewhat differing views.

#### Opinions of Music Education Professors

Some music education professors addressed the issue of materials during our interview and commented upon their quantity and quality. Their opinions, though, were in disagreement. The following comments illustrate their diverse viewpoints in regards to

this issue. Some supported that there has been an improvement in the quality of materials: "I think some of the sources outside of the textbooks are probably a little bit better than they were a few years ago;" "The level of publications is becoming much better. There are now music stores that are devoted to this kind of music. There should be books with recordings made with native informants, maybe an ISME sampler of world music." Other professors, though, disagreed with such an assessment: "When you look at music history books, there is only one chapter on non-western music at the end. I think it's absolutely appalling;" "Having ethnic songs in textbooks does not have much to do with culture. We should stop calling that multicultural education. It has to do with borrowing melodies from people and arranging them to fit our music."

In the first of the above four comments the professor suggested that the quality of multicultural materials has slightly improved. The professor was probably referring to non-music materials for children in the area of multicultural education. Those would include selection of folk stories and fairy tales from around the world, description of various religious holidays and celebrations, explanation of children's games from different countries and cultures and others.

In the second comment the professor was emphatic about the improvement in quality of music materials, as well as in their availability and distribution. The fact that there are now music stores devoted to providing and promoting books and repertoire on world music and instruments from around the world is truly a significant improvement from the past. At the same time, though, the professor also addressed a need for an additional improvement in the quality of the music materials. She suggested that multicultural-world music books should provide audio examples of the repertoire they

include and that, in order for these recorded examples to be as authentic and true to the musical style as possible, they should be performed by native performers and not foreigners who might be interested in their music. It seems that this professor inadvertently identified a significant problem with the authenticity of some world music materials that needs to be examined in more depth. She further suggested that musical and stylistic authenticity would be ensured when recordings of world music are produced by an internationally recognized organization that is sincerely committed to the advancement of music from around the world and not necessarily of making economic profit. One of such organizations is the International Society of Music Education (ISME) under the aegis of which are the national organizations of the various countries.

The other two commentaries supported a different opinion about the quality of music textbooks. One of them referred to the limiting examination of music in the vast majority of music history books. The professor pointed out that the examination of music in those books refers primarily to western art music and not to other musics that exist in the world. This reveals their ethnocentric viewpoint and western bias, as well as an attempt to cover such bias by including a final chapter on world music. Even though one can support that the inclusion of such chapter is an improvement from previous books on the history of music, for the above professor this limiting examination of music is inexcusable.

The last of the above commentaries addressed the content of multicultural-world music materials by questioning the purpose they serve. Instead of providing a way to understand, appreciate and value other cultures and other people through their music, the professor indicated that many “multicultural” books include a mere collection of songs

from around the world, notated with western notation and arranged for western instruments. This might help students become aware of this music and hopefully might lead some of them to appreciate and like it. But, without any inclusion of information about the culture and the people, these books do not really contribute towards the goals of multicultural and world music education. Denise, a music education professor with expertise on general and multicultural music, shared a similar opinion.

There is not much available for us. The major criticism is that they [the majority of music materials] really don't consider the people. They include just examples of music that you can kind of throw into your classroom but you are not really talking about the music and you're not really addressing the folks who make the music and participate in the music making. So I just call that selecting other folk songs or music from other cultures.

A more extensive commentary on the politics involved in the music publishing business was provided by Christine, a music education professor with expertise in general and multicultural music education, who shared her unique experience from working in the field of music textbook marketing. Her extensive commentary that follows illustrates the power that school districts and school boards have over the inclusion of ethnically diverse content in those textbooks. It also points to the unwillingness of most music teachers to take a more dynamic stand towards the improvement of music textbooks and to engage in any type of lobbying with the major publishing companies. It is apparent that her primary identification of ethnic diversity in the musical content of music textbooks refers to the six major racial categories in the United States and not necessarily to other ethnic groups from around the world. She explained:

I used to work in music textbook marketing and I had an opportunity to observe what was happening. I would tell teachers, especially those in predominantly urban settings with a tremendously diverse population of over 300,000 people: "You have so much power in determining what textbooks you will buy! Because if you refuse to buy those which are not representative of the cultural makeup of your cities you can put textbook publishers in terms of the arts books into



bankruptcy!” But they have to be willing to take that stand... And often, we music teachers aren’t willing to do that. And that’s why we continue to have books that don’t necessarily reflect the ethnic diversity in the US, selling at the top of the market. Between 1990 and 1994 as you probably don’t know, there was a tremendous movement across this country, and textbook publishers really did see that! For example, Detroit, with an account of three million dollars, made a tremendous stance when they came to New York and went through the national offices of major publishing houses and stated that, if they didn’t see representation of their constituents, they would not buy their books. And that made a wonderful stance. And similarly in places like Texas. Naturally Texas has a whole lot of power because it does have such a large Hispanic population. But the problem is that textbook publishing is open territory, individual schools will buy their books at their own discretion... There is no power in terms of ethnicities in school districts coming together and saying “We’re going to force textbook publishers to get it right.”

### Opinions of Ethnomusicology Professors

Despite some of the more positive comments made by the two music education professors, every ethnomusicology professor who commented on the issue of music materials identified it as a major problem in multicultural-world music education. These ethnomusicology professors were referring primarily to the quality and quantity of available textbooks for the world music survey course that they have to teach. Despite the fact that there are numerous published books on world music, ethnomusicology professors seemed dissatisfied with their overall coverage and quality. Here are their opinions: “One of the biggest challenges is putting this kind of course together and finding materials for it;” “There’s not a lot out there... There are a lot of errors and the information is so sketchy that there’s nothing you can do about it. It’s a kind of tokenism... So I end up writing my own materials;” “There is no textbook that I completely agree with... I would like to be flexible and take advantage of what is happening [in the city] and you can’t do that with the textbook, you are bound to follow it.”

The reason for the above dissatisfaction of these ethnomusicology professors with

world music textbooks might be the breadth of their coverage. Even though ethnomusicology professors know a lot about many music cultures and styles from around the world, they nevertheless have their own area or areas of expertise. It is impossible for any scholar to really be an expert on every type of music from around the world. Since world music textbooks attempt to provide an adequate representation of musical cultures from around the world in a limited number of pages, their coverage of each musical culture is not going to be the same. This is also true because most world music textbooks are written by a number of different ethnomusicologists, each an expert on one musical culture. It is therefore inevitable that different ethnomusicology professors will like or dislike different sections of the book based on the coverage that the area of their own expertise received in the textbook. This is what Eugenia, an ethnomusicologist teaching a world music survey course for non-majors, shared from her own experience.

In general, my experience of teaching these kinds of classes is that you focus in specific geographical area, let's say Latin America and you pick certain countries within L. America, you are more likely to find an anthology or a textbook so that you can have a textbook. What I found in the classes that I have taught so far is that there is no text, and I need to pull material from a lot of different places and there is only so many books you can ask students to buy, particularly if you will be using part of a book, I am reluctant to ask them to purchase it. So what you end up with is having to put together these course readers... so the materials for this course are a combination of some books and the course reader. Actually a lot of the articles from the one book have ended up in the reader and most students are accessing them this way without buying the book. Therefore, the problem is that good textbooks do not exist.

Chapter VI presented the remaining eight themes in regards to the problematic nature of multicultural-world music education and music teacher education. Together with Chapter V they addressed the second research question of the study. Chapter VII presents findings in regards to the third research question of the study.

## CHAPTER VII

### Suggestions for Improvement of Multicultural-World Music Education

Chapter VII presents the culminating part of this study and includes findings that refer to the second category of suggestions for improvement in the area of multicultural-world music education. A total of fifteen codes were used in organizing the numerous suggestions of interviewed faculty. Each code refers to a specific theme that emerged from the interviews and was deemed as important in better preparing preservice music educators for multicultural-world music education. The fifteen codes are presented here in a hierarchical order based on the viewpoint of the researcher as to which themes are more important and necessary than others. Even though the subjectivity of this hierarchy is uncontested, many of the themes were repeatedly emphasized in the interviews and were therefore placed higher. Many of the themes at the top of the hierarchy also represent necessary steps for themes that follow. In this way, the last theme of offering a world music specialization within the music education undergraduate degree should not be viewed as the least important or the one that was suggested by the least number of professors, but the culmination and ultimate goal of all the previous themes.

Therefore, the following sequence of themes and suggestions represents one possible hierarchy and should only be viewed as such. Its value lies not in the specific order of the fifteen themes or suggestions but on their identification and description. The fifteen codes/themes for the implementation and improvement of multicultural-world music education are as follows: (1) incorporate multicultural-world music perspectives throughout the music curriculum; (2) offer a world music survey class specifically for music majors; (3) offer numerous geographic courses in world music; (4) offer numerous

performance courses in world music; (5) examine all music in its cultural and social context; (6) encourage a closer collaboration between music education and ethnomusicology; (7) provide opportunities for concerts and workshops in world music; (8) hire diverse faculty with wide interests; (9) attract more diverse students; (10) incorporate the cultural diversity found in the immediate community; (11) facilitate observations and student teaching possibilities in culturally diverse settings; (12) become bimusical by studying a second culture in depth; (13): include opportunities and experiences with improvisation and aural learning of music; (14) provide opportunities for music study in a culturally diverse setting abroad; and (15) offer a multicultural and/or world music specialization in the undergraduate degree in music education.

#### Theme (1): Incorporate Multicultural-World Music Perspectives

##### Throughout the Music Curriculum

The first theme that emerged from the analysis of the interview data in regards to suggestions for improvement is that multicultural-world music perspectives should be incorporated throughout the entire curricula of a school of music: "... we believe strongly that integration is the way to go to provide the kinds of content that students need, rather than adding another three credit course;" "This concept [multiculturalism] should be integrated in all classes that students take instead of taking separate classes. Whenever something new happens our first reaction is to add another course instead of molding this subject in what we're already doing;" "We are going to have far greater integration across the curriculum in terms of specific courses and partnerships among different professors from music education, ethnomusicology and choral music;" "Maybe by addressing multiculturalism in every class is what we would like to more to eventually;" "Ideally in

every methods class there would be some multicultural content that would be included...

In some settings it would be more appropriate than in others;"

Many professors indicated that they are already incorporating and infusing multicultural and world music perspectives in their courses: "I always address music of other cultures every day in my classes;" "Natalie used world music as the basis of her course and it was very well received. She tends to integrate world music throughout all of her methods classes as well;" "In my course I do require students to include music outside of the Western paradigm;" "I try to infuse strands of this work [diversity and schooling], of these ideas throughout the methods courses I teach... we need more classes and more infusion throughout the curriculum;" "There is attention given to all the method courses to multicultural elements;" "Virtually all of us [professors at the school] do include various aspects of multiculturalism, both about the broad issue and the specifics of it... In some of our classes we deal with urban schools and students from low-income families;" "As part of our NCATE review process we have to document multicultural education in every single class we teach. NCATE requires us to do so... I had to provide examples of assignments that involve multicultural music in my classes;" "We've worked on finding a way to reduce our number of courses by 20% and achieve competencies through lots of other means rather than having a separate course for this and that thing;" "So it is a matter of incorporating world music in what we are already doing. Which means it cannot be incorporated as in depth as one would really want to in a separate course;" "I would require the infusion. I would like to see infusion across all the choral and instrumental methods classes;"

A couple of professors were very vocal about their opposition to including

multicultural-world music units in existing classes: "There should be a nationwide improvement in the core courses in music so that you [the students] don't have the standard offerings in Western music and then the so-called ethnic music as a kind of add-on;" "I'm really opposed to doing a unit on world music... I am so appalled when teachers do that. We should give attention to differences in a music concept across different geographic lines."

Others held a more compromising position and supported that, in addition to the necessary integration throughout the curriculum, there should also be specialized courses on multicultural-world music education: "I think we should teach it similarly to the music history, sightsinging or technology classes. There are special classes on these topics but they are also incorporated in other classes as well;" "Students should take some general courses like a world music survey, but then maybe take one or two courses in a specialized area to have a kind of sense of how deep one can go in each area."

During my visits to a number of Big Ten schools I did not observe any of the classes mentioned, and I did not engage in any level of participant observation at all. Therefore it was impossible from their descriptions to assess the level and depth of such incorporation and infusion. For example, it was unclear whether the majority of the professors were referring to world music (i.e., including music from around the world in their classes) or to multicultural music education (i.e., addressing ideas about educational change, equity and equality). Four of the above professors referred specifically to the use of diverse repertoire for their classes by mentioning the use of "... so called ethnic music," "... music of a wide range of different cultures," "... integrate world music" and "... music outside of the Western paradigm." Three others referred more clearly to

multicultural music education by mentioning the integration of the multicultural concept and the discussion of ideas related to diversity and schooling and urban education and low-income families.

A number of professors brought attention to the fact that the incorporation of other types of music should not be done as an exotic supplement to a mainly western diet. For example, if one focuses only on composers of western art music who incorporated and assimilated elements from ethnic musics in their compositions, this does not provide students with a broad perspective on music. If teachers focus only on the influences of gamelan on Debussy, Cage and Reich, Stockhausen's influences from Japanese gagaku, Bartok's influences from indigenous music and Milhaud's influences from jazz, they continue to contribute in the perpetuation of the western canon, this time with the addition of an exotically interesting flavor. The same would also be true with the inclusion of two or three classes in world music within a predominantly western art music education. This world music unit is what one of the above professors referred to when she indicated how opposed and appalled she was by such approach.

In order for such an approach to be effective, it should move beyond a world music unit and beyond relying only on examples from western art music. Instead it should provide the opportunity for an expansion of the term "music" to include all other types and genres of music from different cultures focusing on the change of musical elements, ideas, approaches and perspectives across cultural boundaries. An example might be the development of the tango and the rembetika from the low-class slums of Buenos Aires and Athens to the highly regarded music of Astor Piazzola and Mikis Theodorakis. Other examples might be the infusion of symphonic elements into the

music of rock groups such as Pink Floyd, Genesis and Queen, as well as the incorporation of ethnic and popular music from different around the world in the music of Peter Gabriel and Laurena MacKennitt.

By incorporating musical examples from various cultures into the music curriculum, will enable teachers to engage in a discussion that moves beyond an examination of musical elements to address broader cultural, social and political issues. It will also illustrate in a practical way that there is a more equitable and equal representation of music from various cultures, which is a central focus of multicultural education.

In order for such an approach to be effective, it should be implemented throughout the music and school curricula and should not be seen as the responsibility of individual teachers. As one professor suggested, incorporation of multicultural and world music perspectives requires partnerships among different professors within music. Such partnerships should not be limited only among ethnomusicologists and music educators but should also be among music theorists, historians and applied faculty. If students are introduced to multicultural and world music perspectives only in their music education classes and they study and perform art music by predominantly American and Western European composers in their history classes and applied lessons, then this sends an ambivalent message to the students. Similarly, such partnerships should extend beyond the confines of music and into other academic and artistic areas such as history, sociology, anthropology, literature, art, dance and theatre.

Although all professors agreed that incorporation of multicultural and world music perspectives into existing courses is the preferred approach, many of them



suggested that this is not adequate and it should be supplemented with additional courses in a specialized area of world music or even with a specialized course within music education. One professor implied that, without such a separate course, students would not be able to get an in-depth understanding of the various musical cultures from around the world and of multicultural perspectives in education. Despite the fact that she suggested that incorporation is the most practical solution, she believed that this approach is somewhat ineffective by itself. Another professor expressed a supporting comment by referring to the approach towards music history, sightsinging and technology. Although not many universities offer a separate course in music technology, all undergraduate curricula have an individual course sequence in history of western music and on ear training and sightsinging. Such separate courses provide the necessary depth of knowledge and experience with the subject and allow students and teachers to incorporate and draw upon such knowledge and experience in their other music courses as well.

