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Multicultural music education: Preparedness, perceptions, and practice among Virginia elementary music educators

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Multicultural Music Education:

Preparedness, Perceptions, and Practice Among

Virginia Elementary Music Educators

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Dedication

I would like to dedicate the following document to several individuals who all believed in me way before I ever believed in myself. First of all, to God, who loved me "even while I was still enemies with him in my mind" and has been preparing me for this good work. To Dr. Maynard, who without, none the following research or document would exist – throughout all of this, you have been an unswervingly positive and affirming guide and mentor. To Dr. Hayes and Dr. Lewis: thank you for giving of your time and energy during a very well-earned summer break to read and offer comments. To my first Music Teacher, Jerrilyn MacDanel – you showed me the power music has over people, and taught me that I was welcome in the Music Room; you planted acorns that grew into the passion and love I have for music and Music Education, and I am grateful every time I think of "Pizza Daddy-O" or "The Emperor's New Clothes." To Greg Conway and the Music Educators within Harrisonburg City Public Schools: thank you for providing a sounding board, an early warning system, and countless hours of listening through those first four years. To Mom and Dad, who were the first ones to teach me that I could do anything and have always insisted as much, no matter the years or my protestations to the contrary. Lastly, most importantly, and with so much love, to my wife Rose – you have been my champion and my support throughout this process. I am so blessed to be able to do life with you.

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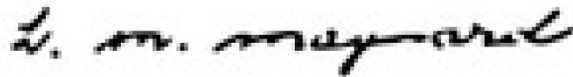
Multicultural Music Education:

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Abstract

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James Madison University, 2021

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The purpose of this study was to examine the Multicultural Music Education (MME) practices of established (i.e. more than three years of music teaching experience) Elementary Music Teachers in the state of Virginia by examining their responses to a series of survey questions specific to the topic. Participants (N=18) were all current Elementary Music Teachers in the state of Virginia with more than three years of experience.

Participants were asked to use Likert-scale ratings for the majority of the questions but were also given the opportunity to provide optional additional input for each question if they should choose to do so. Subtopics within the questions included the following areas of focus: teacher preparation; teacher perceptions of preparedness to incorporate multicultural music into their classes; pedagogical practices used by current elementary music educators; access and availability of resources specific to multicultural music education; and administrative and parental influences in relation to the topic.

The survey questions were administered using *QuestionPro*. Results were analyzed within the *QuestionPro* software and re-examined by the researcher-practitioner to identify

existing trends and/or themes within the data. Optional responses and comments provided by the participants were also examined to further illuminate the survey findings.

Findings indicated that participants held generally positive feelings and beliefs concerning MME and racial/linguistic/cultural diversity in ways that surpass historical references to a politically correct and ambiguous MME, reported a lack of preparation to teach from an MME perspective, were ambivalent toward racially and linguistically diverse repertoire, and held contradictory beliefs concerning the role of Western European notational decoding. Implications for future research include the need for replication of previous studies, meta-analysis of current trends, and investigation of the intersections between race studies, ethnomusicology, and music pedagogy best practices.

Chapter 1: INTRODUCTION

"Multicultural music education is important in and of itself,

not just because we are growing more diverse." Participant 1

The field of Elementary Music Education in the United States is one that has a long history. Throughout its evolution as a pedagogical practice, elementary music practitioners have traditionally long utilized activities such as singing – in some cases utilizing pedagogy specific to the Kodály method - and music making with Orff instruments and recorders, as well as movement activities and dance that are often grounded in the Dalcroze approach. Another traditionally recognized element of curriculum related to elementary music classes and teacher training has been the use of folk songs both from within and outside of the United States.

In today's elementary music classroom setting, teachers often employ all of the aforementioned approaches, along with the addition of other newer ideas that reflect the changes in our own musical culture of the American experience, such as the use of bucket drumming and ukulele. Another ongoing change in the elementary music classroom has been the shift in demographic makeup of the students who participate in the music classes (Pew Research Center, 2018). Indeed, in some school settings, the majority of students are not white, and their ethnic backgrounds are reflective of cultures from all around the world.

This researcher-practitioner has experienced both sides of the elementary music classroom from the perspective of a bi-racial, Afro-Latino student and teacher. Just four years ago, in 2017, students in my music classes represented 57 different languages from 53 nationalities. This one example of a semi-rural college town's "salad bowl" of American

life illustrates the continued and urgent need for Elementary Music Teachers to be well-versed in both the research and pedagogical approaches to ensuring meaningful multicultural music making experiences are offered to all of their students. This urgency is further highlighted by the relatively recent and much needed shift of focus in both societal and educational settings on the importance of antiracist and inclusive pedagogies, combined with renewed acknowledgement of historic and systemic injustices against racialized minorities.

While the aforementioned theories have existed in our educational and research literature for decades now, one could argue that the response to the call to action for ensuring the authentic implementation of such important goals has been slower than might be hoped for in our public schools. One area of learning where these goals have been recognized more authentically during recent decades has been in the context of elementary classroom music settings. In terms of pedagogical historical significance, the emergence of the Silver Burdett classroom music textbook series is one example of a classroom text that heralded the inclusion of all sorts of content specific to the music of other cultures. Indeed, Elementary Music Teachers find themselves surrounded by all sorts of wonderful pedagogical resources, articles and books that can be used to strengthen their knowledge and practices in the music classroom.

Given the importance of this topic in the field of Music Education, one would imagine that recent decades would have also resulted in an extensive wealth of research literature specific to the topic of Multicultural Music Education. While a number of researchers (Abril, 2006a, 2009; Barry, 1996; Cain, 2015; Chen-Hafteck, 2007; Legette, 2003; Wang & Humphreys, 2009) have investigated a number of themes specific to this

topic both within and outside of the United States, these studies seem lower in number than one might expect in relation to how much the pedagogical literature has explored the topic. The research literature has also reflected a change in thinking trends in terms of how the term – multicultural music – itself is and can be defined, and how other variables and terminology that have changed over time specific to race and culture have impacted practices and thoughts about the use of multicultural music in the elementary music classroom.

One area of focus in the research literature has been on demographics, specifically race and culture. Indeed, many studies have begun with a phrase similar to: "The demographic makeup of American schools is rapidly growing more diverse" (Barry, 1996; Colley, 2009; Emmanuel, 2005; Legette, 2003). While this researcher-practitioner might point out that the makeup of many American schools has always been "diverse," it is true that many communities are seeing a surge of immigration, and that the population of foreign-born residents has more than quadrupled in the past 50 years, during which time the foundation of Multicultural Music Education was being laid (Pew Research Center, 2020). In light of this growing awareness of the diversity of our student bodies, many practitioners and school policy makers have turned to ideals of Multicultural Education in order to meet the needs of a student body that is represented less and less by traditional methods of education, particularly within Music Education (Colley, 2009).

In order to focus discussion, this researcher-practitioner defines Multicultural Music Education (MME) as a framework for selecting (Abril, 2006b) and teaching music that increases cultural competency (Abril, 2006a; Campbell, 2018), as well as a method for curricular reform (Campbell, 2018) that has the potential to decenter Whiteness (Bradley,

2007) - a term which is used here and elsewhere in this study in alignment with concurrent research in the fields of Education Reform and Music Education (Bradley, 2006, 2007; Clauhs, 2021; Hess, 2015) - and to elevate historically marginalized peoples within a larger music education curriculum. This definition represents a holistic goal, one that was stated at least in part during the formation of what would eventually become Multicultural Music Education (MME). Further, this definition not only affirms the broad inclusion of various musics in elementary music texts, but also calls for similar inclusion within tertiary music history and theory texts as well. It is a definition that not only affirms the general, ambiguous positivity surrounding "diversity," but also calls for active engagement with cultural knowledge and building of empathy.

While it is and has been quite clear that the United States is growing more diverse for some time now, it is also imperative to acknowledge that U.S. policy towards bodies of color and nondominant cultures have created systems that devalue such individuals to this day, in subtle ways that are invisible to those within the dominant culture (Bradley, 2015). Indeed, such influences can even be found as far back as 1967 within the language of the *Tanglewood Symposium*, a milestone convention that produced a foundational declaration, as Clauhs (2021) identified language such as "culturally deprived individuals" (p. 335) as racist. Clauhs also points to "high-minority city schools in areas of concentrated poverty" (p. 336) as further evidence of various economic, social, and political systems that have concentrated people of a certain race and class within the same area.

Consequently, music teachers find themselves in situations where they may, unfortunately, potentially perpetuate systems of racism, both over which they may or may not have control, such as through ill-informed cultural assumptions, and policy and/or

financial barriers such as expectations for entrance auditions, the existence of ensemble fees, and a lack of funding to use towards school transportation for extra-curricular musical activities. At the turn of the millennium, Benham (2003) and Emmanuel (2005) spoke to the depth to which assumptions, attitudes, and challenges are ingrained and perpetuated by both the people and the educational institutional settings in which they exist, and the detrimental effects that they can have. Almost two decades later, Clauhs's (2021) investigations found the same attitudes just as intractably and invisibly imbued into the thinking of his participants.