Theme (2): Require a World Music Survey Class Specifically for Music Majors

Numerous professors provided additional support for a survey course in world music designed specifically for students majoring in music. One professor supported that “(i)t would be nice to have a specialized course on multicultural music and to incorporate it across the curriculum, especially in the methods courses.” The idea behind such a course is that it will provide students with a broader perspective on what music is and how it is used in different cultures. Despite the clearly western connotations of the word “music” and its absence from the vocabulary of some world cultures, the fact remains that people all over the world use a variety of vocal and instrumental means for producing and creating different sounds and chants as an integral part in their everyday

lives and rituals.

It is expected that a specialized survey course in world music will open the ears and eyes of music majors to the many equally valid possibilities of music. As one professor indicated, "I am not suggesting that they [students] have to know a lot about all these musics, but they should have a sense that they exist and that there is some equality." One of the implied goals of a survey course in world music might be to bring some balance between the respect and esteem that western art music enjoys and the world music lacks. The goal of equality among various types of musics is an important aspect of multicultural education in music.

A different professor described another goal of the survey class in world music. She pointed out that "every freshman takes 'Music, Society and Culture,' a required class geared to waking them up to other ways of thinking about music and different ranges of possibilities in terms of what you can do with music." The need for such a course was also illustrated by another professor who stated that "the thought is that we want to give our students a strong background on, or at least an introduction to the many types of music out there. It's thought to be an important part of every music major's background." By taking a course like this, future musicians, composers, music educators and scholars will hopefully develop an interest in and understanding of other types of world music and will not limit music only to western art music. A similar goal might be that preservice music educators will start viewing their role as more than a director of an orchestra, choir, wind-ensemble or marching band, performing western repertoire and engaging only a small percentage of the student population. Using Eisner's (1998) definition of a curriculum as "a mind-altering device," such a world music survey course could be seen

as a window into the many possibilities of music and could entirely alter students' perceptions of what music is and its role in their lives.

Many professors not only agreed with the value of a world music survey course, but also supported that it should be a requirement for all music students: "At least by making it required you get people to dip in and be exposed to something they might not have the chance or choose on their own;" "The other problem is that, if we add a course and we don't make it a requirement, then many students won't take it because they are up to their ears in credits;" "All of our students are required to take at least one course in non-Western music;" "We have always had a world music course that was required as part of our music history sequence."

One of the professors addressed the content of such course and supported that instead of focusing predominantly on folk music from around the world, this course should cover popular music. This contemporary approach will make the world music survey course more appealing and interesting to the students since they will probably be familiar with some popular artists from different countries. He suggested, "What we really need is a survey course in world music that takes the perspective of popular music and media. Often the term 'world music' refers to folk music... but students' natural inclination is for world popular music." Depending on the specific goals and objectives of the professor designing such course, the above idea may allure an increased number of students into learning about the different types of world music.

Jennifer, an instrumental music education professor, pointed out that it would be even more valuable if such a world music survey course was designed specifically for future music educators. She expressed the following comment:

I wish our students were required to take a survey of world music class where they would get a little bit from every continent... because this is what they are being asked to do when they get a job... John has talked about having an ethno class designed for music educators. And if we could do something like that, it would zero in and it would be terrific.

There could be two possible ways of designing this course specifically for preservice music educators. One way would be to incorporate musical examples that are more appropriate for elementary and secondary students instead of music students in higher education. In this way, it could serve as an introductory course for familiarizing future music teachers with available and appropriate world music repertoire that can be used in all levels of public school music education. The second way would be to use a variety of world music repertoire, but, instead of focusing only on content knowledge, to focus on the appropriate methodology and technique in designing and teaching an effective lesson on world music.

Regardless if these two approaches are treated separately or combined in the same course, the benefits for music education students would be invaluable. Marco, an ethnomusicologist, drew additional attention to the immense value that a world music survey class might have for preservice music educators. He was emphatic about the important role that music teachers would probably play in their community, and he provided a counter argument for the limited appreciation that music education majors might receive in comparison to other students majoring in music performance. The following quote clearly illustrates his beliefs about music education as a profession.

... in our curriculum here, music education students should take three courses in music history... but other music students take five [courses] instead of three. So if you're a double bass player who's going to play in a symphony orchestra, you have to have five courses in music history. But if you're a music teacher who might be in a small town and be the main music consultant for everybody, [you have to have three]. People will come to you [the music teacher], to play at festival, at church, you should know a lot! You know, I think the idea that music

teachers need to know less, I think it's really totally false... Yeah, in a way it should be the opposite! Because if you're really just a double bass player in a symphony orchestra, maybe you don't have to know anything about Renaissance music!

All the above quotes from various professors drew attention to the importance and value of a survey course in world music for music education majors specifically and music students overall. This is especially true when students have to take such a course in their first year at the university. By being introduced to a broader perspective about music from their first semester or year at the university, students would have the chance to expand on this area in their remaining three or four years by taking additional geographic, interdisciplinary, ethnomusicological and performance courses on world music if they decide to do so. Otherwise, if such a class is taken in their last year, its impact on students will not be as strong. A couple of professors attested to that: "We require all music majors to take the 'Introduction to World Music' class and after that they can select from a variety of options of different world musics. Most of them take the 'Black Music History' class;" "Students should take some general courses like a world music survey, but then maybe take one or two courses in a specialized area to have a kind of sense of how deep one can go in each area."

Such a procedure is followed in six of the ten Big Ten schools. Diane, a general and multicultural music education professor, was very positive towards its initial implementation this year at her institution and anticipated a tremendous impact on students.

Even my [undergraduate] students, as a result of the two ethno classes that they have to take [a world music survey course and a geographic course on a regional music culture], are much more knowledgeable about the music of other cultures, they are wonderful about it... I am hoping that we will see a dramatic change after this year of implementing this. In two years when these kids will get in my junior level method classes, it should be phenomenal.

### Theme (3): Offer Numerous Geographic Courses in World Music

The last comments from Theme (2) connect with Theme (3), which indicates that more geographic courses in world music should be offered at each institution. Numerous professors supported that universities should offer a wider range of elective courses focusing on individual or regional music cultures of the world. The following are some of their supporting comments: “The number of requirements on music education technique have to be reduced and the number of spaces for actual content courses need to be increased. That is where they can actually learn something so that they could teach it;” “Higher education should offer many elective offerings in music so students can have more options in choosing what classes to take;” “Yes, we do need more [world music] courses...;” “We should have more and better courses available for the students.”

One of the possible goals of a geographic course in music is not only to familiarize students with specific content from that area and culture of the world but also to educate students on how to deeply immerse themselves in a specific culture, examine music in its cultural context and ultimately understand how music is an integral part of that culture. Since it is impossible to learn about and understand all musical cultures of the world, the above goal becomes even more important. One professor clearly described it as “... a matter of sampling in a way, taking one culture and using it as an example of how to study a different culture.”

George, a music education professor with an interest in instrumental music, shared his opinion regarding the impact that courses in world music have had on the broadening of the musical horizons of his students. He commented on the change that he had observed in the last fifteen years since courses in world music have been introduced

in his university.

I have seen a dramatic effect in my methods class over the last fifteen years as a result of that [numerous offerings in world music courses]... Ninety percent of the time now the students will bring in what I would have called fifteen years ago very non-traditional music. Instead of Brahms, Beethoven and Bartok they now bring in examples from Bulgaria, Africa, Brazil and other countries... I don't even need to say anything about this [diversity] to them anymore. It's changed dramatically and it has become so much I think a fabric of the university and the city.

Another point of discussion about geographic course offerings in world music is whether specific world music courses should be required as part of a multicultural component. All professors who commented on this dilemma were in favor of providing numerous elective courses in world music and not requiring any specific ones other than the world music survey course. The reason behind this decision is that different students will be interested in different types and genres of world music and should therefore be given the freedom to pursue their individual interests. As illustrated in many of the previous quotes, what most professors agreed on was that students should be required to take one or two geographic courses. A couple of professors elaborated on this issue.

Amanda, a musicologist, was clearly opposed to the idea of requiring specific world music courses and supported that students should be free to elect the area courses that most interest them. What she emphasized, though, was that such "freedom of choice" within a wide range of geographical courses of world music should not be marginalized and segregated within a predominantly western focus of a school of music. Her following quote suggests that it is not enough just to offer a wide range of elective courses in world music but these courses should gain the appropriate respect, support and recognition within the department and academia in general. In addition, these world music courses offerings should be supplemented with related activities, lectures, performances and

presentations sponsored and supported by the school of music. Only then it would be clearly demonstrated that ethnomusicology, world music and multicultural education are an important and valued part of the school of music and the university. This is what Amanda had to say about this topic.

I would be a little hesitant to say “Well everybody has to become multicultural through taking these required courses.” Maybe carefully do this by having a wide variety of [elective] courses that can fulfill this requirement... But then to have enough activities [and courses] that the school is sponsoring [offering] so it’s not just this marginalized, ghettoized thing, but that it’s happening and there are many different ways to get involved.

Marco, an ethnomusicology professor, shared a similar opinion about course requirements.

I don’t really believe in requirements... those courses should be so interesting that people want to take them. I don’t want to make them requirements because as soon as something is a requirement it begins to have a sort of Mickey Mouse flavor and people don’t like it. And I personally never in all these years taught courses that were required. And people have said something “Why isn’t this course required?” and I said, “I don’t want people here who don’t want to take it.” You know? If it’s a good course people will want to take it, and if it’s not then they shouldn’t... So my suggestion is don’t require it and then they will, if it’s a good course, they’ll begin to want to take it... Of course, I realize it’s unrealistic and it’s also too late, but I think this whole thing would have [been solved] if we had established curricula with less in the way of requirements, more like the College of Arts and Sciences... Then, yes there would be a few people who didn’t get what they needed. But now, they sit in these classes and don’t like it so they don’t get anything out of it anyway.

Finally, in addition to the necessity of numerous world music courses, Theme (3) indirectly suggests that there should be a strong ethnomusicology department at the university in order for those electives to be available. As illustrated in Table 9, two of the Big Ten schools that have only one ethnomusicologist on their faculty (universities VI and VII), offer only three geographic courses. This represents only 4% of the total of seventy-one geographic courses. The example of University IX further illustrates that without an ethnomusicologist on the faculty it would be impossible to offer survey,



geographic, interdisciplinary and ethnomusicological courses in world music. Therefore, a support for multicultural-world music education means a direct support for ethnomusicology as a well-established and respected field within the institution and higher education in general.

#### Theme (4): Offer Numerous Performance Courses in World Music

In addition to offering numerous elective courses in world music, the overwhelming majority of professors supported that performance courses in world music are an invaluable component of multicultural and world music education. Data analysis revealed a wide variety of reasons regarding the tremendous value of world music ensembles. One reason is that ensembles provide practical exposure and first-hand experience (i.e., learn-by-doing) into the music of another culture that reinforces the intellectual and somewhat abstract knowledge (i.e., learn-about) of a culture: “We have an Indonesian gamelan at the school and I had students play a small piece on it. I wanted them to experience it. I think that really helped, it was another way to make the music come alive;” “Following Mantle Hood’s philosophy of being bimusical, trimusical and multimusical, one of the best ways to learn how a musical system works is to perform it;” “Students should learn about the cultures and their music but also participate in a performing ensemble in order to practically experience how music is learned in the culture.”

In addition to exposing students to other equally valid musical cultures, ensembles have the benefit of also exposing them to equally valid ways of learning different types of music. This could provide an opportunity for students to realize that the absolute reliance on music notation is only one of the valid ways of learning music and that it is a clearly

western way of doing so. The following quote by the ethnomusicologist Antonio illuminated the western connotations about participating in a performing ensemble and how other world cultures have different belief systems about music making.

I think it would be great [having world music ensembles]. Have a pan-pipe ensemble, have a gamelan... Having those kinds of things available to kids is absolutely beneficial. But the other thing is that you don't always push this model that you have to excel in music, you have to be talented, you have those western kinds of values of a highly specialized and elitist type that push students by middle-school and high-school to drop out... When we teach panpipes or mbira we don't write the music down, we don't teach them in a Western way. We teach them the way we were taught, by rote. And you learn a lot about the society [in this way]...

This practical exposure into the music of another culture can be appealing to students. One professor said, "[World music] ensembles are a good way to go because they are something tangible and concrete that can draw people in. They can make people realize how much fun music making actually is and how great it is." Another professor attested to this and described the positive reaction of her students when they were given the opportunity to actually perform in it as part of their music history class: "I had several students who said 'Wow, I really enjoyed this gamelan section [of the music history class] and now I am going to join it. And this is exciting.'" Other professors further confirmed the widespread interest of students for world music ensembles both within and outside the School of Music environment: "There is definitely a lot of initiative among the students themselves to create diverse music ensembles, performing non-western music;" "One of the things that I have been hearing is that students are more and more interested in taking ethno classes and playing in world music ensembles rather than orchestras and wind ensembles."

The current interest in world music ensembles is not limited only within the music student population but is prevalent in the overall community as well. Several professors

commented on the strong interest from people in the community for diverse musics and the connections that these university ensembles have with the local community: "Our ensemble has developed a strong audience from the community that comes to our performances regularly;" "The gamelan concert is usually one of the most popular. We have a following in the city and I think a lot of the people who come are not music students but people in the community;" "If we had world music ensembles they could be like a magnet for them [people outside the School of Music]."

Amanda, a musicologist with a strong interest in world music, shared her experience from being a faculty advisor for a Mariachi ensemble that was initiated by a doctoral student in ethnomusicology. In her quote that follows, she pointed out that the ensemble provided an opportunity for connecting the university population with the community and enabled insiders and outsiders of the Latino culture to engage in a deep intercultural interaction and understanding. It also provided an opportunity for minority students to better express themselves through their own music and share and demonstrate their unique musical skills. The Mariachi ensemble provided an additional avenue for achievement and success for Mexican and Mexican-American students and ensemble members that they might not have otherwise. This corresponds with the broad goals of multicultural education and illustrates that performing ensembles in world music have an important educational role beyond the mere entertainment of the audience. Amanda's quote refers to all the above issues. She observed that

A really wonderful thing about that [Mariachi] ensemble and I would venture to say this is true for any of the world music ensembles, is that it offers a great opportunity for the people in the broad university community to come and hear this music... The members of the ensemble had lots of friends who would come, so that's a wonderful thing that these ensembles do for everyone. But a particularly wonderful thing that happens is that it provides a really important

community for the people who are performing this music. A lot of the members were Mexican or Mexican-American but a lot of other people from the community [in the university and the city] were invited in it also. So these types of ensembles are important for that and for helping as a sort of gathering place for learning and interacting with this cultural tradition on a deeper sense... You have students who are minority students and some of them didn't necessarily shine in the classroom but really could shine in this ensemble. And then having some of their non-Latino colleagues see them and it's like 'Oh yeah, you know this gives me a new way to think about this student...' And everybody has this expression of pride because they want to do a good job in it... It's a way of valuing the culture.

Other professors also recognized the important educational role of world music ensembles for both their members and their audiences: "Our [world music] ensemble performances include a strong educational component, with program notes, definitions of terms, lyric translations, costumes, etc. It takes a lot of work and time to prepare for their performance;" "The music education students that I have in my [world music] ensemble are people who are already teaching in public schools. They come back to take this [ensemble experience] and this tells you something about its value." One of them suggested that university ensembles of world music could serve the role of a cultural ambassador of the music for public school students: "It would be extraordinarily good to have university world music ensembles go and perform in public schools in order to provide exposure to those public school students. And there are people like Charlie Keil who are doing just that." Her reference to Keil's "Musicians United for Superior Education" (M.U.S.E.) program is characteristic of the respect that it enjoys among professionals in the field of ethnomusicology. The program involves hundreds of teenagers in the Buffalo area who are actively engaged in music, dance and the arts from various world cultures and are provided with opportunities and experiences that have not been possible through public school education. According to M.U.S.E.'s official web page ([www.musekids.org](http://www.musekids.org)), "MUSE is a non-profit organization dedicated to building

music/dance traditions in schools and community centers reflecting the cultural diversity in our community. MUSE aims to increase opportunities for all children to learn, participate, grow and mentor through the arts.”

A different perspective regarding the educational value of world music ensembles was signified by a couple of professors. They pointed out that by being able to perform on an ethnic instrument, music educators or music professors would get additional attention and respect from their students. In their words, “When you bring an [ethnic] instrument and hold it up and show to your students how it works, they will never forget it. I think world music ensembles make a huge difference;” “I think that students’ respect of you as an educator rises when they see that you can actually play some of those instruments or sing some songs from these traditions, because this is something that they themselves cannot do.”

Barbara, an ethnomusicology professor who directs a Balkan ensemble, expanded on the above perspective and recognized the benefits that she as an individual and a musician receives by offering a performance courses in world music. Her comments are revealing of her personal background in music and her philosophy about music and academia.

*In my own personal development as a musician I began as a classical flutist and I really wanted to go on and be a flutist in an orchestra. Then I got into ethnomusicology but my love of performance never went away. So being able to perform and teach in academics is a way for me to balance both sides of my personality. So I see this ensemble as providing me this opportunity. I would have nobody to play with. I play in the ensemble as well: I play winds, kaval, nay, duduk, nei, and flute. So the need for my own personal musical development was one of the major initiatives as well. Also the personal musical development of my students is very important too. There has been a kind of stereotype I think about music educators and ethnomusicologists that are not the best performers, that they go in those fields because they can’t make it as performers. These ensembles demonstrate that this is not the case, that in many cases there other factors*

operating too.

Barbara's quote conveyed the importance of the ensemble in her life and in her musical development. It is obvious that, regardless of her busy schedule as an ethnomusicologist in an academic setting, she still does not want to give up her active involvement with music and performing, and she finds ways to be actively engaged in music making. Barbara's case can serve as a great model for music education and ethnomusicology students who might be interested in finding a balance between performing and teaching.

In my informal interview with Barbara, she elaborated on her goals for offering a world music ensemble. Apart from the musical development of her students and herself, in the extensive quote that follows she also identified numerous other goals that range from educating her students and the public about another world culture to serving the needs of the community through public outreach. Her description of the role of the ensemble reveals her understanding of historical and political events from around the world and her strong sense of idealism and interest in contributing in her own way, however insignificant that might be, in making the world a better place for all people. This is what she had to say.

*My goals for this ensemble of Balkan music are to communicate to the student population both in the school of music and outside in the community, something about the beauty of Balkan life, its musical and cultural complexity and also the kind of commonalities that cross national boundaries. It is really important to me especially with all the recent conflicts in the Balkans where some very harsh things have been said about who the Balkans people are. It is very important to me to remind people in the American community that there is more to Balkan life than these wars. And also to try to educate the American population in the sources of this conflict, potential resolution of this conflict, and give them some sense of the identities of these people and I think music and dance are a great ways to do that. I see my role as an educator. There are many objectives and this is one sort of a big idealistic goal. Last year for example when the Kosovo situation got really bad, a woman whose husband is a former chair of the Russian and East*

European Center had the idea of doing a benefit concert and giving all the proceeds to the international Red Cross and telling them that this would be for Balkan relief: Serbian, Albanian, Turkish, anything that was needed so that we wouldn't be privileging one group over another. This was the first occasion that the Hellenic Student Association Dance Club performed with us. It was a joint effort among all the student associations associated with the Balkans, The Russian and East European Center, community members, local corporate sponsors, and the school's Balkan ensemble. We did this two-hour musical extravaganza that we worked really hard for. It was in all newspapers, we had about 750 people who attended and we gave almost \$2000 to the Red Cross. So this kind of activity is very important to me. Public outreach, trying to do something good, something for the social well-being. Another goal is to educate ethnomusicology students to the intricacies of Balkan music and why it is an interesting area to study and for those ethnomusicology students who are specializing in Russia and Eastern Europe obviously this is an important outlet for them... Some of my best musicians are Balkan natives who are studying economics and engineering... I have to tell you a story. Antonio and I went to the same school. At the time I was working in Russia and nobody was working on this due to the ideological and political problems with the cold war, I kind of thought I was going to save the world by educating people about Russia from the inside. And Antonio was my classmate and I found that he had similar philosophical beliefs. We were discussing the role of the field and said that if he was able to show people something beautiful about another culture and other people then both sides would be less apt to pick up a gun and shoot each other. I know it is totally idealistic, and there were cases in the recent Balkan situation that I just wanted someone to just go in and straighten things out in a military way. But this was born of frustration. So there is an idealism behind this and that is why I think these ensembles are so important.

It is inevitable that not all ethnomusicologists agree with Barbara's philosophy as described above. Some might not want to engage in any activities that have any political reference and might want to focus solely on musical goals. Others might not be so idealistic and might disagree with any involvement with fundraising for people in another country. Nevertheless, Barbara's lengthy commentary can serve as an example of the wide-ranging benefits of having world music ensembles in higher education and the important role they can play in multicultural and world music education.

As illustrated through the various commentaries, all professors recognized the importance of participating in a world music ensemble. Some of them even suggested

that music education students should be required to participate in such ensembles for some time during their undergraduate education: “Just to make such [world music] ensembles available, to show that the university is spending money on this [area] and that it is a valued thing, that is very important;” “I don’t think it’s absolutely essential for students to participate in a world music ensemble but I think it’s very, very beneficial;” “It would also be great for students to have an opportunity to be able to fulfill an ensemble requirement with a non-western music ensemble;” “I would like to see that all music education students should be required to participate in a world music ensemble.” These comments relate with Theme (5) that calls for a closer collaboration between music education and ethnomusicology.

Theme (5): Encourage a Closer Collaboration Between Music Education and Ethnomusicology

Numerous professors pointed out that preservice music educators should take advantage of the course offerings in the area of ethnomusicology and world music. This issue was addressed under different themes in Chapters VI and VII. Theme (5) includes opinions from professors suggesting the need for more collaboration between music education and ethnomusicology professors and their respective departments within and outside their respective Schools of Music. The following collection of short quotes reveals this need: “I don’t think that collaboration between ethnomusicology and music education is as fully utilized as it could be... I would love to, I would definitely welcome more collaboration among the two fields;” “The conversations have not been frequent enough between ethnomusicologists, musicologists and music educators;” “None of us [ethnomusicologists] wants to isolate him/herself and say ‘I am not interested in music



education' and you don't want to obviously;" "I think we should do it [collaborate] a whole lot more;" "One of the problems is that people are not willing to share ideas and opinions across disciplines and not willing to collaborate with other individuals and departments."

A number of music education professors described the way that they include ethnomusicological ideas into their own professional development and teaching: "Since the school has a strong ethnomusicology program, it seems rather narrow-minded to only focus on Western music;" "I try to bridge the gap between what they're learning in their ethno classes by saying: 'Now take something you learned from those classes and let's work this into something that could become a lesson plan;'" "If we [music educators] can start working in interdisciplinary collaborations with ethnomusicologists, I think that could certainly help us;" "I have faculty friends who are ethnomusicologists and so I am have been learning from them also... I have faculty recourses and so, basically, is just like going to MENC conferences and workshops;" "I give them my "Common Sense Approach to World Musics" taken from Blacking's common sense view of music... They also learn about the "Nine Violations of the Muses" by Mantle Hood and basically they get your straight-ahead ethno procedure."

Even though no ethnomusicologists expressed any attempt to include pedagogical ideas into their classes, some of them revealed an interest in doing so in the future: "John [pseudonym] has talked about having an ethno class designed for music educators. If we could do something like that, it would really kind of zero in on what we need to do and it would be terrific;" "I would like to think about some courses that would be maybe team-taught by an ethnomusicologist and a music educator in a joint effort." One

ethnomusicologist, though, commented on the close relation of music and dance in world musics and suggested a stronger collaboration between the two fields: "There should also be more collaboration between dancers and musicians. I always tell them that it's funny to have a building for dance separate from the music [building]. It's like that's another world."

One of the reasons for the inadequate collaboration between the fields of music education and ethnomusicology might be that ethnomusicology professors are too busy with their individual teaching schedules that they have not time available to meet and discuss about possible collaborating possibilities. A couple of professors confirmed that: "... we get so busy with teaching that the we never really get any time off;" "... he doesn't have time in his schedule;" "ethnomusicologists' courseloads are so high because they're servicing in terms of giving a large [world music] survey class."

Regardless of the specific reasons, data analysis revealed that a greater number of music educators were interested in improving their knowledge about and collaboration with the field of ethnomusicology than vice-versa. The following three quotes confirm that. They also draw attention to the importance of good personal relationships among professors in order for meaningful collaboration and cooperation to exist. In the first quote, Stephen, the director of the School of Music and a professor in music education, described the positive climate that Natalie, a new music education professor, has brought to the whole department and commented on the close professional and personal relationship that had developed between Natalie and the ethnomusicologist in the faculty.

I'm sure you know how higher education works. She [Natalie] could have come here and been involved in her own very narrow research. But as it was, she's a very outgoing person. She has a tremendous, a wide range of interests and she and Professor Emily just clicked. And now all of a sudden they're team teaching each

other's courses and ethnomusicology is being clearly brought in to music education in a very intentional way.

Similarly, Emily shared her experience with her new colleague and provided her own explanation for the increased interest of music educators for world musics.

Since Dr. Natalie came last year, we have had great rapport right away and I have taught in her classes and she's taught in mine. I am usually on examining committees for music education and a lot of their students take my classes, both undergrad and graduate. It is actually a very good relationship, better than any other department... I think music education sees the use of world music in much brighter light than the School of Music does. Just the sheer fact that the student population in elementary and high schools is so diverse there is a need to address the students with music that they will respond to. This is something that in music education people see as a normal thing to learn about, while most of the performers see it as at best irrelevant and of course conflicting.

Finally, Andrew, another ethnomusicology professor, provided additional support for Emily's comments.

There should be more collaboration going on than we have right now. Although the interest is still there, it has not really happened in the way I wanted it to. It is just a matter of getting the right people... But, yeah, they [music education professors] know that we certainly need to work together and they do encourage the students to come and take our courses in ethnomusicology, which is good. That's one way we have really been able to work together. Not much so far but some. Any meaningful, gainful accomplishment, that's yet to be seen in the future. And maybe, writing a joint publication, putting out a joint publication will be the ultimate goal.

The comments included in Theme (5) suggest that there is a real need for more collaboration between ethnomusicologists and music educators. Even though this would be extremely beneficial for all music education professors and students, the benefits for ethnomusicologists are equally significant. One of them relates to Theme (6) that refers to educating future music teachers to examine all types and styles of music in their cultural and social context.

#### Theme (6): Examine All Music in its Cultural and Social Context

Theme (6) is the direct outcome of Code-Theme (7) from Chapter VI, which

indicated that many music educators have a limited understanding of the broader cultural and social context of music. Based on the realization of that problem in multicultural-world music education, Theme (6) suggests that all music should be examined in its cultural and social context. The importance of examining and understanding the cultural and social context of music is not something that should be reserved only for non-Western music. As mentioned in one of the quotes under Theme (3), the contemporary and more liberal paradigm in musicology is following a similar approach with Western art music as well.

Many professors advocated such an approach and emphasized the need for developing a comprehensive understanding of the culture from which music came: "I call it an in-depth study of music in its cultural context and with representation and interpretation that allows for cultural understanding. So the emphasis is not just on the in-depth study, but also on cultural understanding;" "We should teach music as an integral part of the culture and examine the ways in which it represents culture and identity so there is some cultural understanding;" "It is not necessarily a singular focus of music making, music activities, instruments and things like that, but rather a way to sort of deal with cultural issues through a musical format."

Some of the cultural issues that the last quote signified refer to the history of a specific setting, the socioeconomic status of its people individually and collectively, the development of their individual and national identity, their struggle between tradition and change and the interplay between politics and nationalism. Examination of these cultural issues will enable students to understand better the broader musical issues as well. Beyond the primary use of songs from other cultures and the singular examination of the

musical elements of rhythm, melody, harmony, timbre, form and intensity, music educators should educate their students to examine and understand the interconnections and bilateral relationship between the above cultural and musical issues. Students should inevitably be able to engage in a discussion about the role of music and dance in social celebrations and rituals, music's political function during a time of crisis, the connection between improvisation, monophony and polyphony with the socioeconomic structure of the culture, the pedagogical schemes of learning the music and their sociological significance, the creation and circulation of music and its connection with the economy of the culture and many more.

The importance of examining and understanding the multiplicity of those connections was signified by Antonio, who very emphatically suggested that the focus and goal of multicultural and world music education is not to learn new and exotic tunes but learn about "... radically different visions of what music is in other places." What follows is his extensive analysis on this topic.

I think what should be done is that teachers should not just transfer a song, a tune, a musical instrument, and then teach it the way we [westerners] would teach it. But what they should do is understand whole other pedagogical systems, whole other ethical systems and whole other conceptions of what music is. So that you don't take a type of music that's not a presentational music, not something for the stage or something for performance, but it's a participatory music... Non-specialist perhaps. You don't take those things and then put them on the stage. But what you do is you teach participatory values. That's what you learn from this other society, not the tune. The tune is kind of irrelevant in and of itself. Might be a nice tune, but so what? We have lots of nice tunes too, we don't have to...and I don't know what learning that tune in the abstract teaches you about another society. It doesn't teach you much. But it makes you feel good that you're being multicultural and that you're reaching out... But what I think you need to teach is totally different conceptions of what music can be... Teachers have to understand that in African music there's a series of principles just like there is in European conservatory music. And that those principles are really what's important, not the instrument, not the tune. So that for instance, interlocking. You don't need African instruments to teach that kind of a practice, all you need is wood blocks!

You know, all you need is sticks; all you need is hands to clap. What that practice does, it has to do with the kinds of relationships between people, interlocking. There are lots of examples like that. So I guess the importance for me is to teach the radically different visions of what music is and can be socially in other places. That's what we have to learn, not the items.

Theme (7): Incorporate the Cultural Diversity Found in the Immediate Community

Another significant theme that emerged from the data is the need for incorporating the cultural diversity that is found in the immediate community. Many professors recommended such an approach: "For me multicultural music is something like 'music of the community';" "The term 'multicultural education' is context sensitive... It's whatever helps define a regional identity. Try to expose students to something different from them... Encourage a better understanding of cultures around the students and of those who are not represented;" "I try to keep the class alive and in touch with what is going on in the city. If there is a festival coming up I would like them to read about it, know about it and attend it;" "I'm a firm believer in including as non-exotic the kinds of things [cultures] that represent our students' backgrounds;" "My main concern is that our music education students are acquainted with the music of the culture they will be teaching;" "Who are you going to be teaching? If there are Mexicans in the city you better give your students some exposure to Mexican music, to the music from that culture."

Some professors supported such an approach by pointing out the pedagogical value of learning diverse music from native informants instead of through books and recordings: "A better way to address it is bringing some people in instead of using recordings;" "I'm going to bring in people from the different musical cultures that I will be covering;" "We would bring in folk dancers and folk singers from our community to

share their music with us and to help teach us;" "When we learn about another culture we need to learn about the people and learn the music from them, the way they learned it."

One professor recommended this approach based on the value it places on native informants and culture-bearers: "At the very least we need to train music educators so that they honor somebody who is a culture-bearer... who is able to work with them not as a token experience but as an integral part of music education." His comment suggests that educators have responsibilities towards identifying, honoring and promoting the different cultures that are found in their community.