Finally, it is the personal conviction of this researcher-practitioner that students deserve to see authentic cultural reflections of themselves in their school programs – most particularly in their music classes. Consider Hidalgo's (1993, cited by Lind & McKoy) three levels of culture: "Concrete", "Behavioral", and "Symbolic". At the Concrete level, food, clothing, language, celebrations, and music are identified as easily identifiable markers of culture. Hammond (2014) used similar levels, identifying them as "Surface," "Shallow," and "Deep." Hammond described the three levels using the imagery of a tree, where: the "Deep" level is the roots of a culture; the "Shallow" level are its branches; and at the "Surface" level a culture flowers and bears visible fruit. The "flowers" of a culture express its "roots," its values, morals and unconscious assumptions, in sometimes subtle ways, such as the breadth of time in between a final cutoff and the audience's "appropriate" applause. Sometimes the core assumptions and values of a culture are very obvious, such as the removal of hats, and decisions to stand or kneel during the performance of the American National Anthem.

For example, the dominant expression of Western European culture in the United States demonstrates its values in the way that audience members are expected to behave at Art Music performances. In the following description, words in bold signify cultural assumptions or terminology known to those enculturated within Western European Art Music culture. Remaining *silent* during a musical performance demonstrates *respect* to the *expert*, *elite* musicians, as well as to one's *peers* and fellow audience members. Refraining from applause before the conductor's hands are lowered demonstrates *respect* for the *composer*, their *intellect* and their *artistic creativity* and *contribution*. Standing is only *permitted* during *intermission*, so as not to *interrupt* the performer's or one's neighbors, and during a *standing ovation*, which is a collective method of *acceptably* demonstrating *high regard* for the performers. The French and Italian words "*Encore*" and "*Bravo/Brava*" may be *called out* at this time to further communicate *enthusiasm* for the performance and/or performers, especially as an *encouragement* for the **ensemble** to play again.

Since many individuals reading this document will have engaged in some level of enculturation with Western European Art Music and are well-versed in audience etiquette, such an explanation might seem obvious. The use of **bolding** and *italics* to highlight *cultural assumptions* and *terminology* illustrates the density of cultural knowledge that can be found in briefly describing an event that might be considered as simply "listening to music". To someone unfamiliar with such practices, the methods of expressing the values of mutual respect and admiration may easily come across as conveying a different message.

It is a simple fact that certain "flowers" of the tree of culture are not pragmatic to represent in a school setting, such as food. It would be wonderful to serve *biryani* with *tzatziki* and shredded lamb for school lunch, or *arroz con habichuelas*, *tostones* on the side with fried chicken and avocado. On the other hand, when thinking about the topic of culture and clothing, there exists a wide range of texts and age-appropriate picture books, as well as online resources in which students can see *hijabs*, *dashikis*, *saris* and *sarongs* of every shade. Yet what of music?

Consider the impact on a young, half-Dominican musician, as he hears songs from his English-language nursery rhyme books at school, is told about the African American roots of his favorite game songs from music class, but never once hears a game song in Spanish or interacts with another Hispanic teacher at school. Consider the effect on his identity when he must explain to all his peers where he and his father are from because no one has ever met a Dominican besides him in suburban Virginia or Kentucky, and no school text, no curriculum, and no teacher has seen fit to include his island nation in their instruction. He rationalizes: *"We must not have had much of an impact outside of the D.R. Mom says that there are a lot of Dominicans in New York, but they must act like everyone else because apparently no one knows about them."* Imagine his surprise that there is an entire musical about what it means to be torn between the Dominican Republic and your American community, that the music his Dad plays from the family personal computer can be heard in the streets and taxis of cities all up and down the East Coast.

Unfortunately, the reality is, that by then the damage is done. This young man, now, has learned a lesson: that if he is to participate in Music in any music program offered by a public institution, **he must erase one half of himself** and rely only on the other entirely.

As there are no octavos or band arrangements and learning by ear would take too much "time," which is often code for "effort;" because dancing while singing draws inappropriate attention, and the other students cannot sing that loudly. Furthermore, calling out approval or praise from the audience might be considered in established conservative "concert manners" etiquette, "rude and disrespectful". The young student has by this point learned that his heritage is unimportant and an impediment to his success, academically, socially, and musically.

It is not until he has finished his undergraduate degree, completed half of his graduate work, and spent four years teaching in a school full of children who look like him - the first time he has been a part of any majority - that he realizes the wealth of experience that he has as a birthright, and has always had, driving him on and edging into conversations and boosting him through difficult moments of cultural bridging. It is not until he has read research paper after position paper of accounts of White teachers' difficulty in relating to students of color that he realizes that he already has, and has always had, something valuable: that is, an awareness of his own culture and his "otherness" (Benham, 2003). How might this student's experience in his elementary music classroom have differed if his music teacher/s and those in his school community had offered him and his classmates opportunities to play and dance a little merengue every now and then?

For these reasons, within this study the phrase "transformative MME" will be used to refer to MME practice that both: provides accurate, honoring representation of cultures within and without the school, that presents music as a global concept with Western European art music taking a place of proper priority in its global context, *and;* acknowledges the race and culture of the teacher as a decidedly non-neutral and fluctuating

variable. It will be demonstrated in the literature discussed in the following review that the race and culture of a teacher dramatically impacts the culture of a classroom, which can in turn dramatically impact the academic performance and social engagement of students, either positively or negatively, or both. Whereas much of the discourse surrounding multiculturalism has been almost devoid of mention of race, and focuses on the culture of students and community members, the race and culture of the teacher must also come into play as the teacher cannot be a totally neutral party.

Purpose of the Study and Research Questions

Therefore, the purpose of this study was to examine the Multicultural Music Education (MME) practices of established (i.e. more than three years of music teaching experience) Elementary Music Teachers in the state of Virginia by examining their responses to a series of survey questions specific to the topic. Respondents were asked to use Likert-scale ratings for the majority of the questions, but were also be given the opportunity to provide optional additional input for each question if they should choose to do so. Subtopics within the questions included the following areas of focus: teacher preparation; teacher perceptions of preparedness to incorporate multicultural music into their classes; pedagogical practices used by current Elementary Music Educators; access and availability of resources specific to Multicultural Music Education; and administrative and parental influences in relation to the topic. The survey questions were administered using *QuestionPro*. Results were analyzed within the *QuestionPro* software, and re-examined by the researcher-practitioner to identify existing trends and/or themes within the data. Optional responses and comments provided by the participants were also examined to further illuminate the survey findings. All data collected were protected

through the password-protected *QuestionPro* software program and were stored in a password-protected laptop.

For the purposes of this study, the following research questions were posed:

(1) Why do established Elementary Music Teachers choose to incorporate multicultural music into their instruction?

(2) What are the preferred pedagogical practices of established Elementary Music Teachers as they incorporate multicultural music into their instruction?

(3) How do established Elementary Music Teachers perceive the effectiveness undergraduate Music Education curriculum in preparing them to successfully incorporate Multicultural Music Education into their classrooms?

(4) What are established Elementary Music Teachers' perceptions of Multicultural Music Education in general?

(5) Who do established Elementary Music Teachers perceive as their supporters and/or detractors in their pursuit of curricular reform regarding Multicultural Music Education?

Previously, Cain (2015), Legette (2003) and Nethsinghe (2012) conducted studies investigating similar themes and questions to those examined in the current research. While

the results of those studies and their subsequent discussion sections informed the construction of this study, within the literature reviewed on the topic of Multicultural Music Education (MME), only Cain and Barry (1996) make more than a passing mention of the impact of the race and culture of the teacher on the music classroom. In the interest of clarity, it must be stated that the following study was focused on the ideology, philosophy, pedagogy and practices of MME. However, it is evident from the literature that a key component in a transformative, multiculturalist curricular and pedagogical reformation must also be the consideration of issues of race, racism, culture, and cultural competency. It is critical that as we consider the historical and developing racial and cultural makeup of the United States, that we also celebrate, harvest, and preserve the "flowers" of culture, in this case music, while also carefully examining their "roots," and the impact that the expression and education of culture has on students.

Limitations

The following internal and external limitations were identified for this study.

Internal Limitations

(1) In order to limit the scope of the study, and to provide a snapshot of practices within a subsection of a field where professional environments were most likely to be similar (i.e., obligatory music classes, grade bands within Pre-K to 6th grade, serving several hundred students at once), only Elementary Music Educators' responses were analyzed.

(2) In order to provide a temporal snapshot of the state of MME within the state of Virginia, only current Elementary Music Educators' responses were analyzed.

(3) Only the responses of current Elementary Music Educators with more than three years' experience were analyzed in accordance with the following trends in the literature:

> (a) Preservice music educators are consistently reported as having initially positive attitudes and beliefs about individuals of other cultures or races, while also expressing both stereotypical or deficit-assuming beliefs about individuals of other cultures or races, and unwillingness to teach in environments where the student body is predominantly of a culture or race different to their own (Clauhs, 2021; Barry, 1996; Emmanuel, 2005).

> (b) Teacher preparation in the United States is such that a first-year teacher is unlikely to be equipped or informed to implement a multicultural music curriculum (Abril, 2009; Chin, 1992; Jordan, 1992; Wang & Humphreys, 2009).

> (c) Examples of teachers in the literature who do successfully implement were almost exclusively both highly experienced and self-taught in the multicultural pedagogy they employed (Howard et al., 20014; Colley, 2009; Hess, 2015; Robinson, 2006).

External Limitations

(1) The reliability of the responses is limited by factors of self-reporting.

(2) Due to the timing of the survey's distribution (June 10 to July 10, 2021) falling on summer months, it is assumed that many potential respondents were unavailable due to vacation.

(3) It must also be noted that this time frame fell immediately after a school year that dramatically altered the practices of public-school teachers, if not all teachers, as a result of the COVID-19 global pandemic. Willingness to participate in an online survey may be assumed to have been affected by teacher fatigue in regard to digital communications.

Definitions

For the purposes of this study, the following terms will be defined according to the literature:

Culture

The assumptions, values, beliefs, and systems of interactions that manifest in a people's customs, celebrations, religious expression, food, dress, and music/dance (Lind & McKoy, 2016, pp. 8-10**).**

Cultural Competency

The ability for an individual to acknowledge their own culture and positionality within a "matrix of domination" in order to move in relationship with others in such a way as to both prevent harm and deepen relationship across cultural divides (Hess, 2015, pp. 67-77**).**

Multiculturalism

The celebration of diversity, particularly in education, that both acknowledges and seeks to preserve the infinite subtleties of various linguistic, religious, ethnic, and regional distinctions.

Multicultural Music Education

A framework for selecting (Abril, 2006b, p. 38) and teaching music that increases cultural competency (Abril, 2006a, 32), as well as a method for curricular reform (Campbell, 2018, p. 74) that has the potential to decenter "Whiteness" (Bradley, 2007, pp. 138-139) – a term which is used here and elsewhere in this study in alignment with concurrent research in the fields of Education Reform and Music Education (Bradley, 2006, p. 8; 2007, p.138; Clauhs, 2021, p. 336; Hess, 2015, p. 69) – and elevate historically marginalized peoples within a larger Music Education curriculum.

Race

The arbitrary assignment of position within a social hierarchy or "matrix of domination" by the dominant cultural group over other nondominant cultural groups on the basis of various distinguishing factors, but especially - within the Western-dominated world (Green, 2011, p. 14) - based on skin color.

White

Especially within North America, the amalgam-race descended from various groups of European colonists.

Whiteness

A term which is used here and elsewhere in this study in alignment with concurrent research in the fields of Education Reform and Music Education (Bradley, 2006,

p. 8, 2007, p.13; Clauhs, 2021, p. 336; Hess, 2015, p. 69); the cultural and racial-political phenomenon of a dominant culture identified not only by skin color, but also by the invisible set of privileges and assumptions of "normalcy" and "centeredness" and the exclusion of others from those privileges on the basis of race, which is, in turn defined by Whiteness; distinct, yet inseparable from White individuals and the term "White" as a race.

White Supremacy

The subjugation of people of color as "subhuman" or "subpersons" by White people, at first overtly, then covertly; a racial contract invisible to those it privileges (white people), one that functions on multiple levels as a historical reality with very real material effects. Such a contract upholds Whiteness as property, to be defended, to exclude others' access to it, and to identify who does and does not have it (Hess, 2015, p. 69).

Chapter 2: REVIEW OF LITERATURE

Current scholarly discourse surrounding Multicultural Music Education (MME) benefits from decades of thought, application, research and advocacy. The most readily available sources of literature are books and handbook chapters on the topic (Bradley, 2015; Campbell, 2018; Green, 2011; Lind & McKoy, 2016; Miralis, 2014; Robinson, 2006) of which there are multiple series detailing ethical, pedagogical and practical considerations of the philosophical movement. There is significant overlap in the authorship of works from this genre and that of research studies, several of which focus on the attitudes and beliefs of Pre-Service Music Teachers before and after some manner of intervention. These interventions often take the form of a course on Culturally Responsive Teaching and Multiculturalism (Barry, 1996; Standley, 2000), a Student Teaching experience (Clauhs, 2021) or some combination of the two (Emmanuel, 2005). Two studies reviewed here (Abril, 2006a; Chen-Hafteck, 2007) focused on the changes in attitudes and beliefs of students following a multicultural intervention. Several more, however (Abril, 2009; Colley, 2009; Howard et al., 2014; Klinger, 1996; Lehmberg, 2008; Thompson, 2002), fall within the category of case study or multiple case study, in which the participants were interviewed once, without investigation of the effects of any stimulus such as special musical training, an awareness course, or multicultural training.

Many more (Allsup & Shieh, 2012; Benham, 2003; Bradley, 2006, 2007; Ewell, 2020; Hess, 2013; Jordan, 1992; Hess, 2015; Volk, 1993) might fall under the label "position paper," given the degree of citation of previous scholarship and the meticulous grounding of statements in established, peer reviewed literature. Only two articles (Abril, 2006b; Gonzo, 1993) are included that might be considered "opinion pieces," as they were

clearly meant to convey just that: the opinions of their authors. They are included for what may be inferred about MME at different periods from their authors' claims, as discussed later.

Several studies (Chin, 1996; Humphreys & Wang, 2009; Legette, 2003) used more quantitative methods to investigate MME teacher preparation, practices and perception. Legette investigated teacher preparation, practices and perceptions by surveying teachers directly via postal mail. Both Wang & Humphreys (2009), and Chin (1996) investigated teacher preparation towards MME by analyzing the actual course offerings on the subject of multicultural music. While Chin's investigation included all music programs accredited by the National Association of Schools of Music (N=534), Humphreys & Wang focused on the total class time that undergraduate music education students (N=80) at one university spent studying multicultural music in their four-year program. Cain (2015) investigated similar themes as Legette, but used a qualitative method of semi-structured interviews of in-service music teachers rather than a survey.

In writing in the literature at the time, Miralis (2014) opened his chapter on qualitative research in MME with a discourse about the lack of study of the practice or impact of MME in American Music Education. The author cited six studies from at least twelve years prior to his own that call for further study of "the state of MME in American schools" (p. 553). One of these, by Chin (1996), noted in a survey of course offerings at the tertiary level, that despite the National Association of Schools of Music's (NASM) standards requiring that "basic musicianship programs designed for music majors should provide a repertory that includes music from various cultures" (NASM, 1991, as cited by Chin, 1996, p.31), few of the tertiary music programs met these or other standards set by

leading education experts. In another study, Okun (1994) used semi-structured interviews with Music Education faculty members at the University of Washington to investigate how a music program responded to changing political, societal and policy requirements surrounding multicultural education reform. Okun found multicultural reform to be an arduous, lengthy, and infrequent process, and that many institutions were (at the time of his study in 1994) ill-prepared and unmotivated to undertake it.

One year following the publication of Miralis's chapter, Cain (2015) published a study investigating discrepancies between policy, rhetoric and actual classroom instruction concerning Australian multicultural reforms and MME. In a series of semi-structured interviews with seven music teachers from the city of Brisbane, Cain found that the participants exhibited "positive dispositions to incorporating musics of 'other' cultures", but were "less comfortable with crossing cultural boundaries", and did "not wish to be seen to threaten the position of Australia's own musical culture" (p. 83). It also appeared that despite social, political and educational reforms targeting Australia's history of racial segregation and intolerance, that many systems of education did not fully support a multicultural perspective. One example given was "the Scope and Sequence document used in the state of Queensland, the purpose of which was to provide the content and skills to be learned at each developmental level, but which only made reference to Western musical elements, organizational principles and patterns, and restricted " ways of notating to the use of Western music symbols and concepts" (Cain, p.75).

Cain's study represents one of very few contemporary studies on MME. Cursory searches of peer-reviewed Music Education research journals produced scant results, especially between the time of Cain's 2015 publication and this research. This researcher-

practitioner has found that many contemporary studies among North American researchers and populations have shifted away from a multicultural approach as laid out by authors such as Campbell (2018), Jordan (1994), and Miralis (2014), towards other approaches in Music Education such as Anti-Racism, Culturally Responsive Teaching, Critical Race Theory, and Music Education for Social Justice, among others. Lind & McKoy (2016) discuss multicultural reform in music education as the impetus for what would become culturally responsive teaching:

> ...expanding the curriculum to include a variety of musical genres, styles, and systems only addressed one aspect of multiculturalism as related to music and music education. The next phase of multiculturalism in music education would, of necessity, have to focus on developing understandings about how teachers and learners negotiate influential cultural factors during the education process. (p. 17)

It is for this reason that the offshoots of multiculturalism and MME in North America, and several examples of literature on the approaches mentioned above are included in this review. It is possible to trace many of them to the same moment in history, and it is critical to this study to name the ways in which they focus on elements of MME that some researchers, such as Bradley (2007), Clauhs (2021), and Lind & McKoy (2016), believe are so lacking from current practice that avoidance of the term altogether should be encouraged in the future. In other words, the current study continues to operate on the principles of MME that elevate the cultures of every people group and present the music of the dominant culture within a setting as one culture in context; at the same time, this

study acknowledges the shortcomings of research, writing, and discourse surrounding MME, and seeks to explore elements of subsequent movements that addresses those shortcomings.