The overall idea behind all the above comments is that music educators should not be intimidated by the idea that cultural diversity only exists in a far away land that is completely different from our own. Instead, they could find a rich diversity in their own country, state, city, community, neighborhood and ultimately in their own classrooms. Each community and every classroom is musically rich and authentically diverse. Such rich diversity exists even in individual homes in which different family members have different musical tastes. As one professor summarized, "Human interaction is crucial, there is no substitute for this." Using Antonio's extensive analysis from Theme (6), the tune is irrelevant: what is important is the kind of relationship that develops between people. He therefore suggested that it is important to provide opportunities for learning the music from native musicians since "... you learn a lot about the society just by working with him [them]... it's not only learning the tunes, it's learning the whole way of thought about it, how it's taught, what it means, what performances are about."

Krysta, a music education professor specializing in general and multicultural music, shared a similar but at the same time significantly different comment in regards to

Antonio's last remark. Instead of defining the question in regards to them and inquiring, "What are **their** musical performances about?" she phrased it in regards to us by asking: "What are **our** musical performances about?" In the description of her deconstructive approach to music education that follows, she illustrates that issues of diversity, multiculturalism and "the other" have to do as much with others as with ourselves. She explained:

In my undergraduate classes I set up assignments that require them to do things that I feel they may not have much experience in but at least [I require them] to delve into. So in other words, if I'm teaching choral methods it's not that I want music around the world, but they're going to hear a Baptist Gospel Choir at a black church nearby. We're also bringing in a Ghanaian dancer and drum maker. I'm trying to deconstruct this notion that choral music means you stand everybody up on risers and sing four-part harmony in a particular tonal quality. And so I disrupt this vision of what choral music is.

Similarly, another music education professor shared her own disruptive and deconstructive approach to what a teacher is. Contrary to the commonly held belief that a teacher is someone who is responsible for imparting knowledge into the empty minds of her students, Maria suggested that the teacher's role is as a facilitator. She focused her argument in the specific area of multicultural music education and pointed to the impossible task of being well-versed in various types of musics. Many educators would view her following commentary as extremely radical:

We need to bring in people from other cultures. The idea is to surpass the teacher as the main source so that you can connect with someone from the culture... I as a teacher am the source for nothing, my role is as a facilitator. The teacher does not have to be and can not be the expert on all types of music. We should use the people around us. We can assist people in sharing their music with our students. Therefore, we need to redefine the role of the teacher in a multicultural classroom.

In addition to the in-depth musical and cultural understanding gained by inviting cultural insiders and the possible deconstruction of our notion of music and education, another value of seeking diversity in the immediate community is that it provides



teachers and students of a practical opportunity to learn how to do ethnographic research.

“The ultimate experience would be to experience the music of a different culture and not just talk about it in the classroom... and also to learn how to research the music themselves because they are researchers and learners also;” “Seek out people from that society who live in this country, that might be up in Chicago, that might be nearby, and go talk to them. Do a little field work yourself like what ethnomusicologists do.”

For John, the preparation for doing ethnographic research with students is the fundamental goal of multicultural music education around which everything else is situated. By training students to engage in fieldwork experiences in their immediate and extensive community, teachers share some of their power with their students and they show their respect for them, their interests and their culture. At the same time they also put extra responsibility on them by making them equally accountable for their own learning. According to John,

We should train teachers that will have their students connected not only to the music that the teachers want to teach them but also with the music that the students know. Without that, there is no incentive to learn about western classical music, especially if you come from an underprivileged environment. No music major does not like popular music and likes only classical music. If we feel this way as professional musicians then why should we be stuffing down the throats of students who may actually have a rich musical life, but use this to disconnect them with what is going on in the schools. Why can't we use their interests as the basis for getting students connected back to what is going on. I strongly believe that we should train music educators to teach ethnography to students as part of their music teaching. This is what multicultural music education is about: get students to look at themselves as ethnographic trainers. Through a fieldwork process you get closer to the music through the project.... In our case the project could be something like doing an ethnographic exercise with your family. Getting students connected with things that are important to them so that they can understand why they should care about other things as well.... This would also mean that we will have to turn over a lot of our authority as teachers because students know much more about diverse types of music than we do.

### Theme (8): Provide Opportunities for Concerts and Workshops in World Music

Theme (8) can be regarded as an inevitable outcome of the previous themes. If there is a strong ethnomusicology department that offers numerous survey, geographical, performance, interdisciplinary and ethnomusicological courses in various types of music, then opportunities for concerts and workshops in those musics will probably abound. An institution that values ethnomusicology and supports multiculturalism and diversity would naturally provide numerous opportunities for concerts and workshops in many types of music. A few of the ten Big Ten schools are leading the way for others by establishing a World Music Series and having world music artists present workshops and be Artists in Residence. Some related comments were: "Our institution last year came up with the idea of having world music series in our concert hall. It is a novelty still but they are working on it. They are attempting to incorporate the communities here;" "I am hoping that more schools will move towards having world music artists in residence in addition to the artists in western music;" "The more there is presence in terms of [world music] ensembles and guest artists, the better it would be to reinforce cultural understanding about the music."

In the quote that follows, Stephen provided a commentary regarding some practical steps that the School of Music took in organizing world music concerts. These realistically feasible steps can be taken by every school of music and can have a tremendous impact on students, faculty and the community. They include collaborations with international student organizations on campus and other academic departments in the university in inviting native musicians to perform at the music school. These academic departments could range from Cultural Studies and Women's Studies to

regional programs from specific countries or regions such as Russian Studies or African Studies and from Film Studies to the Department of Dance. The possibilities for collaborations are various, as various are the cultures within multicultural education. Similar collaborations could also be initiated with cultural and ethnic organizations in the community. As Stephen attested the benefits of such collaborations could be educational and monetary and can increase enrollment in and support for the School of Music.

I do sense that there's a wonderful, much more open, eclectic interest in music from other cultures and other kinds of music. We've had a few collaborations that we've done with the Indian Students' Association and the Korean Students' Association and those concerts and recitals that have been given here [at the School of Music] by native performers of world music have been packed by people. We're a huge university with a very, very large international population. And we now have a group of Korean musicians who are coming in October and so we're trying to figure out how we can latch into strengthening the ties between the School of Music and the cultural studies departments on campus and how we can use the study of music as a way of broadening, not only enrollment, but also interest and support for world music within the universities here. And I think it's happened kind of accidentally in the past and I think we're very intentional now about trying to build this in several ways... Half of our music majors here are in music education. These world music concerts have to have a decided impact on their experiences that they have here. I think intentional on the part of the school, we have a strong interest in new music and it also speaks to the very large population of three million people with many, many, many different new cultural organizations in town that we can take advantage of that.

An additional practical step toward including world music concerts and workshops could be taken by providing assistantships, scholarships and stipends to international students who, in addition to their skills in western art music, are well-versed in their native music. As part of their assistantship, these students can be asked to direct a world music ensemble under the supervision of the school's ethnomusicologist, organize workshops in their native music and dances and teach multicultural-world music units in various music education classes.

### Theme (9): Hire Diverse Faculty

As indicated in some of the above themes, a significant number of professors pointed to the value of providing opportunities for natives and insiders of a culture to come in the classroom and share their perspectives with the students. One professor summarized by recommending that, "When talking about world music ensembles it's important to have somebody from that tradition to be the teacher. Or have a native person come frequently or even once in a while to give a real insight to the music." Even though few professors argued with this opinion, some professors expanded this argument and suggested that a more culturally, ethnically and racially diverse faculty should be hired in academia. Their views were defined primarily within the context of multicultural education as the following quotes illustrate: "It is all very important to invite foreign professors or having diverse professors in academia...;" "I think one of the things we can do is to begin to attract a more diverse faculty. The School of Education has made this a high priority. I think it makes a tremendous difference in the overall climate;" "It is very important to have diverse faculty teaching multicultural and world music courses. It exposes students to an authority role from another culture. Academia should have a more diverse representation, be like a microcosmic representation of the world;" "It's important for students to see women as conductors and persons of color as professors and role models. That will also encourage minority students to become music educators. It's critically important for the kids to see those role models."

One of the few professors who contested the above arguments was Mike, a music education professor with a specialty in general music. In the following excerpt he explains his position:

I'm not sure if we need to have a native musician as guest artist to teach about the music. Just like, for example, I don't think that we need to have somebody who is a world-class violinist to be able to direct a middle school orchestra. I think you need somebody who knows how to play violin very well and who has played in orchestras, but I don't think you'd have to have somebody whose profession is being a professional performer to do that. And so I think the same thing would be true for world music.

Lia, another professor of music education, agreed with Mike despite her agreement for more diverse role models in education. She observed that

... diversity comes in many sets of clothes. I think diversity is a good thing. You know, some of the best multicultural educators I know are WASP white-guys. So I don't think that it's absolutely [necessary to have ethnically diverse faculty], but I think that from a model perspective it's a good thing. The teacher must be a person who has walked in other peoples shoes if we're not going to have a diverse faculty. It's going to be some pretty unusual "non-diverse" people to make multicultural education happen well.

A couple of other faculty shared their beliefs in this issue. Similarly to Lia's comment, they drew attention to the importance of the background, training and continued experiences of each professor. This is what they had to say: "I think the background of a professor is very important because it informs the way you look and how you address and approach music. But it's not only your background but also your continued experiences and interactions;" "My understanding and presentation of multiculturalism is affected by my background, the way I have studied music, how I've grown up, where I grew up, where I studied music and how music is practiced in those countries."

It should be pointed out that, since both of these professors were not American, their own background and experiences were significantly different than those of an American professor. As they both suggested in their comments above, their understanding of music and multiculturalism in music is affected by their own unique background and experiences. This was an important finding of the study that indirectly

related with multicultural issues in music education. As revealed through data analysis, American professors had a significantly different viewpoint than non-American professors in numerous issues ranging from music, music education, diversity, multicultural education and education as a whole. In the following extensive analysis, Emily, a non-American ethnomusicologist, described how these differences in perspective and philosophy ultimately affect her teaching style and pedagogy.

I think it [having diverse faculty] plays a big role. There is a huge difference in the style of teaching. For example if you invite a Native American to teach a class they will teach it in a very different way than I would. The same also with a Ghanaian person would. There is such a different approach to teaching first of all. For the students to be able to experience this difference, that also is important. It is as valuable for them to see somebody who has a different outlook, different cultural background and hence a different prospective on education and what is important to teach. I think this is as valuable as learning how to do it. Also important is just meeting the person. This is also something that my students often comment on, something that startles them and makes them uncomfortable at first. Different people have a different way on treating the students as well, treating the class and the material. The way people stand, walk, talk, and move, the way they address their instruments and approach the music is also different. It is not just the things that they say. This is something irreplaceable. You can't be an ethnomusicologist and teach world music on your own. I do not even feel comfortable teaching about Greek [true nationality concealed] music, there so many different kinds of Greeks [true nationality concealed] and so many different attitudes. What is Greek [true nationality concealed]? I think the more you know, the more you understand how difficult it is to represent anything with integrity. You can do a lot of things of course and I know way more things that my students do. Even though I can say many things about a culture, there is nothing that can replace the direct experience. You can say that the yark can last all night but they cannot know what it feels unless they go to an all night performance. And what does it mean to be so immersed in that sound. Another example is how to teach a song. Some people will make it in pieces and then teach it, while others will have you listen repeatedly until you get it... I think different cultures have different ideas of what is important. My ideas of what is important are not necessarily of the mainstream American idea of what is important for people to learn. I think that a lot of my students are often uncomfortable in not having a textbook and not exactly knowing what it is that they are learning until everything wraps up. Maybe they will realize it five years after that. People want that little assignment to do, I have done it, I know it and go to the next one. And the fact that they perhaps they do not know anything after they have finished their assignments, they do not really care. So if they learn just this little much how to think, how to

evaluate something, this is great. Also valuable is to be able to see things not as simplified as black and white.

Emily's extensive analysis addressed many important philosophical, pedagogical, educational and musical issues for which there is not one correct answer. As she clearly articulated, different cultures have different values and beliefs and therefore see things differently through their various perspectives and lenses. Within the context of multiculturalism, such diversity in perspective is seen as valuable and beneficial for the education of students, especially in an ethnically and racially diverse country as the United States.

The above commentaries in Theme (9) indicated that, if schools and universities are sincerely committed to multicultural and world music education, then it is important that they hire teachers and professors who have the appropriate background, training and experiences to implement and incorporate multicultural and world perspectives in music. Without signifying that they should hire professors who are not the best in their fields, Theme (9) suggests that background, training and experiences in multicultural and world music should be included in somehow if the job description qualifications. As one professor mentioned, "For each position there were other candidates who were very, very strong but didn't have that world emphasis. We picked people who do work well together and have these similar interests." George, a professor in instrumental music education, provided the following commentary from a similar situation at his institution.

As our faculty has changed we have purposefully gone out and sought younger professors who are committed and steeped in world music. It was intriguing to see that it was not difficult to find such candidates [for a percussion position]... For example, since our new percussion professor has been here, which is now two years, we have had many visitors. We have had percussionists from Cuba for a whole semester, percussionists from L.A. and New York, coming through town doing things. Within a period of a semester he has recruited potential students who represent so many traditions and are players already of musics from around

the world and he's infused a whole new positive great spirit in this school from his standpoint. And he will just as easily be seen out on the campus sitting down with an ud player and another person playing cymbals, or sitting on the ground cross-legged playing hand drums and making interesting music, as playing symphonic music with the city Symphony Orchestra. So we were able to hire a person who knows he can't do it all himself but does do lots of things.

Most of the quotes under Theme (9) emphasized the importance of having diverse role models for students. It is understood that all role models represent exemplary examples of achievement, success, accomplishment, determination, authority and power. This is true for role models from all levels of education and music education, ranging from the kindergarten and elementary school teacher, to the high-school band director and university professor and administrator. As illustrated in Themes (4) and (5) from Chapter VI, the role models that are presented in music education at the higher level are in many ways overwhelmingly un-diverse. I might also suggest that one of the reasons for not having a diverse student body in music education (Theme (3) from Chapter VI) is the fact that there are no successful diverse models in the faculty body (Theme (4) from Chapter VI). Without engaging in the unsolved chicken-and-the-egg dilemma, all faculty supported that diversity in the faculty body would provide a good role model for students.

Andrew, a non-American ethnomusicologist, was adamant about this issue and addressed its broader educational and social implications in the following quote:

If we don't do that [have diverse faculty members], if we don't consciously look for diversity, what is going to happen is that unconsciously or consciously we are setting a model that says: "This is the ideal type of faculty or materials you should be learning." So yes, if we don't consciously stick to bringing people of different backgrounds to join the faculty, then we are creating many problems for ourselves and for the students. And for the future. Students will not be able to handle society when they go out and face a larger society.

Another professor disagreed with Andrew's opinion. He supported that hiring diverse faculty "is one approach, a good thing to do but it is not the solution. It is one



thing that ought to be part of the mix, but it doesn't really change the structure." The debate over this issue will probably continue for a long time.

#### Theme (10): Attract More Diverse Students

The reverse side of the issue addressed in Theme (9) is to attract a more diverse student population in music education at the undergraduate level. One professors stated that "... the first thing we need to do if we really want our students to value other cultures, is to start putting in place people who can teach in those areas because it's part of their culture." As I suggested above, both sides of the issue are indivisibly connected: by not having a diverse faculty body, students will not have appropriate role models to encourage them to pursue a career in music and therefore there will not be diversity in the student body in music education.

Jennifer, an instrumental music education professor, identified a critical topic that relates to this issue. She pointed out that the problem is not only to attract a more diverse student body in music education, but also to retain these students so that they successfully complete their degree and officially become music teachers. In her extensive commentary she described the difficulty that the music education department had in retaining African-American students.