This review, then, in light of Miralis' (2014) statement on the extant literature, attempts to provide an overview of studies that demonstrate the character of more current MME practice as is consistent with various position papers and chapters and other publications that established the ideology of MME. Themes within the literature indicate that while historically, MME has made certain calls for reformation, and while some surface level systemic changes have been made in terms of materials there are many changes that must be made before future MME practice is consistent with historical ideals within MME. To that end this researcher-practitioner recommends a blending or cooperation between approaches, here referred to as "Critical Multicultural Music Education."

TWO VIEWS ON MULTICULTURAL MUSIC EDUCATION

(1) Historical View of MME

The following sections of this Review of Literature address the topic of Multicultural Music Education (MME) from an historical perspective. For the purposes of this study, an "historical view" is defined as those pieces of literature that fall within a pre-critical era of publication. In or around the year 2003, literature on Multiculturalism in Music Education began to branch out from the goals originally stated by proponents of Multicultural Music Education, as will be discussed later in this chapter. The development and characteristics of MME from the late 1960's to the turn of the Millennia is discussed here. Furthermore, because of the divergent nature between Pedagogical Literature – that

is, for the purposes of this study, handbook chapters, source books and position papers – and Research Literature (i.e. studies), exploration of the literature in these separate genres is presented separately.

Pedagogical Literature

Campbell (2018) laid out a history of Music Education in America, in particular, the ways that it has intersected and interacted with minority cultures and American systems of oppression. Campbell's presentation of the past one hundred years of Music Education, particularly with the rise of recording technology, provides an important background to the topic at hand. In her document, Campbell juxtaposed the extremes of the availability and proliferation of field recordings of widely culturally, regionally, and racially diverse musics, with the almost uniform resistance to all "race music" within schools during the early to mid-20th Century.

In the same work, Campbell (2018) also presented the history and evolution of Multicultural Music Education (MME) as an educational philosophy, and identified various levels of curricular reform that can be found within ascribing practitioners. This historical perspective was largely corroborated by previous publications by Volk (1993) and also Jordan (1992). Volk's method summarized the relevant research and publications on multiculturalism within the *Music Educators Journal*, citing the journal's centrality to Music Education in America by virtue of its connection to the Music Educators National Conference (MENC, now National Association for Music Education, or NAfME).

Jordan's (1992) overview, while less extensive, highlighted many of the same publications and events as Campbell and Volk in establishing a historical background for his chapter's discussion of democratic pluralism and music education. Both Volk and

Jordan detailed the gradual inclusion of multicultural musics, cultural/contextual studies, and instruction - both at the grade school level and in higher education - on multiculturalism. This progression is demonstrated by both to be a gradual progression forward toward a more harmonious society.

Campbell (2018) continued this narrative by describing some effects of advances in technology and communication that allowed for accelerated transmission of information and ideas, as various groups around the world formed in the pursuit of greater inclusion, thus leading to questions surrounding intercultural competence, transnational identity and culturally responsive teaching. Within this discussion, Campbell also highlighted the effects of the attacks on September 11, 2001, the subsequent military and political actions of the U.S. government, first and foremost of which was a bolstering of monoculturalism as patriotism and general xenophobia. Also cited are the economic constraints placed on many schools during the post-recession economy in the U.S., as well as education reforms such as "No Child Left Behind", which, in Campbell's estimation both served to apply pressure to schools in such a way that progressive, public Music Education became devalued, defunded, and denatured into being "multicultural-lite," which she wrote, contributed to the perpetuation of stereotypes and White-wash non-Western traditions (p. 40).

Demonstrating the values of Multicultural Music Education in a different manner, Abril (2006b) discussed in a position paper his views on the responsible selection of repertoire. The article outlined factors in selecting repertoire with a mind to cultural exposure and education, such as authenticity, cultural validity, bias and practicality. The discussion of cultural validity included that of the publisher, the context, the performance,

and the musician (i.e., performer, arranger, and/or transcriber). Abril also addressed the issue of bias in lyrics and through stereotyping. According to Abril, such stereotyping could have included that of the sort referenced in a separate case study he undertook (Abril, 2009), in which a Mexican American student expressed discomfort playing "*La Raspa,*" stereotypically known as "The Mexican Hat Dance," as it is often used to parody and demean Mexican culture and Mariachi tradition.

Abril's (2006b) writing provides a snapshot of the border between MME historically and contemporaneously. The author provides a categorical approach to vetting "multicultural" music that demonstrates not only the dedication to a global perspective described by Campbell (2018), Volk (1993), and Jordan (1992), but also demonstrates a commitment to honoring the living traditions of real people, rather than disambiguated anthropological subject matter. This sense of responsibility marks this article as not only a temporal border between historical and contemporary multiculturalism, but also a philosophical precipice, where many contemporary approaches have launched off into philosophies with such focuses as to warrant separate labels, as those previously discussed in this document.

Research Literature

Gonzo's (1993) opinion article in defense of MME may perhaps grant additional insight into practitioners' perceptions of the ideology at the time of his research. This publication was circulated at a time when the philosophical movement was receiving considerable attention from scholarship (Volk, 1993) in the form of conventions, symposiums, and special editions of research journals and education trade magazines. Gonzo's description of the outright dismissal of the philosophy of Multiculturalism at a

state Music Education convention might be interpreted to illustrate the fact that - despite growing traction of MME as an idea at the time the article was written - that the perception and practice of MME was, twenty-eight years ago, far behind the ideology promoted in academic circles, and was already being used as a shortcut to political correctness (p. 51).

Okun (1994) used semi-structured interviews with 6 participants to investigate how Music Education faculty members within a music program responded to changing political, societal and policy requirements surrounding multicultural education reform. In reviewing the literature, Okun identified two primary approaches to such curricular reform in a tertiary School of Music to either: (1) incorporate multicultural perspectives and performance practice into every level of instruction; or (2) to require specific multicultural courses as part of an undergraduate program of study, often replacing courses that were not deemed as necessary to support a multicultural approach to Music Education. Semi-structured interviews with senior faculty indicated that the School of Music at the University of Washington fell into this second group. The University of Washington was selected as the site of the study by merit of not only its multicultural course offerings, but also its course requirements.

Of particular note is the mention of "political correctness" already surrounding the term Multicultural Music Education. Similarly to Gonzo's (1993) findings, two of Okun's interview participants identified political correctness as being a stigmatizing and distasteful element associated with the use of the term Multicultural Music Education. Indeed, one participant also noted that political correctness seemed to erase or obscure the purpose or values of the term "multiculturalism" to such an extent as to render it useless to faculty members who were reformists. This theme of political correctness is of great importance

to the discussion of MME's role in today's society, given its power even in 1993 to confuse and stymy a movement that had only existed for twenty-seven years.

Chin (1996), noted in a survey of course offerings at the tertiary level, that despite national standards requiring that "basic musicianship programs designed for music majors should provide a repertory that includes music from various cultures" (NASM, 1991, as cited by Chin), "few of the departments and schools of music had met the goals set by the National Association of Schools of Music (NASM) in the United States, and recommended by leading educators" (Chin, p. 31). Chin examined all course listings in the 1992-1993 NASM College Catalog Collection, from schools with music programs accredited by NASM (*N*= 534). Initial examination of the course offerings found 781 courses that addressed non-Western music in some sort of fashion. Further analysis showed that half of these schools (n=268, 50%) offered no courses related to non-Western music (p. 29), and 17% of the courses offered were within only three institutions: the University of Hawaii; the University of Michigan at Ann Arbor; and the University of Washington (p. 31). In the discussion section of study findings, Chin argued that such a data spread indicated "an information gap…..between institutions of higher learning and K-12 music education" in which "the study of multicultural music has been widely implemented at both elementary and secondary levels" which was indicative of a "need for teaching music from a multicultural perspective, multicultural music has been emphasized as an important component of teacher preparation" at the time the study was completed (p. 30).

Barry's (1996) study of mutability in undergraduate beliefs and attitudes may provide a different, practical perspective of MME at the tertiary level. In the study, fifty-five pre-service teachers, the majority of whom identified as being White, were given a

questionnaire before and after participating in a six-week course on cultural responsiveness and Multicultural Music Education, and then completing field assignments at two different schools. One school's student population was primarily Black, with the majority of students receiving free or reduced lunch, while the other students were primarily affluent White. Little is said of the results about the second school, and the findings and discussion of this particular study focus mainly on the self-perceptions of pre-service teachers before and after participating in the course and fieldwork.

In the results of Barry's (1996) study, subjects completed Likert-scale responses prior to participation that suggested that they would be comfortable in multiracial educational settings in which they were the minority, that they needed either little or no further training to operate effectively in those situations, and that they would have no difficulty treating all students fairly. After participation in the school field experience settings, the participants reported that they struggled with all of these areas. Indeed, many of them responded that they felt that further training would have been valuable, while some found the cause of the difficulty to lie primarily with the students that they were assigned. Field notes from the researcher indicated that very few of the techniques and principles learned in the six-week course prior to the field experiences were used by the subjects once they were in front of the classroom.

Moreover, despite the intentional nature of the six-week preparatory course in addressing issues of race and inequality, and despite preparing the pre-service teachers to engage with communities that were of a minority race not their own, many of the participants in the educational environment, reported feelings of extreme discomfort in broaching subjects such as racism, slavery, and Black culture. Some participants avoided

the subject altogether by refraining from using the term African American repeatedly. This study was an early precursor of the critical application of considerations surrounding race in research on Multicultural Music Education. It is interesting to note here that none of the previous research articles cited here did not include any mention of race.

Standley (2000) also examined the effects in attitude of undergraduate Music Education students (N=104) following a course on tolerance and diversity. The study included a prototype group of participants who were enrolled in a summer course on the subject, a replicatory group of participants enrolled in the same course a year later, and a comparison group of participants (n=36) enrolled in an Introduction to Music Education course. Findings, as presented by the researcher suggested that both participation in the "regular" Music Education curriculum and teacher training, as well as specialized courses targeting student acquisition of greater tolerance towards "diversity" resulted in an increase in positive attitudes towards people of culture and race other than that of the participant and a decrease in the reported use of racial slurs. The researcher also acknowledged that growth in the targeted attitudinal area was significantly higher within the prototype and replicatory groups who received specialized instruction on tolerance.

A potential illustration of the impact of MME on the classroom may be found in Klinger's (1996) ethnographic analysis of a second-year teacher's practice in preparing and presenting song and dance at a school's "Africa Experience". The study described a teacher who was tasked with producing a music and dance component for a school event which supported the classroom instructional unit on Africa, who had some limited access to expert culture bearers through third and fourth parties, but who had almost no access to primary documentation or recordings of the songs she planned to teach. In addition, those materials

that were available contained almost no contextual information, such as game descriptions, or translations. The music teacher-participant's recorded methods focused on memorization for performance, with limited, if any, geographical or cultural, or linguistic context or meaning-making embedded into her lessons. Songs were presented with Western notation and letters, and taught by rote with only mention of a corresponding game. During the performance any language about cultural context was provided by classroom teachers, and there were no program notes or commentary from the music teacher about translations or accreditation for the pieces that were sung and danced.

Klinger (1994) concluded that this young, novice music educator was not responsible for the "children's game of 'telephone'" that publishers, arrangers and workshop presenters often play with folksongs and field recordings (p. 35), nor the system that asked the music teacher-participant to present the music of "Africa," as students are studying about "people from countries as diverse as Ethiopia and the Ashanti" (p. 34). This study's findings were consistent with descriptions by Campbell (2018), Jordan (1992), and Abril (2006a, 2006b) of approaches to multiculturalism in the field of music teaching that have been shown to fall short of both the ideals of the ideology, as well as the threshold of meaning-making that has the potential to create inaccurate lasting impressions on students.

Thompson (2002) similarly investigated the practices of active Elementary Music Educators in a single-case study. Literary analysis techniques were employed, as well as the *Critical Discourse Analysis* tools of ideology, discourse and binary opposition, to examine the construction of a World Music in Music Education examination, that was achieved by analyzing a teacher's talk on the subject during a semi-structured interview. Specifically, Thompson explored the presence of the literary concept of the traditional

"canon" - that body of literary work held out by itself to be central and normative, defining itself largely by what it is not – that existed at that time in music education. Thompson did so by drawing comparison between the disciplines in citations from the literature postcolonialism in literary work as well as from music education.

The findings presented a case for the importance of teacher talk in analyzing the practice of teaching world music, or simply engaging with cultures outside one's own. The analysis seemed to indicate that within the teacher's discourse were strong signs of the binary opposition between "canon," almost always alluded to and implied as, yet never quite directly named as Western classical tradition, and "other," more clearly and specifically defined as music from "Africa, South America, the Caribbean, and Japan, China, and Aboriginal Music" (p. 17). Also within the discourse were markers indicating an essentialization of the music of the "other," often cited as a "way the Orient was tamed (Said, 1985)", (p. 16), such as "how Africans use music so much different than the way we do we use it for entertainment…" (excerpt of teacher talk, p. 18).

(2) Current State of MME

The following sections of the review address a contemporary perspective of MME. Once again, there is a divergent nature between the Pedagogical Literature (i.e. as this researcher-practitioner has chosen to define the term - handbook chapters, source books, and position papers) - and the Research Literature (i.e. studies). It is important to again note that within recent years, scholarship and writing on Multiculturalism, Multicultural Education, and Multicultural Music Education has shifted from previous ideologies and practices to more recent movements such as Culturally Responsive Teaching (Lehmberg, 2008; Lind & McKoy, 2016; Robinson, 2006), Critical Pedagogy (Hess, 2015), and Anti-

Racist Music Education (Bradley, 2006, 2007 and 20015), and Music Education for Social

Justice (Allsup & Shieh, 2012).

Pedagogical Literature

Despite the aspirations and goals of Multicultural Music Education in the United

States at its outset, the literature also indicates that these ideals were not met or realized

(Bradley, 2006; Clauhs, 2021), and demonstrates consistent themes, findings and

implications for further study throughout approximately thirty years of writings and

studies. Consistent with this criticism was Campbell's (2018) discussion of the

inconsistencies or problematic assumptions within the actual practice of MME, such as an

endemic but unproductive drive for "authenticity," and the widespread and certainly

misinformed satisfaction of some educators with featuring "heroes and holidays" or

"contributions" of different marginalized communities without exploring the cultural,

social, or musical identities of said communities any further, as exemplified by Klinger's

(1996) findings.

An example of the historical shift towards a growing inclusion of race in the study

of Multiculturalism and Music Education, Benham's (2003) article on his experience of

exclusion due to race highlighted the ways in which his expectations for the cultural

conformity of his majority-Black class alienated his students and impaired their learning.

Indeed, his publication may be seen to bridge the divide between the autobiographical

single-case study and a position paper, as Benham cites multiple concurrent sources in

describing his own experience, while clearly writing in such a way as to exhort action and

empathy. Benham also provided an early example of discourse on MME which addressed

issues of race, especially the race of himself as the teacher. He shared his feelings of

unpreparedness for the moment when his race was pointed out to him, especially as an impediment to his performance as a teacher, and the indignation that followed. He recounted realizing that the race of students, or any number of factors out of their control, were often identified as impediments to their performance as students, and he then connected this realization to a potential lack of preparation in several arenas in his own teacher training experiences at the time.

Robinson (2006) analyzed the ways in which three veteran, White music teachers exemplified the principles of Culturally Responsive Teaching (CRT) movement. The author described the five tenets of CRT as established by its architect, Geneva Gay (2000), as demonstrated by these teachers namely: (1) Developing a knowledge base about cultural diversity; (2) Including ethnic and culturally diverse content in the curriculum; (3) Demonstrating caring and building a learning community; (4) Cross cultural communications; and (5) Cultural congruity in classroom instruction. The teachers who were interviewed for this study, collectively had served over 75 years in their respective communities and related the gradual process of learning to respond well to their students.

Many of the aforementioned five principles listed by Robinson (2006) represent common themes within the successful practice of Multicultural Music Education as presented by the literature. Abril's (2006a) focus on cultural context over discrete cultural artifacts as exemplified in Robinson's example of the teachers' use of artifacts as conversation starters, not self-contained symbols of culture (p. 43). Abril's (2009) emphasis on the flexible role of teacher-as-co-learner or facilitator of learning through discussion was modeled by one of Robinson's participant's in the way she used pre-instructional time to learn samba dance and cultural context from her students (p. 41).

Abril's (2009), Barry's (1996) and Howard, Swanson, & Campbell's (2014) discussion of the importance of personal investigation, immersion and personal connection with communities and expert culture-bearers was demonstrated through the participants' frequent return to accounts of home visits, community participation, and sense of learning from the "other" (pp. 45-46).