I think we need to do something to change the rules and regulations of how you become music teacher. Right now, what we have in place is only working for the white population. Lisa Delpit in her book "Other people's children" she calls it the "culture of power" and people who are not in this culture do not know how to become members. We are really concerned that when we do our screen process every year we have been turning away almost 100% of the African American students. They come in and they say they want to be music majors. They have two years on campus to take classes and at the end of their sophomore year we interview them and examine whether they are able to go on. We have been turning away almost all of them for the sole reason of their low GPA. Our rules indicate that you must have at least an overall 2.5 GPA in order to go on into the music program, as well as a 2.5 combined music course GPA. You need to have

both of them in order to move ahead. Almost 100% of those students do not have this GPA. And so they are getting turned away. Part of us we want this rule, but we also need to figure out how do we help them get this 2.5 GPA in their first 2 years here. For some reason, it happens that this affects all black kids. This is a real problem. I look at the couple of African-American teachers that I know and are able to do what I call multiethnic music, they are able to do it not only in African music but in other musics too because they have made that an interest of them. For us to be turning away these students that potentially have the capability to do that is a real problem. I do not know if the other universities have as much problem as we do. I was talking with another professor about how difficult it is to get African American students through the hoops in terms of the rules. Even when we do an interview and traditionally the African-American students who come in are not prepared for it, they are not dressed for it, they are often applying later than the application deadline. I do not know what it is but somehow we are not getting the right message across or this should not be a criterion for us. Maybe how they dress and when they show up should not be a criterion, but somewhere there is a disconnection between us.

This commentary revealed how music education and education in general is connected with issues of power and politics. The fact that the screening process for future music educators manages to turn away almost all of the African-American students signifies a major educational, social and political problem. The effectiveness of the screening process in eliminating diverse candidates in music education can be regarded as discriminatory and un-multicultural. Changing the screening process and enforcing another regulation, though, does not provide an easy solution to the issue. As another professor mentioned, "It's a difficult thing for African-American students not to get lost in the cracks in a big university." The complexity of this problem requires the expert input of educators, administrators, counselors, sociologists, as well as from parents and students themselves and it is something that falls outside the scope of this dissertation.

#### Theme (11): Facilitate Observations and Student Teaching Possibilities in Culturally Diverse settings

Theme (8) from Chapter VI indicated that the limited number of successful models in multicultural and world music education presents a significant problem for

teachers, students and the music education profession as a whole. Many professors identified that problem in the previous chapter and some of them provided suggestions on how to address it based on their own experience and on how their department addressed this topic.

All professors agreed that what is needed are more opportunities for practical application of content knowledge on multicultural education and world music. It was also emphasized that this practical application should not be within the artificial environment of a university classroom with preservice music educators pretending to be 3<sup>rd</sup> or 8<sup>th</sup> grade students. Instead students should be required to observe, experiment and student teach in a real setting with a diverse student population. The following quotes refer to some measures that different universities have already taken in regards to this matter. In one university, students from a choral methods class are provided with a teaching-lab opportunity to work with an elementary school choir that performs repertoire from all over the world: "Students from the music methods courses come and work with this third and fourth grade multicultural choir in their second semester and take it over completely."

A number of universities have some sort of a multicultural/diversity requirement even before student teaching. Specifically, in one university students have to complete a fieldwork experience in which they work with students from diverse backgrounds: "Before student teaching, our students have to fulfill a minimum of 50 hours over a continuous 10-week period in a fieldwork experience in two settings, working with any minority population identified by ethnicity, disability and socioeconomic status." Additionally, two other universities have implemented an urban teaching requirement in

which students go out to various urban schools to observe a variety of classes: "There is an urban teaching component that is required for all students in the School of Education;" "We have a field experience requirement for a course which takes students in some urban schools in town... Most of them have never set foot in an urban school. So it's more to get them accustomed to kids;" "In one of the schools where our elementary music education students are observing there are seventeen different ethnic groups represented." Finally, in one university students are required to student teach in two different school settings in order to get a more diverse exposure to different student populations from around the city: "For their student teaching practicum students have to teach at two different school settings and one of them has to be at least 35-40% diverse."

The above quotes describe measures that are taken by some Big Ten universities in order to provide their students with contextual understanding of and preparation for working with diverse students in a public school setting. Some of those measures are taken as part of their music education classes (i.e., observing a diverse elementary music classroom, gradually immersing themselves in working with a multicultural student choir and observing an urban classroom), before they are allowed to start their student teaching internship (i.e., 50-hours of pre-fieldwork experience) and as part of their student teaching internship (i.e., a diversity requirement at one of two setting, urban teaching component). All of these measures provide students with rich, real-life experiences that would have a much better effect in their understanding of multiculturalism than if they were only reading about it in one of their classes.

Stephen, a music education professor and director of the School of Music, shared his opinion about the value of these experiences and articulated the value of the direct

experiences as an equal supplement to coursework and content knowledge.

I am someone who believes that coursework needs to be qualified through experience. And I know that we have sharply increased our in-school observations. We have specifically increased our urban observations and we are also having students complete coursework in which multicultural content has been integrated and made a focus. Then, by going out and watching the application of these issues with diverse populations is going to increase students' awareness and understanding of these issues. I think the coursework by itself is only 50 percent of the issue.

A different type of practical experience is for college students to be required to teach private music lessons to a minority student as part of their music education methods classes. The School of Music can subsidize these lessons by providing them for free or at an affordably reduced price. Such an experience will be extremely valuable not only for music education majors but also for students majoring in performance. A similar experience could be provided by having minority students participate at a lab band, choir, orchestra, or world music ensemble of some sort after school or during the weekends. Having the same type of ensembles performing diverse repertoire by non-western composers might present another alternative as well. In all three of the above hypothetical settings, university students will be working closely with their university professors from the music education and applied areas and will be able to experiment with different repertoire, teaching techniques and methodologies, and they will be receiving constant feedback by their professors.

John, an ethnomusicologist, suggested a more drastic approach. For him what is needed is for students to get real hands-on experiences by working at an inner-city school where the working conditions for music teachers are far from being ideal. He explained that

If I was in charge and was told that is really important to bring ethnomusicology and music education together, and if we had the resources to create a program to

address those issues, the first thing that I would do is to send our students into an inner-city school and not to a suburb school. That is where teachers are needed. We are training students to pursue their privilege, to want to get jobs that will give them the professional awards that they expect. It is pretty discouraging to see your students every 2 weeks. Why don't we say to students that we need to have them work in places where they will be facing challenges that are not just about money but how to make music more important to the students and the schools. The university needs to reach out to those schools.

Under the current conditions, it would require extreme strength and determination on the part of the student teacher not only to persist and survive such an experience during their student teaching internship, but also to get motivated and inspired by working under such conditions. As idealistic as it might sound, the fact remains that universities truly need to reach out to those underprivileged students and schools and engage in some sort of partnership with them.

Jennifer, an instrumental music education professor, had a similar opinion with John, but in a significantly modified form. She shared her preferred model in the excerpt that follows:

To me, the model that we need is for students to go out to schools and do units of world music with real life students... Not only to learn content knowledge about world music, but we absolutely have to experiment with how do you teach that to a group of seventh-grade general music students, under of course professional supervision... The ideal way would be a two-credit class based on a practical setting, all in a school somewhere, completely 100% fieldwork. Students would go to an inner city school and teach sixth-grade general music under university supervision and take what they know and figure out how it works with kids.

Jennifer also supported that students need to acquire hands-on experience by working with inner-city students in a real classroom situation, but instead of having to do that during their student-teaching internship, she proposed that it would be part of a two-credit class instead. In these conditions, preservice music teachers will be going with their colleagues and professor to an inner-city music classroom and will observe the experienced classroom teacher and their professor teach model-lessons incorporating

world music and multicultural perspectives. Students will also take turns in teaching short or entire lessons or units and will get continuous feedback from the teacher, the professor and their classmates in regards to how to improve their teaching. It seems that such an approach might be more valuable and beneficial and might be used as a necessary preparatory step before implementing John's approach.

Theme (12): Become Bimusical by Studying a Second Culture in Depth

Research indicated that the overwhelming majority of music teachers did not receive any training in world music (Cox, 1980; Norman, 1994). This, compared with the fact that there is no space in most undergraduate music education curricula for adding a significant number of world music courses, can be a major obstacle for music educators. The fear of their inadequacy in this area and the realization of not really knowing enough in order to teach about it become intimidating factors and are often preventive of action. As with real life, the deciding aspect is how one uses their fear as a motivating rather than a halting force. According to the motto that one professor is using with his students, "Don't be afraid of what you don't know because this lack of fear is what multicultural experts have in common... Someone with a disposition to multicultural music is... not afraid to learn something that they don't know at all."

Several professors suggested ways to overcome those inadequacies and inefficient knowledge of world music. The one thing that they all agreed upon is the need to start by becoming bimusical. Based on Mantle Hood's (1960) philosophy, these professors supported that a lot can be gained by learning a second musical culture in-depth. Antonio shared his philosophy on how to increase knowledge on world musics.

I taught a course to new music teachers and the other thing I told them was, "Don't try to do too much. Learn a lot about one place and create a module with

musics, slides, issues about that society.” You do that for a year, two years, depending on how much time you have to do it. Three years, four years, you just re-run it. But when you complete it, start another one! Start a second one. Really build up a second module, similar to what an ethnomusicologist does. Music teachers can do that too. Then you get two modules and you get three modules together and four...and you keep those materials and you can share them with your colleagues and they can share theirs with you. But with some real depth. Because when I hear the term “multicultural education” often I don’t necessarily think that there is much depth there.

A similar approach is taken by Mike but due to a difference in perspective and training, he doesn’t have his students to go in as much depth as Antonio does. For Mike, taking a university class, attending a workshop or studying privately with a cultural insider can provide adequate knowledge of another culture for a music educator. He also revealed that the approach that his institution is following is to require all preservice music educators to take courses in jazz improvisation. Despite the fact that, for many, this approach is not necessarily multicultural, the premise set forth in this dissertation is that, based on the reasons that were explained in Chapter III, those intracultural courses are indeed an integral part of multicultural education. This argument is supported in Mike’s quote when he drew attention to some orchestral string players who were receiving instruction of how to improvise in the jazz idiom. He explained that

I think what scares a lot of our undergraduates right now about using multicultural music is their fear of really not knowing enough about the music of other cultures. I think that’s a big stumbling block. So I usually tell them, “Well, choose one! Choose one other thing [area] that you can expand upon and that will be one thing more than you had before.” And so that might be a couple of workshops, it might be an extra class, it might be some private study so that they can do one more thing... For example, I know that jazz being an American music form is really not multicultural, but one thing that we have done in our new program is to require that our students do one year of creative musicianship and many of the options within that are jazz-oriented. So all of our students will come through having some aspect of composing or improvising and many of them will have jazz that they otherwise would not have had. And so we’re expanding this, for example, to students who play instruments that are not traditionally found in jazz ensembles. I know of a violinist and a cellist for example that are going to be taking improvisation classes that probably would not have taken, if we didn’t push



students in this direction.

Theme (13): Include Opportunities and Experiences With Improvisation and Aural Learning of Music

The inclusion of jazz music and courses as an integral part of multicultural-world and world music education was in a way liberating in the sense that it allowed a reexamination of our criteria for what constitutes a specific type of music as multicultural. The argument presented in this dissertation is that multicultural music is not only music from an exotic far-off place where most of our students have never set foot, but it can also be the music that our students and we are familiar with and that originated from within our own culture. What would make that music multicultural, I suggest, is its current examination through a different lens that is also used to examine all other types of music. Therefore, instead of constantly looking for songs that no student of ours has heard before and will probably not hear again after they leave our classroom, we can also include songs and music that they already know and love, but approach it in a different way. This argument does not negate the need to study, understand and appreciate the music of numerous other cultures. On the contrary, it reinforces it, as it reinforces the need to re-study, re-examine and re-appreciate the music that we consider our own. Some of the new approaches that teachers can use when learning any type of music are learning by ear and improvising.

Western art music as practiced today has developed into an absolute reliance on the notated score and parts and is shared as an absolute recreation of what was written by the composer through the authoritative guidance of and “molding” by the conductor. Many other types of music from around the world do not rely on written notation in order to exist. Neither they are supposed to be products of the composer’s genius or recreated

in a religiously faithful interpretation. Even though it seems that jazz is currently following the above paradigm of classical music, it was not like that in its early stages. It was not notated; it was improvised and it was freely arranged to fit at different performing settings. The same is also true for folk, rock, pop and other types of music. Therefore, by learning to perform music aurally and to improvise, we engage in a different philosophical and pedagogical system of music making. This can be regarded as a “valid” multicultural perspective that promotes change in the current practice of music education in order to achieve equality among different musical styles and cultures.

Several professors commented on this issue: “If the music is not learned from notation, then why use notation?,” “If the music is not notated, we need to also learn it by ear;” “The repertoire is learned in different ways since there is not only one correct pedagogy that fits all musics from all cultures;” “I personally put music composed tomorrow in that same category [of multicultural or cross-cultural music] and I put jazz and improvisatory music in our own country in that same category.” The last quote related with Mike’s example from his institution, as well as with the following comment by Stephen, the director of a School of Music and a music education professor.

This year, in our new freshman core curriculum, we have integrated improvisation and composition throughout the five-semester sequence of theory. Now, I would not say that this is specifically [related to] world music, but because much world music is not notated, it is trying to move students in a new direction of looking at the world of improvisation as a means of developing their arranging and compositions skills and also as a means of helping them to think more openly about different kinds of music and different musical experiences. So that will be introduced in the theory sequence starting next month.

Stephen pointed out the broad educational and musical values of incorporating improvisation and composition in their core music education curriculum. Many musicians who are trained in western music are not able to perform a melody by ear or

improvise based on a given melody. Similarly, folk and blues musicians might not be able to read western notation or perform by memory a lengthy piece from the repertoire without missing a single note or detail. Without attaching value or comparing one with another, we should realize that both are equally valid ways of making music that should not be so mutually exclusive in music education. Music students can benefit by being able to immerse themselves and participate in various ways of music making. As the following analysis by Laura, a choral music educator and chair of the department, the educational, musical and pedagogical benefits are important.

I think stretching their receptivity to the unfamiliar is part of an undergraduate education... For example, I know how hard it is to learn in the aural mode... [Students] can look at the kind of music that isn't written, and that's the rest of the world's music, and trust that they can play it by ear, that they can pick up a tune. So I would ask my students to try to learn some music well enough to teach one song in it. And that's pretty big. And I don't mean just find it in a book and learn it from the page, but find something aurally, by listening to a CD. Find something that grabs you because if it doesn't you are not going to put in the effort and you won't care about it... If you don't know something well enough to teach it, you don't know it. And if you have to write it down, you don't know it. So it's getting them to trust the learning process that it really works and it really happens. And if I am not doing that myself with the music, then I have no leg to stand in front of the students and tell them to do it. Because then it would be just like the MENC or any other body that says "Oh yeah, we have to check off that multicultural thing and so, you know, throw a little bit of this in and it's ok." This is like what my textbook publisher does. He tells me "In these new method book of yours you've got to have X number of multicultural songs." And I tell him, "Well, which ones are not multicultural, you tell me."

#### Theme (14): Provide Opportunities for Music Study Abroad, in a Culturally Diverse

##### Setting

All professors emphasized the importance of examining and understanding the musical, social and cultural context of the music. Others supported that this is not enough and that experiencing those cultures as closely as possible should be the ultimate goal.

Additionally, ethnomusicologists stressed the value of engaging students in fieldwork

experiences with their families and in their immediate communities as well as performing with a world music ensemble and becoming bicultural. Finally, music educators pointed out that preservice music teachers should spend significant time with observing and student teaching in a culturally diverse setting.

All of these themes and suggestions can be incorporated and implemented when students are provided with the opportunity to study music abroad. This would be the ultimate experience that will definitely change their understanding of multicultural and world music education immensely. As one professor summarized, “sometimes you have to just get out of your culture to understand what it is like.” Anyone who spent any significant amount of time in another culture either by working, going to school or simply traveling, can attest to the value of such experience and confirm that the long-lasting benefits outnumber any possible shortcomings. The invaluable benefits of such experiences are not only musical but also educational and personal. All educational institutions recognize the enormous value of studying abroad and therefore have study abroad programs in different countries as an integral part of the education that they provide.

Several ethnomusicology professors addressed specifically the need for a study abroad experience. Eugenia, an ethnomusicologist with an expertise in flamenco music, provided her opinion on this topic by describing her experiences from teaching a world music survey class that included a unit on flamenco.

I personally think it is invaluable and priceless to have personal experiences from having spent time in a different country or culture. What I noticed is that, when you can talk personally to them about what you saw and the people you met, they just really light up. They have really enjoyed a unit I did on flamenco because they know that I was there [in Spain]. It is very important. Of course you cannot have this first-hand experience about all these cultures that you teach, but to the

extent that you can I think it really makes a difference.

A similar viewpoint was expressed by Antonio. In the following excerpt he illustrated how the first-hand experiences that he had from his own fieldwork in a variety of cultures had a tremendous impact on his understanding of and affinity towards those cultures. This affinity is something that is lacking with some other places that he did not visited.

I think fieldwork like an ethnomusicologist would really help... I teach a world music class and I teach about African, I teach about Latin American, I teach about India and I teach about the U.S. predominantly because those are the places I've worked and I've lived. I also teach a couple of classes...very briefly about Indonesia, China and Japan where I have not been. The difference in what I can do in the places I've spent time and where I haven't spent time is radical. I have no feeling for China. I've never been there, I've not, you know, I just can't do it. I mean, I can't do it well. So I think it's important for people to really help get that kind of first-hand experience.

Nick was more definitive with incorporating a fieldwork component in the music education curricula when he supported that all music education majors should be required to spend a semester in another country as part of their educational experience. It would be expected that during that semester students would be taking classes, conducting fieldwork on the native musical culture, engaging in student teaching experiences or simply working. For Nick this valuable experience would provide them with a broader perspective and enable them to better relate to the diversity that they will probably face in their classrooms. He pointed out that

Ideally I would like to work with the international center or international programs at the university and do everything possible to be able to come up with a semester overseas experience for students, especially for music education majors. It could be like a required thing that they have to fulfill similar to their student teaching. Try as much as possible to have music education majors spend at least one semester in another country. Just to open up their minds. Just so, you know, shake them up a little bit. Sometimes you have to just get out of your culture to understand what your own culture is like.

A more extensive description of the goals and benefits of a study abroad experience was shared by Natalie, a professor in general and multicultural music education. In the following excerpt she elaborated on the goals that she has for a study abroad fieldwork experience that she is arranging for her students in Ghana in the following summer. Her analysis illustrates a thorough understanding of the field of ethnomusicology and a constructivist approach to education.

... (I)n college music education, I think it is very important that, as we study musical cultures, we have an offered opportunity to immerse ourselves in the culture, either within and around the city as my colleague in ethnomusicology tries to do with her students, or by going to the different cultures. So I'm in the middle of a grant-writing process now so that my world music class will go to one of the African countries. And my primary step would be to go to Ghana next year for at least three weeks as part of the world music class so that students would also immerse themselves in the culture. I'm beginning to feel that that is very, very important. Particularly because I studied Western music all my life, but, even though I do play appreciably well, I don't think I articulate it as much as I could have if I was totally immersed in the culture at an earlier age... This is going to be an elective part of the class. So people could decide if they want to take that option in the summer... Part of my argument for arranging for my students to go to Ghana is that they could engage in what I call reflexive methodologies in the field. Because they're not just going to Ghana to learn and collect music materials, but they're going there to also understand, they have to understand their role in the field and write about how their role changed within the field and how they developed relationships within the field. And how those relationships informed the way they understood the culture. So it's developing a reflexive thinking practice. And if we really able to reflect on what we do we really need to start from who we are. And we need to understand also that music knowledge is personally constructed. And our music knowledge shifts and changes every day. And finally we should understand that we need to be collaborative and create a collaborative context of an inquiry. Where we all, we're working together and thinking about the issues and how our ideas change. In my classes I like to encourage all my students to have a voice so that they see that their voices will be so different. And if we collaborate properly, we'll hear how each person personally constructs their understanding of a particular musical culture that we are working on.

As she indirectly revealed, a lot of her insights came not only from her professional training, but also from her personal background and experiences that she encountered as an African woman learning Western art music. Despite her extensive

training in Western music and her continuous professional involvement with it, she admitted that she has not fully internalized the other “language” of Western art music to make it her own.

Her experience with Western music is almost identical with my own experience with Western music and with playing the saxophone. Even though I studied western music privately since I was six years old, it never became “my own” music. Despite my love and appreciation for western art music, I am deeply moved by the simplicity, expressiveness and passion of Greek folk and art music. Similarly, even though I have been an amateur and professional saxophonist for the last thirteen years, due to my early involvement with violin for six years, my natural inclination is with string instruments such as the violin, mandolin and guitar.

My similar personal and professional experiences with Natalie enable me to clearly understand the various issues that she identified as emerging from the fieldwork experience. Through my experience in studying and working in the United States for almost a decade I can confirm that my role as a musician and music educator has changed numerous times and in many ways it still does. The many personal and professional relationships that I developed with musicians, students and professionals have influenced my understanding of and relationship with the musical and American culture. These experiences are unique, in that they relate with my specific background and events in my life. Nevertheless, within their uniqueness and individuality they are also generic, universal and collective. Similarly to the uniqueness of Natalie’s experience with Western music and its simultaneous encompassing of my own experience, the experiences of Natalie’s students going to Ghana next summer will concurrently be

individual and specific as each one of them is and generic and collective as all of them make a group of American music students embarking in an African fieldwork experience.

Even though these experiences and feelings can be felt during a fieldwork practice in the city, their intensity level, quality and depth will be in a much smaller scale than a fieldwork situation in Ghana. An additional benefit of a study abroad situation is that, the high intensity level, rich quality and depth of such an experience may make a lasting impact on Natalie's students that will probably inform other similar experiences that they might have in the native culture. That would be extremely valuable when these future music teachers will be working with diverse student populations in the United States.

Theme (15): Offer a Multicultural and/or World Music Specialization in the Undergraduate Degree in Music Education

From all the above themes and suggestions by ethnomusicology and music education faculty it appears that it might be not only feasible but also necessary to develop a world music specialization within the undergraduate music education degree. Such a specialization would incorporate the above fourteen themes and suggestions and would be under the auspices of both music education and ethnomusicology-musicology. In addition to the core music education courses, this unique degree will also require an equal number of courses from the eight multicultural and world music categories identified in Chapter IV. Additional courses in anthropology, cultural studies and folklore might be necessary.

Employment of a world music educator would be possible in school districts or school systems rather than individual schools. For example, instead of a music educator being hired by a school board and being responsible for teaching middle school band, a



world music educator would be hired by the school district to teach world music courses in a number of elementary, middle and high schools in the community. Such a person should be at least bicultural but preferably tricultural, with the possible provision of learning a new musical culture every five years.

Numerous professors supported the idea of a world music specialization: "If a student wants to be a band person, they should probably do what they're doing now. If they want to use music to understand other societies then they need to take more ethnomusicology courses;" "I hope that there will be a specialty in multicultural music in the future. I am hoping that at some point the universities will be teaching music and not just western classical music, not just a portion of it;" "I'm not sure how possible is to prepare individuals for an in-depth understanding of another culture in a four-year degree. It might be possible if that person does a minor in ethnomusicology."

The following two quotes by Barbara and Antonio, two ethnomusicology professors at University X, indicated that there has been some discussion in the department for such a specialized possibility. The specificity in which both professors address the issue illustrate that it is not another novel idea that has been imposed from the administration, but that it is a realistic possibility that enjoys the support of a number of professors in the department. It will remain to be seen whether such idea will materialize in the next ten years as Barbara predicted in the following quote.

I think it has to grow more in the future but how it will grow it is not clear to me. Students are already double majoring in two areas of music such as music history and music education and often students, especially in music education, have to go five years to graduate because they can't get everything done. I would love to see a multicultural music specialist in the future, maybe in the next 10 years. One way that this might happen here is to do a music major in music history with an ethnomusicological profile. We also talked about developing a minor in ethnomusicology or music history so students might eventually be able to be

mued majors with an ethnomusicological profile or ethnomusicological minor. This would be one way to do it. We have been discussing around it. The idea is out there but when it will happen is something else. Some students have already asked about it, though.

Antonio supported Barbara's opinion and suggested that

If people wanted to do this [multicultural-world music education] in a real way, they would have to specialize in it. I think that [having a world music specialization] would be a really good idea. And then within a school system you could have one person who's got that specialty, could then diffuse that knowledge and work, you know, in a rotating kind of way or something like that, rather than try to have everybody do it, which won't be practical. And not everybody's even going to be interested in it! I think a specialty would be required... It's just my own little feeling as a parent now, maybe more than as an ethnomusicologist is too much time is spent on teaching technique and not enough on content. If you pay more attention to content, that is teachers, that they know things, and less on how to impart things. They spent so much time learning how to impart things that they don't have anything to impart.

These two comments by Barbara and Antonio provide an optimistic assessment for the future of multicultural-world music education and music teacher education. It remains to be seen which institution of higher education will be the first one to initiate establish this innovative music education degree with an emphasis or a minor in ethnomusicology.

## CHAPTER VIII

### Summary, Conclusions and Recommendations

#### Summary of the Study

The purpose of this study was (a) to examine the current multicultural-world music course offerings at the Big Ten universities and (b) to explore the perceptions of music education and ethnomusicology faculty regarding multicultural-world music education and undergraduate music teacher education. The study consisted of two parts, each focusing on one of the two components of the two-fold purpose that guided the methodology and completion of this study. Results are presented in Chapters IV, V, VI and VII. Specifically, Part I (Chapter IV) addressed the first component of the purpose and the first research question which was intended to identify current multicultural-world music course offerings at the Big Ten universities. Part II (Chapters V, VI and VII) contained the results of a qualitative interview design that addressed the second part of the purpose and the second and third research questions. It should be indicated that, even though there are eleven Big Ten schools, this study does not include any data from Purdue University. This is because Purdue does not have a music department but only a Division of Music that offers a limited number of music theory, history, appreciation and methods courses for undergraduate general education majors. Therefore, this study focused only on ten of the eleven Big Ten schools.

#### Part I

Data for Part I of the study were gathered through analysis of college course catalogues, bulletins and web pages and were also enriched and supplemented with additional information gathered through the thirty-three interviews. Course offerings

were organized in the following eight categories as follows: (a) survey; (b) geographic; (c) interdisciplinary; (d) ethnomusicological; (e) performance; (f) pedagogical; (g) multicultural; and (h) intracultural. Survey courses were music courses generally taught by ethnomusicology professors, graduate students in ethnomusicology or musicologists with training in world music that examined music as a worldwide phenomenon.

Geographic courses were music courses generally taught by ethnomusicologists that provided a comprehensive and in-depth examination of national or regional styles of music. Interdisciplinary courses were mainly music courses that were predominantly taught by ethnomusicologists or musicologists. They examined music in a broader, or sometimes more focused context, rather than from a purely musical one.

Ethnomusicological courses were music courses taught by ethnomusicologists and covered the historical, development, theoretical orientation and methodological approaches of the field of ethnomusicology. Performance courses were also music courses that were taught by ethnomusicologists, choral and jazz educators and provided performance instruction in vocal and instrumental music from around the world, including jazz and gospel music. Pedagogical courses were music courses that were taught by music educators and addressed philosophical, historical, methodological and practical aspects of using multicultural-world music in the classroom. Multicultural courses were education courses that provided extensive coverage of issues on multiculturalism, diversity and equality in the school and the community. Finally, intracultural courses were music courses that focused on distinct types of American music such as jazz, rock, popular, blues and hip-hop. They were generally taught by applied faculty and musicologists.

As reported in Chapter VI, results showed that there were a total of three hundred forty two multicultural-world music courses offered at the ten Big Ten schools. Course offerings at individual schools ranged from 8 to 51 courses, with a mean of 34.2 and a median of 40.5. One school (University IX) offered 0-9 courses (8 courses or 2%), another school (University VII) offered 10-19 courses (15 courses or 4%), two schools (Universities IV and VI) offered 20-29 courses each (a total of 44 courses or 13%), one school (University VIII) offered 30-39 courses (37 courses or 11%), four schools (Universities I, II, III and X) offered 40-49 courses each (a total of 187 courses or 55%) and one school (University V) offered 50-59 courses each (51 courses or 15%).

Despite the high number of multicultural-world music courses offered, only a very small number of them were designed specifically for preservice music educators. Even though the majority of the 53 pedagogical courses were intended for preservice music educators, only 18 of them (34%) focused specifically on preparing future music educators to incorporate diverse music in their teaching and address issues of diversity in the student body. This represented only a 5% of the total number of multicultural-world music courses. The remaining thirty-two pedagogical courses are core music education courses that include a component or unit on multicultural-world music.

Analytically, seven (2%) of the 18 pedagogical courses mentioned above focused specifically on jazz techniques and pedagogy. Of the remaining eleven courses three (1%) focused on special education, three (1%) on diversity issues, three (1%) on multicultural-world principles and techniques and two on music for exceptional learners (1%). Only two (1%) of the 18 courses were available for undergraduate students majoring in music education. This percentage corresponds to findings from other research

focusing on NASM accredited institutions (Chin, 1996a).

Most multicultural-world music courses were elective courses for music majors. A number of courses in the areas of survey, geographic, interdisciplinary, performance and especially intracultural courses were open to the general student population and fulfilled general education requirements. Seven courses in the survey category were designed specifically for undergraduate students majoring in music (44% or 2% of the total number of courses). Data from the interviews revealed that these survey courses in world music were a recent requirement initiated by five (50%) of the ten Big Ten schools included in this study. When compared with findings from other studies in regards to this issue (Chin, 1996a; Okun, 1998), these results illustrate that Big Ten schools are ahead of other schools in ensuring that undergraduate music majors are introduced to world music.

Overall, analysis of course offering data revealed the prominent role that jazz played in higher education at the Big Ten schools. Thirty of the 59 performance courses (51%), seven of the 53 pedagogical courses (13%) and sixty-three of the 79 intracultural courses (80%) focused on jazz music. This corresponded to a total of 191 courses and represents 57% of all multicultural-world music course offerings.

## Part II

Part II of the study was a qualitative interview design focused on identifying the perceptions and suggestions of music education and ethnomusicology faculty members at the Big Ten schools regarding multicultural-world music issues in music education and music teacher education. The thirty-three professors who were interviewed identified the following nine problems regarding multicultural-world music education: (1) the definition of "multicultural music education" is unclear and ambiguous; (2) no flexibility

in the music education undergraduate degree; (3) a predominantly white student body that has no contact with multiculturalism and world music; (4) a predominantly white faculty body who has no contact with multiculturalism and world music; (5) issues of politics and power within the music department; (6) insincere commitment from departments and universities; (7) limited understanding of the broader cultural and social context; (8) superficial implementation and limited successful models available; and (9) inadequate quantity and lacking quality of world music materials.

In addition to the above-identified problems, professors proposed the following fifteen suggestions for the implementation and improvement of multicultural-world music education: (1) incorporate multicultural-world music perspectives throughout the music curriculum; (2) offer a world music survey class specifically for music majors; (3) offer numerous elective geographic courses in world music; (4) offer numerous performance courses in world music; (5) examine all music in its cultural and social context; (6) encourage a closer collaboration between music education and ethnomusicology; (7) provide opportunities for concerts and workshops in world music; (8) hire diverse faculty with wide interests; (9) attract more diverse students; (10) incorporate the cultural diversity found in the immediate community; (11) facilitate observations and student teaching possibilities in culturally diverse settings; (12) become bimusical by studying a second culture in depth; (13): include opportunities and experiences with improvisation and aural learning of music; (14) provide opportunities for music study in a culturally diverse setting abroad; and (15) offer a multicultural and/or world music specialization in the undergraduate degree in music education.