Moreover, many of the five principles outlined and practices described by Robinson (2006) corresponded to Bradley's (2006, 2007, 2015) discussion of the role of Anti-Racism in Music Education reform, particularly in the way that Robinson's teachers challenged systems of power. Such challenges can be seen in the way the teachers challenged ubiquitous "societal curriculum" of portrayals of people of color in the media (p. 44), or in the ways that the participants submitted their cultural assumptions to the authority of the majority culture within their context (p. 45), and in the ways that the teachers challenged hegemonic language and communication norms such as "correct," "proper" or standard grammar and syntax (p. 48), such as: "Raise your hand and wait to be called on"; by acknowledging their Black students heritage and culture of communication (p. 50). The previously mentioned consistencies and congruities between the approaches of Culturally Responsive Teaching, Music Education as Anti-Racist, and Multicultural Music Education as informing practice at both the social-emotional level, as well as the curricular and instructional level, seem to suggest that perhaps not only has Music Education in America fallen short of the democratic ideals on which the country claims to be founded, but also that there is excellent, humbling and multi-faceted work ahead of those practicing individuals and music education professionals who would see those ideals realized.

Bradley (2006), likewise examined the intersection of discourse between efforts toward multiculturalism and anti-racism, their similarities and differences, and the ways in which Multicultural Music Education is practiced in such a way as to perpetuate systems of racism in Music Education and Ethnomusicology. The author also discussed the many ways that current discourse on equity or reform uses "racially coded language" (p. 10), or (in Bradley's words) the habit of disguising references to race within terms such as "ethnicity," "culture," "urban," "socio-economic status," or "multicultural" (Bradley, 2007).

Bradley (2006) also proposed that the manner in which a focus on Multiculturalism or Multicultural Music Education was presented allowed for the perpetuation of an Imperialist frame within the field of Music Education, through a dichotomous view of "self" and "other", in which all non-Western European musics" were "largely lumped together as "world music" or "multicultural music", and then studied primarily through direct comparison with what Thompson (2002) referred to as the implicit "canon" of Western European Art Music. Thompson further examined ways in which multiculturalism as an official state policy, while attempting to counter colonial systems of oppression and historic racism, often overlooked the issue of racial discrimination, by avoiding the use of racial language, and through favoring instead "safer" terms such as "visible minorities." According to Bradley, in the time period around 2006 when the study was completed, those measures, which may appear to activists as a stop-gap measure, were often allowed to persist as political momentum and attention waned, and as those in society developed a taboo around conversations of race, centered on the fear of being accused as racist.

Miralis (2014) wrote on the need for further qualitative research on the subject of Multicultural Music Education. In his chapter in T*he Oxford Handbook of Qualitative Research in American Music Education*, he reviewed the methodology, results and implications of 38 studies about MME that were conducted between 1980 and 2011, each of which focused on quantitative educational outcomes for students. Miralis contended that while philosophical discussion, qualitative investigation of experiences and beliefs, and position papers and pedagogical literature on the practice of MME are both valuable and necessary, he had found that studies that provided measurable data on the outcome of forty years of activism, advocacy and attempts at reform were few in number, relative to the general body of literature.

Green (2011) outlined numerous considerations regarding recent effects of globalization on regional music identity formation. In addition, the author noted that while it may be accurate that globalization - particularly through electronic information exchange – has led to certain "central" powers gaining cultural dominance and influence over more "peripheral" ones, that regional cultures and communities, as well as the effects of that influence are by no means uniform. Green cited many authors and investigators whose foci ranged across the globe and the spectrum of urban to rural.

Green (2011) cited multiple instances in which the effects of globalization were evident. These included: Kok's (2006) anecdote of Western colonialism's lingering effects felt in her piano assessment in Malaysia; Mok's (2011) findings that Filipina maids' often eschewed their childhood musical heritage in favor of their Western employers' preferred music and music making; and Pieridou-Skoutella's (2011) participant's frustration that her traditional tastes in music and dance were met with disdain by her urban cousin's. In each

study, the participants and their communities responded very differently from study to study. Whether related to trends - or lack thereof - in instances of assimilation, or the ways in which various communities integrated or rejected more "central" influence over their own cultures, Green concluded that it was an improbable expectation, when researching this topic, to look for any unifying theory of musical identity formation, given the vast complexity of movement of peoples and information.

Allsup and Shieh's (2012) commentary on the more contemporary climate of multiculturalism and, the tolerance and celebration of diversity within Music Education highlighted the idea that, once it began, the movement seemed to fail to gain the traction or produce the transformative impact that scholars such as Campbell (2018), Jordan (1992), or Volk (1993) had envisioned. Allsup and Shieh supported the idea of the "nonneutrality of the musical act", and seemed to assert that teaching - as a caring profession - and public figures needed to address injustices, regardless of setting (p. 51). The authors also contrasted this position with identified tendencies or normative attitudes such as: "It's just not in your control, and you'll drive yourself crazy dwelling on these things" (p. 47); or music educators as "just" teachers, rather than activists or agents for positive change. These assertions were held up against the backdrop of anecdotal evidence of the authors' own experiences with discrimination within the public school system, and within public Music Education specifically.

In her book about Culturally Responsive Teaching, Hammond (2014) outlined the ways in which neuroscience and the study of the brain may inform studies of culture, and vice versa, especially as related to learning and the classroom environment. Research and reporting directly related to her experiences as a Black student in a majority White, private

preparatory school, were drawn upon, and the researcher detailed the ways in which culture was leveraged, overtly but more often unconsciously, to communicate her teachers' and peers' beliefs about herself as a person, her work, her knowledge and her societal role in the community. Hammond also connected findings from research on the brain's perception of safety and its response to danger, especially in the context of cultural discomfort or alienation in the classroom, that can provoke a hippocampal response which effectively halts learning. Such a neurological response to unfamiliar or threatening cultural stimuli is often only addressed by familiar and recognizable cultural stimuli, which are often unavailable to students of racial, linguistic, or cultural minorities in classrooms where the teachers, are probably White.

Hess (2015) further developed the criticism of current practice and the theories of Anti-Racism outlined by Bradley (2006, 2007, 2015) by first disclosing her own problematic positionality as a White scholar in the field of Anti-Racist Music Education. She continued by defending an Anti-Racist thought and approach to Music Education reform examining the role and history of the relationship between power and race in the West, particularly in the United States, where, until the middle of the 20th Century, White supremacy was still tolerated as official, explicit policy. Hess named the continuing reality of White supremacy as a primary rationale for an Anti-Racist approach after defining White supremacy through the work of Mills (1997, as cited by the author) as the subjugation of people of color as "subhuman" or "subpersons" by White people, at first overtly, then covertly. Hess then identified the ways in which Music Education in North America has promoted White supremacist ideals, such as those listed in Campbell's (2018) discussion about the exclusionary history of Music Education in America. Finally, Hess examined the

ways in which four Music Educators demonstrated different characteristics of Anti-Racist Music Education within their practice and interactions with students.

In their book about culturally responsive music pedagogy, Lind and McKoy (2016) outlined the historical goals of Culturally Responsive Teaching (CRT) as laid out by previous scholarship and reform advocacy, and applied these ideals to the then climate of Music Education as a profession. As mentioned above, the authors cited Multicultural Education as the impetus for what would eventually become CRT, describing an existing schism as the result of both a lack of acknowledgement in MME literature about the role of the teacher's race and culture in the classroom (or to race at all), as well as the lack of impact by the Multicultural Education movement, despite almost fifty years of research, writing, and advocacy prior to Lind and McKoy's publication of the book in 2016.

Research Literature

Emmanuel (2003), similarly to Barry (1996), examined the potential for changeability of pre-service Music Educators' beliefs and attitudes surrounding race, class, culture, and privilege. Grounded in the theories of Culturally Responsive Teaching and cultural competency, Emmanuel expanded on Barry's methodology of having participants complete a questionnaire before and after a course on multiculturalism, by including an immersive cultural experience for the participants following the participants (N=5) course, that involved extensive autobiographical investigation of their own culture. During the immersive experience participants journaled and participated in a group discussion. Afterwards the researcher conducted exit interviews, as well as a follow up interview with each participant several months later. Data from the pre- and post-course questionnaires,

participant journals, and recorded discussions, as well as exit and follow up interviews were coded for data.

Results indicated that at first, participants: held stereotyped, dismissive and often derogatory beliefs and attitudes towards individuals of other cultures; were largely unaware of their own culture as White individuals; and were generally skeptical of their racial privilege and of systemic racism. However, data from journal entries and discussion indicated that the participants experienced a challenge of these beliefs and attitudes, and demonstrated a significant change in their views in the data from exit and follow up interviews. Emmanuel recommended further investigation of the use of autobiography in cultural competency courses, as well as the implementation of cross-cultural, immersive experiences for pre-service teachers.

Legette (2003) conducted a quantitative study, unique so far to the literature reviewed, investigating the perceptions of MME, training in MME and practice of MME within the Music Educator population of a Southeastern state. The researcher distributed a survey by mail to the membership of a state-level association of Music Teachers, and received 394 responses. The results indicated that while Music Educators had generally positive feelings towards MME, their self-reports on levels of training indicated that they perceived that they were not prepared adequately by either their teacher preparation programs or their school systems to enact multicultural policies upheld by state and federal guidelines. Moreover, findings suggested that the self-reported practices of participating Music Educators within this state, at this time, did not reflect the values or goals set forth by previous authors.

Abril (2006a) examined the effect of two different types of multicultural music instruction on 170 students who were between 10-11 years of age. Specifically, the researcher was interested in comparing the differences in terms of reported outcome and experience by the participants between teaching that emphasized cultural context, and multicultural music instruction that prioritized music concept. The author measured the outcomes through a writing prompt delivered before and after two separate treatments, and focused specifically on responses that matched the trends of identifying learning in the areas of: musical skill; sociocultural skill; musical knowledge; sociocultural knowledge; other skill; affective knowledge; and other knowledge. Abril contrasted this study and approach with that of early measurements of Multicultural Music Education, that, rather than teaching the sociocultural context of the music studied, focused mainly on exposure to and the practice of music specific to a particular culture. The results of these studies suggested that while students may come to have positive feelings about specific music practiced and performed from a culture other than their own, that their attitudes toward the music or culture generally did not change, especially if those attitudes were negative to begin with.

Abril's (2006a) findings suggested that student participants in the study who received the sociocultural treatment reported sociocultural learning more than any other category (i.e. musical or sociocultural skill or knowledge, other skill, musical or other affect. Conversely, students in the musical concept treatment participant group reported learning more about musical knowledge than any other category. While Abril asserted that musical and sociocultural knowledge are not mutually exclusive, the implications for these findings suggest to this author that at least initially, it may be important for preservice

teachers, young educators, and teacher educators to determine which approach ultimately serves their students best: one that creates a deep understanding of Western musical values and elements; or one that encourages tolerance, a slow judgement reflex, and acceptance of cultures and individuals other than one's own.

Chen-Hafteck (2007) reported on the effect of a multicultural social studies program on 250, fifth- and sixth-grade students' motivation to learn about and engage with a culture different than their own. The program focused on Chinese culture, and used authentic musical performance and student musical participation as the vehicle for instruction. The investigator reported that not only was engagement very high among student participants, but that those students with Chinese heritage were motivated even further, to the point of serving as expert culture-bearers to their peers. The investigator also reported that cases where students demonstrated low engagement were the result of those same cases foregoing the musical component of the program, drawing a causal link between low musical participation and lack of motivation, as well as emphasizing the role of the Music Educator as conveyor of cultural knowledge and gatekeeper of cultural engagement.

Lehmberg (2008) investigated the problem of teacher unpreparedness for success when teaching music from other cultures (p. 3). Research on this subject is cited as far back as 1996, and yet there is a "lack of consensus...on the definition of the phrase effective teaching… as well as inadequate pre-service teacher music training for culturally diverse populations of students" (p. 3). At the same time, "Scant research is available that examines music teacher effectiveness in urban schools" (p. 3).

Lehmberg (2008) employed a mixed methods design for the study; specifically, a type of design comprised of two phases occurring sequentially, with more emphasis on one than the other, with a survey conducted first, followed by an interview phase. The second phase was a qualitative, collective case study, and the data collected from it were used to address the research questions of the study. The resulting findings were largely expected and corroborating of those from the extant literature on the subject. For example, most of the expected findings exemplified Gay's (2000) five elements of Culturally Responsive Teaching, showing that Culturally Responsive Teaching is a critical key to the success of the participants.

Additionally, interviews expressed the belief that a key to successful teaching in urban settings was familiarity with the students', including deep knowledge of their families and home lives, in keeping with the literature. Among others, the final result concerned pre-service teacher preparation, specifically, that participants did not believe themselves to be adequately prepared by their pre-service programs to be successful for either urban or culturally diverse teaching situations. Unexpected findings included: (1) teachers' lack of cognizance of their own cultures and their cultures' role in and effect on their practice; (2) that half of the interviewees lowered the musical expectations for students after placement in an urban setting; (3) that the primary method of learning how to pursue cultural responsivity and relationship with students' families was through independent effort and not through professional training; (4) the participants demonstrated a lack of appreciation in participants of cultural bias in mainstream teaching materials; and (5) that, while anecdotally unsurprising and yet not corroborated in the literature, the teachers did not spend much time with students outside the school day.

Abril (2009) investigated the ways in which a White String Teacher began a Mariachi ensemble, engaged her students in the challenges of navigating difficult, if not taboo conversations, and learned various ways in which her instructional approaches must change to be effective in a reality she did not fully comprehend. As documented in the results, the participant perceived that the disparities in racial and ethnic representation of her program and the population of her school indicated that many students found her program to be irrelevant, and that her program would either shrink or continue to display this disparity unless she made a change. However, the participant observed that not only were changes needed in course offerings and repertoire, but also in her instructional approach of being rehearsal driven and performance oriented. She found that the impact that she hoped to have as well as the "safe space" she intended to create were only possible by allowing students time to reflect, discuss, and wrestle with uncomfortable tension and frustration surrounding their identity, and even the participant instructor's. This is consistent with the author's previous findings (Abril, 2006a).

Abril (2009) also observed that throughout the process of integrating a Mariachi ensemble into her existing program, the participant String Educator became more aware of her own musical identity, and that she assumed that her musical interests and background outside of Western Classical music were irrelevant to not only the study, but to her professional practice as well. Implications for this research were consistent with other studies on the requirements for impactful, cross-cultural experiences through responsive course offerings and repertoire selections. Abril's recommendations were that the profession of teacher preparation must address its emphasis on Western Classical music or continue to be at cross-purposes with student populations who hold other musical values,

populations which only continue to grow. Furthermore, this study highlighted the potential difficulty, both externally and internally, that White Music Educators have been reported to face when attempting to respond to the racial and cultural makeup of the student body in which they work, rather than insist through their offerings and selections that "one size fits all" (Benham, 2003; Clauhs, 2021; Emmanuel, 2005).

Colley (2009) interviewed four Music Educators from various parts of the United States in a semi-structured format concerning their praxis in developing and maintaining an alternative instrumental ensemble. The sample was acquired, "by a combination of research, convenience, and serendipity" (p. 58). Research questions included: the presentation and analysis of four K-12 music programs and their policy decisions; consideration of related issues and implications for reform within music teacher education programs; and presentation of potential action steps that such programs might adopt.

Coding of the data revealed four essential questions concerning sustainability or longevity, equity in participation, the role of analytical and decoding skills in the curriculum, and cultural relevance. On the subject of sustainability, it appeared that only one program was specifically designed to be replicable and to survive the retirement of the founding educator; the other three were largely passion projects that had developed into school policy, and while now deeply entrenched in the school culture were more or less dependent on the specific vision, skill set and personality of the founding teacher. The participants' identification of the role and importance of music literacy ranged from "'absolutely essential' to 'not encouraged'" (p. 63). Unexpected to this author was the importance and centrality of notation in the division level Mariachi program, suggesting

that various definitions of rigor may be satisfied while also breaking with tradition for the sake of cultural responsiveness.

Colley (2009) identified seven assumptions made by music programs and music teacher preparation programs in general. Specific to the findings of this study, the researcher challenged music teacher preparation programs to: (1) focus on smaller, more diverse instrumental initiatives rather than large ensembles; (2) allow students to explore music making in more than one to three ways (a primary instrument in orchestra, band, and/or choir); and (3) begin to value multi-instrumentalism as the impressive and staggering achievement in skill and musical fluency that it is; and to emphasize experiential, experimental learning alongside analytical and intellectual goals such as notation decoding. The researcher further asserted that it was in the best interest of American Music Education that teacher preparation programs structure themselves responsively; explore alternative certification tracks that honor both the heritage and skill, but also the need for increased representation; and offer students instruments, arrangements and styles outside the current "canon" (Thompson, 2002). Finally, in keeping with trends within almost all of the research within this review, the researcher identified the necessity for teachers to view themselves accurately, as limited in knowledge about the musics of the world, as capable of learning and growing, and as facilitators who come with their own set of skills which can be leveraged to grow other young musicians.

Wang & Humphreys (2009) conducted a study building upon the work of Chin (1996). Rather than surveying the entirety of tertiary Music Education teacher preparation programs, they focused on one university and the total amount of time Music Education Undergraduate students (N=80) spent on course work related to non-Western music. The

80 students represented the entirety of the undergraduate population in a School of Music at a large university, and time estimates were provided by music faculty as to the students' involvement studying the music history/literature, music theory, and performance practices of thirteen different periods/styles of music. These musical time period/style classifications were: Twentieth Century; Romantic; Classical; Baroque; Jazz/Broadway; Renaissance; Medieval; American Popular; Latin/Caribbean; African; Asian; Native American; and "Other." Even though "Renaissance" and "Medieval" are terms which clearly imply a European heritage in the context of musical style, if not elsewhere, and even though broad swathes of the globe were reduced down to such generalities as "Asian" or "Native American," approximately 84% of all time was spent studying Twentieth Century, Romantic, Classical, and Baroque music.