## Conclusions

Chapter VIII concludes with my own suggestions for the implementation of multicultural and world music perspectives in music education and music teacher education. It is inevitable that these suggestions are influenced by the opinions of the thirty-three professors and by the ideas of the educators and scholars as expressed through the review of literature that was examined in this study. Nevertheless, what follows presents the funneling of and an addition to those opinions and ideas through my own perspective and philosophy based on my background, experiences and understanding of music education and multiculturalism. I recommend that the following four suggestions are necessary in order to successfully implement multicultural and world music perspectives in all levels of education. These suggestions advocate the need for: (1) more discussion over the appropriate terminology; (2) a strong ethnomusicology program within music departments; (3) change of music education and music teacher education; and (4) hiring faculty with diverse backgrounds, interests and experiences.

### Need for More Discussion Over the Appropriate Terminology

The discussion over the definition, meaning and implications of the various terminologies suggested and used by the different professors constituted a significant part of the interviews. As the breadth and depth of those insights illustrated, the discussion over the preferred terminology could have easily been the one and only question of the interviews. Despite the numerous articles and publications in this area of music education, the problematic nature of the definition of multicultural music education is rarely addressed. Only a few authors and scholars in the area of multicultural and world music education have commented on this issue (Campbell, 1993; Norman, 1994; Okun,



1998; Stellacio, 1995). This might be an indication that the profession does not perceive this to be a problem, is not interested in addressing it or is reluctant to do so. In any case, negligence in clarifying the appropriate terminology is unfortunate and is hindering the continuous development and evolution of this area of music education. The following view by Laura, a choral music education professor confirms that. She pointed out that

Nobody knows what [multicultural music education] means and everybody's worried that they are not going to look like they think it is a valuable thing to do. And you do not want to be seen as politically incorrect for that. But if you haven't sweated over it, or if it is not something that you are normally comfortable with... you've got a big problem with it... I am so pleased that you are doing this [inquiring over the terminology] but it is a scary thing to have that kind of a dialogue because there is no closure. And you can't just check it off. We tend to like things in our field that you check them off and you think that you've got them right... I'm glad you are getting people to talk about this...

Data analysis pointed out that the discussion over the meaning, philosophy and goals of multicultural music education is expansive and open-ended. The insights of the various professors over their understanding of the definition expanded well beyond the limits of music and music education and covered broader sociopolitical, educational, interpersonal, and even personal issues and beliefs. Many of them pointed out that multicultural music education does not refer only to curricular content but also to the cultural and academic characteristics of the students that we have in front of us in the classroom. One music education professor summarized that multicultural education refers to "... a constellation of perspectives that influences who we teach, how we teach, what we teach, where we teach, why we teach." The significance of the term beyond diverse curricular content is supported by a number of scholars and researchers in the field of multicultural education and multicultural-world music education (Attinasi, 1994; Banks, 1993; Norman, 1994; Okun, 1998; Sleeter, 1995; Sleeter & Grant, 1987; Stellacio, 1995).

The discussion over the appropriate terminology and the clarification of its definition present a major challenge for the music education profession. As I personally experienced throughout the length this study with my own struggle over the appropriate definition, this is an extremely difficult task. As Andrew pointed out when asked to define “multicultural music education,” it is a working definition that is redefined and revisited. This is reinforced by the fact that both multicultural and world music education are relatively new subdisciplines within music education and it would take time for them to develop and evolve. The same is also true for world music and multicultural societies from around the world.

These new realities might suggest that our immediate task as music educators should not be to reach a definite decision for a concise and precise terminology approved by all scholars and practitioners. This might be an impossible task. Similar to the development and evolution of the field of ethnomusicology in the 1960’s and 1970’s when the discussion over the role, goals and functions of the new discipline produced more than forty definitions (Merriam, 1960; Nettl, 1983), the music education profession needs to engage in an in-depth discussion over the terminology. The goal should be to describe, clarify and eventually agree upon a variety of key issues over its philosophy, goals and implementation instead of finding a singular, agreed-upon definition. This should not be left as a task solely for the music education profession. Because both multicultural and world music education are hybrid subdisciplines developed semi-independently of multicultural education, music education and ethnomusicology, I suggest that the endeavor over the clarification of the appropriate terminology and the goals of the subdiscipline should be inclusive of scholars, artists, philosophers, educators,

academics, administrators, supervisors and practitioners from the fields of elementary, secondary and higher education, music education, ethnomusicology, dance, folklore, anthropology and music.

Based on the above comments and on the insights of the numerous professors for this study, I suggest that what is needed are not necessarily more articles by individual professors, scholars and practitioners in support of multiculturalism and the inclusion of diverse musics in the school curricula, but an encompassing symposium in which all specialists identified above would meet and discuss about an appropriate terminology, its goals and suitable approaches for its implementation at all levels of education. Such a symposium would closely resemble the nature of the Tanglewood Symposium but would focus specifically on the subdisciplines of multicultural and world music education.

#### Need for a Strong Ethnomusicology Program Within the Department

As indicated above, multicultural and world music education developed semi-independently as hybrid subdisciplines of multicultural education, music education and ethnomusicology. Therefore their continuous development is inextricably connected with the development of each one of their maternal disciplines. Absence of any of them would jeopardize their effectiveness and implementation. This is especially true for ethnomusicology as a discipline. As illustrated in Chapter IV with the case of one of the Big Ten schools, availability of survey, geographic, interdisciplinary and ethnomusicological courses in music was entirely dependent on the presence of an ethnomusicologist on the faculty. Therefore, it would be impossible for a school to successfully incorporate multicultural-world music perspectives in its undergraduate music education program without an ethnomusicologist on the faculty.

Analyses of data revealed that ethnomusicology professors are overworked and, in a number of cases, feel that they do not enjoy the same respect and benefits as other faculty in the music department. The case of Barbara is characteristic. Even though her institution is one of the few that really values ethnomusicology by having more than two ethnomusicologists on the faculty, nevertheless she indicated that ethnomusicologists are offering performance courses in world music as an overload to their already busy schedules. They have not been financially reimbursed for offering those courses and it was only in the previous year that they were able to arrange for a world music ensemble to count as one-third of a regular course. Nick described a similar situation with the world music ensemble that he offers as an overload to his schedule. It is not surprising, therefore, that some of the ethnomusicologists expressed feelings of disappointment, isolation and even frustration because they felt that their specialty and input was not appreciated and valued within the music department.

The importance of ethnomusicology was addressed in a number of other studies (Chin, 1996a; Montague, 1988; Moore, 1993; Okun, 1998). I would suggest that, in order to successfully incorporate multicultural-world music perspectives in the undergraduate music education program, an institution should have at least two ethnomusicologists on the faculty. The two institutions that had only one ethnomusicologist on their faculty (Universities VI and VII) did not offer any performance courses in world music. The only multicultural-world music performing ensembles in those institutions were jazz ensembles, as well as a Trinidadian Steel Band Ensemble and a Gospel Choir. Nevertheless, both of those ensembles were directed by a percussion and choral professor respectively. The applied expertise of the two ethnomusicologists in regional styles of

world music was unexploited and therefore, students were not able to benefit from participating in a non-western performing ensemble. As all professors in this study supported, undergraduate music curricula should provide ample opportunities to participate in non-western performing ensembles. Part I of the study illustrated that, in order to provide those opportunities, an adequate number of ethnomusicology professors is necessary. Therefore, a strong and effective program in multicultural-world music education is inextricably dependent upon the existence of and the collaboration with a strong program in ethnomusicology within the school of music.

#### Need for Change in Music Education and Music Teacher Education

As indicated in the Definition of Terms in Chapter II, all scholars in the area of multicultural education provided a definition that refers to a change in society and education. Sleeter and Grant (1987) suggested a reform of the school curriculum, Gollnick and Chinn (1990) referred to a just distribution of power and income, Banks (1993) pointed to an educational reform movement and Attinasi (1994) expressed a required change in society and school curriculum, climate and pedagogy. The change in the current system of music education and music teacher education is also supported by research in the area of multicultural-world music education (Chin, 1996a; Moore, 1993; Okun, 1998; Rose, 1996; Stellacio, 1995), as well as by the majority of the professors interviewed for this study. Characteristic is the following quote by George, an instrumental music education professor with a strong interest in multicultural and world music, in which he described what the term “multicultural music” meant for him. Even though it is apparent that he was primarily referring to the inclusion of diverse curricular content in music education, he conveyed a uniquely different definition of the term and

provided an inspiring explanation on how it relates to the value for change in our profession and in our lives. For George,

... [multicultural music] means that the artistic expression of any culture I could identify has immense value and a rich tradition of its own and is not only worth studying, but the excitement is in seeking it out to study. To find it, to change, to grow, to add to our understanding and our repertoire. That it's more than just a passing understanding that it exists, but that the excitement, the intellectual and the personal and the academic excitement and the musical excitement of finding it and learning about it is what transforms us to be something that we want to be. To be something more than what we are at this point. So, [my definition] is not necessarily related to ethnic music. I think it's related to almost any manner of diversity you can find. And so I, as a professor and as a learner, I mean, I'm an older professor. I've been here a long time, 26 years. The joy of embracing a philosophical point of view that leads to the future means that it is very exciting. It means that you are going to change. It means that you are seeking change and in fact valuing change. And I think that's what keeps everybody fresh.

George's view on multicultural-world music provides a philosophical foundation for change in music education in regards to what we teach, how we teach it, what kind of repertoire we include and where we find that repertoire. It also suggests a change in our relationship with our students, their parents and the community at large, as well as a change in our role as a music educator. For George, multicultural-world music education is something other than the current status quo in music education of instrumental and choral ensembles of western art music. It is a philosophical viewpoint in opposition to conventional approaches and practices, one that utilizes and values the inevitable changes that are occurring in our lives as a way to better understand the present and lead to the future. For George these changes are not threatening, but, on the contrary, exciting, refreshing and enriching. This need for change in music education is described further as it refers to (a) a change in primary and secondary music education, (b) in pedagogy, (c) in music teacher education and (d) in music programs in higher education.

### Change in primary and secondary music education.

Multicultural-world music education necessitates a change in primary and secondary music education programs. It would be impossible to continue the adherence to the three Germanic ideals identified by Navarro (1989) and simultaneously strive for an effective implementation of multicultural perspectives in American public schools. The priority in western art music, the emphasis in performance and the de-emphasis on the history of American music are ideals that are contrary to the multicultural ideals of equality and equity among various cultural groups and the richness and diversity found in world music.

American music education cannot continue to be focused on string orchestras, wind ensembles, marching bands and choirs as the exclusive performance possibilities for students involved with music. In addition, performing ensembles cannot continue to focus only on the re-interpretation of western art music. Different types of performing ensembles should be available for students at all levels of education. Such ensembles could focus on the performance of various types and genres of music from within the United States such as folk, bluegrass, rock, pop, blues, rap, ethnic, new age, fusion and jazz, as well as music from other ethnic cultures such as flamenco, gamelan, rembetika, Andean, Latin American, African and European folk music. The possibilities for such performance ensembles are endless. Even though it is impossible for music educators to be familiar with and experts on each of these various types and styles of music, training in regional styles of world music should become an important part of undergraduate music education and in-service training. Additionally, music specialists and/or insiders to a musical culture could also be hired to direct several of these ensembles in different

schools.

Apart from performance opportunities, students should also be provided with opportunities to understand the role and function of music in the lives of people of different cultural backgrounds from around the world. Students should be given the opportunity to recognize, appreciate and experience various musical systems, the cultural connections of music, its function in the society and its connection with dance and ritual. Music educators cannot continue to define music based solely on a western understanding of it, that is, a refined musical product that is performed in front of a passive audience. A broader perspective about music is necessary in order to facilitate a change towards multicultural-world music. It is imperative that music is approached as a universal phenomenon and activity that exists in all cultures, nations and historic periods.

Overall, I recommend that more opportunities in general music should be provided in all levels of education. Based on the fundamental goal of multicultural education to provide equality and equity among all students, students should be able to experience diverse types of music not only through performing but also through dancing, singing, analyzing, listening, arranging and composing. Such opportunities will not only be invaluable for enriching students' understanding of what music is, but will probably provide more avenues for an increased number of students to be engaged with music activities.

#### Change in pedagogy.

Banks (1993) and Attinasi (1994) were two of the scholars who suggested that multicultural education extends beyond a change in the content included in the curriculum and refers to change of our educational pedagogy as well. Other scholars in



the area of multicultural-world music education supported this (Letts, 1997; Norman, 1994; Rose, 1996; Stellacio, 1995). Several professors suggested this kind of approach to music. One of the many ethnomusicologists who incorporated such an approach in his teaching was John. For him, multicultural music education is

... something that can really be the foundation for more inclusive curriculum, through which music educators... could work with other teachers and deal with cultural issues through music, art, literature. These things are all easy to achieve if that's how you see your structure... I strongly believe that we should train music educators to teach ethnography to students as part of their music teaching. This is what multicultural music education is about: getting students to look at themselves as ethnographic trainers.

As explained in the first suggestion in the chapter, multicultural education should also focus on understanding who we are and how we developed our values and beliefs. Once we have this fundamental understanding, then we can attempt to understand other pedagogical, philosophical and musical systems drawing on the previous knowledge that we acquired through learning about ourselves and our own culture.

In the context of music education, this approach would signify that students would not only learn about the music of other cultures by reading about them in a world music textbook, but they will also discover and study the music found in their immediate environment. As one ethnomusicologist with a specialty in Asian music confessed, "... as much as I love Javanese gamelan I don't think it has to be introduced in every classroom in the United States... I'm a firm believer in including as non-exotic the kinds of things... that represent the students' backgrounds." This approach signifies that students will engage in critical analysis, examination and understanding of their own backgrounds, belief systems and musical preferences as well as those of their friends and relatives. Students will not only be allowed, but also encouraged to share insights about their

favorite music and what it means to them and to other people. They will be encouraged to go outside the confines of the classroom and their school and interview their parents, grandparents, cousins and neighbors about their favorite music. In addition to writing assignments about classical music concerts and the lives of dead white European male composers, they will also be asked to critique a concert of their favorite group as seen on MTV. They will also be given an opportunity and the responsibility of educating their peers and even their own teacher about the value of their preferred music.

The tools for examining their preferred music will be the same with all the other types and genres. Students will be asked to examine and reflect on questions similar to the following: what is the social, political, historical and economic context of the music; what is its function; by whom and for whom is the music created and performed; how and where is the music performed and what does that tell us about the society and the people who listen to it; how is this music perceived by different members of the population and why; what kind of instruments are used, where did they come from and what do they tell us about the society; could somebody dance to this music and why; what is the dress code for performers and audience members and what does it signify; what are some of its musical influences; is this music associated with any kind of a ritual; what was the role and status of the musicians in the society, and many more.

#### Change in music teacher education.

Change in primary and secondary music education cannot be put into action unless it is initiated at the preservice music education programs in higher education. The necessity of such a change is supported numerous research studies (Chin, 1996a; Montague, 1988; Moore, 1993; Okun, 1998; Stellacio, 1995) and by the collective

opinions of all professors interviewed for this study as illustrated in the fifteen themes presented in Chapter VII. In order for future music educators to view and experience music as a universal activity, a change in their undergraduate education in music is necessary. Educating music students to become conductors of performing ensembles of western repertory should not be the one and only goal of music teacher education. Adherence to such a model will continue closing the doors to many students who might not be exclusively interested in western art music but might like or be musically talented in other types of music. It will also continue to provide only a limited range of musical experiences for students and future music teachers and will ultimately become extremely problematic. A number of professors expressed such views and suggested that there would likely be a decline in the number of performing ensembles of western-art music in public schools in the future. Mike went so far as to predict that

... in fifty years I see the possibility, maybe the probability of bands and orchestras going away, of disappearing. I can foresee the growth of those kinds of ensembles with instruments that require somewhat less amount of extended skill and training in order to learn them and be able to perform well on them... And so, going towards the future I see much more world music, much more popular music, much more electronic music finding its way into the schools... I think that students themselves are not going to participate in the ensembles that we currently have [in the public schools].

However exaggerated Mike's opinion in regards to the projected disappearance of string orchestras and wind bands might sound, a wider range of music ensembles and types of music will probably be included in future primary and secondary schools. Changes in technology and the recording industry make it easier for diverse types of music to find their way into the houses of people all over the world. The issue is, therefore, whether music teacher education will continue to propagate the current type of music educator and be reactive to the changes that are taking place in society and

education or will restructure itself and become proactive by educating and training the new type of music educator for the future.

Although it is highly probable that future music educators will continue to be educated in western art music, they will be more aware of and appreciative of various other types of musics as well. It is necessary for music teacher education to take advantage of such awareness and appreciation and utilize it for the incorporation of such diverse musics in public school education.

In addition to the inclusion of survey and geographic courses in the undergraduate music education curriculum that was suggested by the various professors, I suggest that all preservice music educators should also take a pedagogical course in multicultural-world music education. As with the case of western art music, awareness of, knowledge about and ability to perform a specific type of music does not necessarily mean that one has the essential skills in successfully teaching others about such music. A pedagogical course focusing on multicultural-world music would provide the essential knowledge and skills on the appropriate methodologies and techniques for incorporating world music in the elementary and secondary classroom, as well as on how to better address the diverse backgrounds, needs and abilities of the students in the classroom.

#### Change in music programs in higher education.

The suggested changes in music teacher education are an initial prerequisite for the successful implementation of multicultural-world music education. I suggest that, in order for such change to be as effective as possible, multicultural perspectives and world music should penetrate **all** music programs in higher education. Limiting such a change only in the music education field will “dilute” its potential and capability for a complete

“overhaul” of the encompassing music education at all levels. I suggest that this is where the value of such a change-oriented approach lies. For example, it would be beneficial for composers or performers of western art music to take a world music survey course or a geographic course focusing on a national or regional style of music. The examples of Villa-Lobos, Glass, Takemitsu, Stockhausen, Bartok, Bernstein, Milhaud, Piazzola, Theodorakis and Hadjidakis suffice to prove the opposite. The same is true for music theorists or musicologists. In today’s world such breadth of exposure and awareness is beneficial and, one might support, necessary.

If western art music is only one of the many equally valid musics of the world, then higher education institutions in music should implement as many of the fifteen emergent themes from Chapter VII in all of their music curricula as possible. That might be the only way to facilitate the change from the current Schools of (Western Art) Music to an actual School of Music for the 21<sup>st</sup> century, in which study of many different types and styles of music will be possible. Only then we will be able to divert from the current model of including multicultural or world music components in existing music classes and/or offering world music courses as electives for the few music students who might decide to take them, to the model that specialization in music western art music is one of the many available areas of study. Such models will then be implemented automatically in elementary and secondary education as well.

It is inevitable that such a dramatic change in available music programs would be perceived by some as a threat to the current high-level of musical training in western art music. This need not be so, because with this model I am not suggesting the elimination of courses or degrees in western art music. Instead, education in other types and styles of

music should also be available at all levels of education. As Marco indicated in Chapter VII in regards to the availability of his elective courses in world music, “(I)f it’s a good course people will want to take it, and if it’s not then they shouldn’t.” The same should also be true for western art music. People from all over the world enjoy performing and listening to western art music and will definitely continue to do so. Therefore, offering music courses in other types and genres of music should not be perceived as a threat to western art music. Instead, it should be viewed as a sign of support for the continuation and development of other types of music as well.

#### Hire Faculty With Diverse Backgrounds, Interests and Experiences

A critical factor that will enable the above changes to materialize is the existence of faculty members within the music department who will actively pursue the incorporation and implementation of multicultural-world music perspectives at different levels in higher education programs. It was prevalent from the thirty-three interviews that in each of the ten Big Ten schools there was one or a number of music education professors who were instrumental in such an approach. Professors such as Maria, Denise, George, Krysta, Laura, Bruno, Natalie, Christine and Juliet are considered as leaders in the area of multicultural-world music education and are actively involved in implementing some of the aforementioned changes in their institutions. These professors expressed a need to prepare future music educators who will view the field of music education differently than how it is currently perceived by the average instrumental and choral music educator.

Through the interviews it became apparent that their support for multicultural-world music education was developed primarily because of their personal experiences

and backgrounds and not because of their professional training. For example, six of these nine professors indicated that their interest in multicultural-world music was due to their different experiences as an African-American, Mexican-American and non-American, as well as to their extensive experience in the textbook publishing business and their childhood and working experience at a racially diverse urban environment. This finding is further supported by Norman (1994) who found that multicultural proponents gained their insight primarily through self-directed study and/or informal exposure via travel.

Even though this study did not focus on the influence of the personal background and experiences of various professors on their interest in and involvement with multicultural-world music education, it became evident that this was a deciding factor for the majority of them. Findings of this study support other research that drew attention to the fact that in most educational settings multicultural-world music education takes place because of individual faculty members and not because of institutionalized support towards it (Chin, 1996a; Montague, 1988; Okun, 1998).

Such a finding should guide the decision of administrators when hiring new faculty in their music department. Priority should be given to prospective faculty members who show interest in and have experiences with types of music other than western art music, as well as to those who might have taken some ethnomusicology courses in their professional training. As the case of Denise, Natalie and Maria illustrated it will be these individual faculty members who will hopefully create a momentum within their music department for a more significant incorporation of multicultural and world music perspectives in their curricula. Over a long period of time such a momentum will inevitably lead certain schools to gain a reputation of having a strong multicultural-world

music component as the case of the University of Washington illustrates (Okun, 1998).

Of additional importance to personal background and experiences is the quality of personal relationships established between music faculty and especially between music educators and ethnomusicologists. Data analysis revealed that in a number of schools there has been a cordial personal and professional relationship between one of the ethnomusicologists and music educators in the faculty. Attention to the importance and value of such a relationship was brought not only by the two professors themselves but also by other faculty members who commented on the impact that it had on the close ties between the two disciplines. Characteristic was the relationship between Emily and Natalie, as well as those between Juliet and Antonio, Krysta and Jim and Laura and an ethnomusicologist from university VIII.

The quality of those relationships extended beyond the good professional relationships that should exist between two colleagues in the same department and it evolved into a sincere and genuine admiration and respect. The above professors commented on how highly they respected each other, how well they collaborated together, how often they invited each other to present units, workshops and lectures in their respective classes and how much they learned from each other in their personal and professional interactions.

The significance of such quality relationships between music education and ethnomusicology faculty might signify that a music educator with an interest in multicultural-world music education should be included in the search committee of an ethnomusicologist and vice versa. It should also suggest that there is a need for faculty members from across the two disciplines that look for practically viable ways for



establishing closer connections and collaborations across the two disciplines. As some professors suggested, this could take the form of co-authored papers and textbooks, team-taught courses and co-organized seminars, workshops and conferences. Such professional collaborations will be invaluable for both disciplines and especially for the subdiscipline of multicultural-world music education.

### Recommendations for Further Research

The findings of this study illustrate that despite the extensive advocacy for the inclusion of multicultural-world music in all levels of education many problems remain unsolved and pose significant challenges for music educators. As revealed by the literature review in Chapter II, numerous articles have been written in regards to this area of music education. Nevertheless, the number of research studies on this field is limited. More curricular, theoretical, philosophical, longitudinal, historical and experimental studies are needed. The following are some recommendations for such studies.

Similar studies like the current one should be conducted in different institutions around the country and in the world. Knowledge of the opinions and beliefs of various ethnomusicology and/or music education professors from different institutions from around the country could provide the necessary impetus for the development of a grounded theory regarding multicultural-world music education. Those institutions could range from those who are regarded as providing exceptional training in multicultural-world music education to those who provide no such training. Data collected from either side of this spectrum could provide invaluable information for a better understanding of the factors that support or hinder such training. Similarly, it is important for such studies to be conducted in other countries with similar educational systems in order to provide

opportunities for cross-cultural examinations of educational systems.

In a similar manner to the study of Chin (1996a) and Okun (1998), more case studies of exemplary programs of multicultural-world music in higher education should be conducted. These case studies should focus on the initial reasons that lead these institutions to start incorporating multicultural-world music in their curricula, the problems encountered in the initial stages and the solutions that were found, the development and growth of their world music budget, the development of their music curricula and others.

It would also be valuable to conduct case study research with music programs that are considered exemplary in the area of jazz performance and jazz education. The incorporation of jazz music into higher education programs took place in the second half of the last century and in many ways is similar to the inclusion of world music. Jazz courses were also considered an integral part of this study and were included in the area of intracultural courses. Research in the development and establishment of exemplary jazz programs from around the country will significantly benefit our understanding of the theoretical, practical and curricular problems that might be encountered in the development of a future degree with a world music emphasis. Therefore, such research should additionally focus on the problems encountered in the inclusion of jazz courses, in the development of a degree with a jazz emphasis, jazz minor or jazz major and the factors that affected the development of curricula for those various degrees.

Conducting qualitative studies with the above foci but instead of examining the opinions and beliefs of music professors to investigate the beliefs of music administrators and directors of Schools of Music will also be very important. Getting their perspective

on the problems encountered in establishing and maintaining a strong program in multicultural-world music or jazz will certainly enhance our understanding of those issues. Administrators should be asked to comment about their ways of finding financial recourses, of promoting such diverse areas of study within the department, of balancing between expectations from different professors and for initiating change within their departments.

I also suggest that further studies in primary and secondary education should be conducted as well. It is important to be aware of the problems and challenges faced by practitioners in public schools. Their views can guide the development and modification of higher education programs in music and music education. Music faculty and administrators should be in touch of the realities of public schools and of the skills, knowledge and understandings that are necessary for a successful public school music educator. Changes in society and in the ethnic and cultural distribution in the society are more easily affecting public school education than higher education. Therefore, more research is needed in examining how multicultural-world music is included in the public schools, what kind of methodologies and approaches are successful with primary and secondary students, what is the reaction of students towards world music, what kind of problems practicing teachers are faced with and how to better prepare future music educators to cope with them.

A final area of future research should be in the development of bimusicality among music students in higher education. Hood (1960) has suggested the feasibility of such an idea forty years ago. Not much research has been conducted in this area. A number of professors from this study were bicultural and bimusical due to their ethnic

background. In their interviews they indicated that this was one of the main reasons that lead them to be interested in multicultural-world music. Ethnomusicologists also become bimusical or multimusical by training. The implications of each of these realities have remained unexplored. Case studies with musicians who are bicultural and bimusical should be conducted.

For example, case studies like these could first start with instrumentalists who are fluent in both classical and jazz music, such as saxophonists, pianists, violinists and percussionists. There are many such wonderful and talented musicians in every institution. Similarly, case studies with musicians who are fluent in classical and ethnic or world music should also be carried out. Learning from them in regards to the factors or experiences that lead them to become bimusical would be of tremendous value for music educators and administrators interested in implementing such an approach with world music. Research like this should focus on the appropriate age for learning a secondary type of music, the kind of learning experiences that are beneficial, the problems faced when moving from one musical culture to the other, the value of learning music by ear, the importance of musical listening and the importance of being immersed in the culture.

If music educators sincerely want to incorporate multicultural-world music in all levels of education, then change needs to occur in preservice music education programs in higher education. Professors in the area of music education, ethnomusicology, music theory and applied music should take concrete steps in including diverse types of music in all their courses. Music curricula for undergraduate music education students and music students in general need to include more courses in multicultural-world music. Authentic experiences with diverse student groups in public schools engaging in music

activities with diverse types of music should be included in as many music education courses as possible. Opportunities for reflecting and reexamining the role of the music teacher should be provided in existing courses as well. Music departments and schools of music should hire professors that have a broader range of experiences, backgrounds and professional training. Similarly, departments and schools of music should also find ways to attract a more diverse student body that will become the musicians, conductors, composers and music educators of the future. Institutions of higher education become known and respected not only for comprehensively preparing their graduates to lead successful careers at the present but for also preparing them to anticipate and shape the future. That is where the biggest challenge lies for multicultural-world music education in higher education.

## APPENDIX A: LIST OF ETHNOMUSICOLOGY AND MUSIC EDUCATION

### FACULTY WHO WERE INTERVIEWED

#### University I

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Female Maria	Music Education	Choral & Multicultural	In person	35 minutes
Female Johanna	Ethnomusicology		In person	33 minutes
Female Jean	Music Education	General	In person	23 minutes

#### University II

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Female Denise	Music Education	General & Multicultural	By phone	22 minutes
Male Gino	Music Education	Instrumental	By phone	22 minutes
Male Andrew	Ethnomusicology		By phone	33 minutes

#### University III

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Female Kelly	Ethnomusicology		By phone	9 minutes
Male George	Music Education	Instrumental	By phone	55 minutes
Female Krysta	Music Education	General & Multicultural	By phone	39 minutes
Male Jim	Ethnomusicology		By phone	38 minutes

University IV

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b><u>SPECIALTY</u></b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Male John	Ethnomusicology		In person	45 minutes
Female Jennifer	Music Education	Instrumental	In person	44 minutes
Female Lia	Music Education	General	In person	18 minutes
Male Mike	Music Education	General	In person	29 minutes

University V

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Female Laura	Music Education	Choral & Multicultural	By phone	34 minutes
Female Amanda	Musicology-Ethnomusicology		By phone	57 minutes

University VI

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Male Bruno	Music Education	General & Multicultural	In person	54 minutes
Female Eugenia	Ethnomusicology		In person	58 minutes
Male Nick	Ethnomusicology		By phone	44 minutes

University VII

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Female Emily	Ethnomusicology		In person	65 minutes
Female Natalie	Music Education	General & Multicultural	By phone	43 minutes
Male Stephen	Music Education	?????????	By phone	26 minutes

University VIII

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Female Christine	Music Education	General & Multicultural	By phone	26 minutes
Female Diane	Music Education	General & Multicultural	By phone	41 minutes
Female Sue	Ethnomusicology		In person	34 minutes

University IX

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Male Bryan	Music Education	General	By phone	20 minutes
Male Mario	Music Education	Choral & Multicultural	By phone	21 minutes

University X

<b>GENDER &amp; NAME</b>	<b>AREA</b>	<b>SPECIALTY</b>	<b>TYPE OF INTERVIEW</b>	<b>LENGTH OF INTERVIEW</b>
Male Marco	Ethnomusicology		In person	30 minutes
Male Antonio	Ethnomusicology		In person	24 minutes
Female Juliet	Music Education	General & Multicultural	In person	76 minutes
Male Russ	Music Education	Instrumental	In person	16 minutes
Male Scotty	Music Education	General	In person	23 minutes
Female Barbara	Ethnomusicology		In person	34 minutes



## APPENDIX B: INTERVIEW PROTOCOL

1. What classes do you teach at the university? Which of those classes are specifically for undergraduate students?
2. What kinds of materials, assignments and activities, if any, do you in your multicultural music education in your classes? If yes, could you please elaborate?
3. Which textbooks are you using for your world music and multicultural music education classes?
4. What is your opinion about the available materials for multicultural music education?
5. What is your definition of multicultural music education?
6. What has been the relation between music education and ethnomusicology faculty at your university?
7. What kinds of world music ensembles exist at your university? What is your opinion of their role and function?
8. What is your opinion for the current state of multicultural music education in the profession?
9. What do you see as some of the problems in regards to multicultural music education?
10. In an ideal situation, what do you think is the best way to prepare future music educators for multicultural education?
11. What has been the reaction of your students to issues related with multicultural-multiethnic education and world music education?

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