Similarly to Legette (2003), Nethsinghe (2012) conducted a mixed-methods survey of Music Educators (*N*=100) within the state of Victoria (where the capital city is Melbourne), in Australia, to determine if and how Multicultural Music Education was being implemented. Participants were from a range of backgrounds, all meeting state-mandated teaching qualifications, but teaching within half of all grade level contexts (50%) within the context of government (i.e. "state schools" that in terms of terminology and practice that would be the U.S. equivalent of public schools) with several other school types represented. While 88% of participants reported teaching culturally diverse student populations, 60% of participants reported that they did not attempt to teach the music of other cultures within their classroom. The other 40% of participants reported that while they did often make such attempts, it was largely reported as the result of Professional

Development (PD) on the subject or repertoire, and that such PD was limited in availability and frequency.

Only a small percentage of participants (15%), reported having multicultural resources available at their school. Analysis of qualitative data from written participant responses demonstrated that several teachers used multicultural music to teach music concepts such as syncopation and harmony from a Western perspective. Simultaneously, said analysis demonstrated that some teachers' beliefs were consistent with the regional and national policies regarding multiculturalism in the classroom that were in existence at the time of the study.

Howard, Swanson and Campbell (2014) examined interviews with six Music Education practitioners who made various efforts to alter the structure of their curriculum and instruction to either be more inclusive of, and responsive to, the population they served, or to present music as a global concept by diving deeply into a mutually unfamiliar musical culture. The researchers found that the participants unanimously identified a beginning period of uncertainty and discomfort as they each began their reform initiatives. Despite various degrees of departure from their racial/cultural norms, all of the participants described the process as a re-education, in which the most helpful approach was that of student - often in relationship to expert - culture bearers.

Howard, Swanson and Campbell (2014) also included a brief overview of the history and aims of Multicultural Music Education, not only as a response to institutionalized racism following the Civil Rights Act of 1965 in the United States, but also as an ongoing effort to counter curricular trends that dismissed or essentialized entire cultures. One such practice discussed, mentioned the featuring of "spirituals, blues, gospel,

and jazz during Black History Month rather than"...achieving "a continuous attention to diverse cultures in the way of pedagogical process and content" (p. 28). The authors also presented an overview of the current demographic and societal state of Music Education for that time, supporting much of the literature (Abril, 2009; Bradley, 2015; Campbell, 2018; Ewell, 2019) that has previously highlighted the continuous shift in school-aged Americans from majority White to plurality White, while Hispanic populations have continued to rise. This overview cited evidence from as early as 1977 that suggested that students of color, and minority students would not be likely to be interested in large ensemble participation should the then current and still dominant schema within the field of Music Education remain unchanged.

Similarly to Legette (2003) and Nethsinghe (2012), Cain (2015) found in a multiple-case study that the seven Australian Music Educator participants (from the large city of Brisbane) who were interviewed, had positive attitudes towards inclusion of the music of 'other' cultures, but were more hesitant in "crossing cultural boundaries," and were concerned with maintaining a sense of "Australian national culture" (p. 83). Cain (2015) also found that despite social, political and educational reforms targeting Australia's history of racial segregation, oppression and intolerance, many systems of education from those she examined, did not seem to fully support a multicultural perspective. One example provided was "the Scope and Sequence document used in the state school system within which the teachers were employed, which broke down the content and skills to be learned at each developmental level, and only referred to Western musical elements, organizational principles and patterns, and traditional ways of notating (p.75).

Cain's (2015) results were derived from a series of interviews collected as part of a previous study undertaken in 2010. Schippers & Cain (2010) interviewed seven music teachers (aged from 22 to 50 years of age) who taught at five different state primary schools, whose years of teaching experience ranged between one and 26 years. The author also interviewed six Lecturers from four Music Education training programs in the city of Brisbane, Queensland, Australia. The interviews followed a semi-structured process, and were approximately two hours in length at the workplace of each participant. The participants were aware of the aims of the study, namely, to fill identified gaps in the literature and to investigate perceived discrepancies between policy, rhetoric and actual classroom instruction. Results suggested that while participants held positive general beliefs and attitudes concerning the application of Multicultural Music Education, they simultaneously displayed attitudes and beliefs that were in keeping with more conservative, Eurocentric pedagogy, and reported being unprepared by their undergraduate experience and unsupported by contradictory state standards and state-funded resources.

Ewell (2020) examined Music Theory education through an analysis of various music theory texts, collecting data on the racial representation of the composers of examples cited in each, as well as through an analysis of Heinrich Schenker's treatises on Music Theory and Composition, as well as other writings. The findings seemed to indicate that the prevalence of White composers today, as well as White professors, and White professionals, and the composition examples by White composers have all contributed greatly to the racial makeup of such organizations as the *Society for Music Theory*. Ewell cites the findings of an internal report from SMT which stated that eighty-four percent

(84%) of the society was white at the time, and that only two point eight percent (2.8%) of its population were African American or Hispanic.

Ewell's (2020) findings also suggested that a very small percentage of composers of color were featured in the most published music theory textbooks used in American universities at the time of the research, while also noting that the vast majority of composers who were cited were White, male, and often European. Ewell also emphasized the problematic nature of Shenker's views on race as inextricable from the theorist's methodology in music analysis, and that his beliefs on "genius" and his index thereof point to deeply rooted White Supremacy. It is this supremacy that Ewell sees echoed in the choices of musics taught to, the methods trained in, and the styles promoted through the American Music Education system.

Clauhs (2021) built on the work of Barry (1996) and Emmanuel (2003) by investigating the changes in the attitudes and beliefs of White pre-service Music Educators following a cross-cultural, inner-city student teaching experience. Rather than conducting the study from a Multicultural Education or Culturally Responsive perspective, the researcher specifically named Anti-Racist principles as the basis of his methodology, naming race and racial tensions along with power dynamics as being the focus of the study. Participants (N=5) in this study were all White, and from middle-class suburban backgrounds. In response to a preliminary questionnaire, the participants demonstrated a similar lack of awareness of their own culture or privilege as Emmanuel's participants.

Clauhs (2021) reported that in his opinion, the results of the inner-city student teaching experience served to illustrate and, consequently, deepen previously held beliefs about people of color and "lower-classes", as the participants (by their responses) seemed

to blame their lack of success in the classroom on students' lack of appreciation for their teachers' efforts, as well as the students' culture of opposition, and on the assumption that their students were products of a negative or detrimental homelife. Furthermore, while several participants reported feeling more prepared to teach in an inner-city context, the only participant who reported any interest in actually doing so - rather than returning to a more familiar, suburban context - did so in a way that was largely consistent with the perspective of a "White Savior," or someone who believes that it is their role as a White person to elevate the position of people of color by teaching and imparting assumedly absent knowledge and skill, as in the sense of a colonialist missionary of times gone by. This perspective on the role of White individuals diminishes the agency and capacity for self-liberation of people of color.

CONCLUSION

The current review of literature has included the exploration of the broader topics of effective school music teaching, culturally responsive teaching, and pre-service music teacher training. The literature published in the *Journal of Music Education,* the *Journal of Research in Music Teacher Education,* and the *International Journal of Music Education* that specifically focuses on Multicultural Music Education appeared to be scarce and somewhat limited to position papers, especially within the range of 2010-2020, with the themes addressed being somewhat similar in nature to Miralis' (2014) findings on Multicultural Music Education. Moreover, in all the literature and discussion on effective music teaching, no study presented a standardized definition or formula of "what is?" or "what should/could be?" effective music teaching as it relates to the topic of Multicultural Music Education. Finally, many of the reported challenges and potential solutions to issues

of race, culture, ethnicity and finding an authentic place for all in the music classroom, from those presented in the literature seem to revolve around the importance of developing knowledge of and experience with, and within the topic and the reality of what it means to be meaningfully engaged – for both music teachers, and their students - in the creation of a culturally diverse music classroom. The purpose of this study was to examine the Multicultural Music Education practices of established (i.e. more than three years of music teaching experience) Elementary Music Teachers in the state of Virginia by examining their responses to a series of survey questions specific to the topic with the intent of using the findings of the research to inform current practice – in a variety of educational settings.

In the following concluding summary, I discuss the three major themes drawn from the literature which have subsequently informed the construction of this study and the analysis of its results.

Preservice (and Inservice) Attitudes

Much of the literature addressed in this review has focused on the attitudes of Music Educators, both future and currently active. Additionally, many of the studies named increasing racial and ethnic diversity, as well as historical and systemic racial injustice, as primary motivators for various approaches, while also naming the increasing homogeneity of Music Education as Middle Class, White, and Female. In investigating the attitudes of White pre-service Music Educators, especially, much of the extant research produced results in keeping with philosophical and research-based literature on the titles of Culture, Race, Whiteness, and White Privilege (Cain, 2015; Legette, 2003; Thompson, 2002). Specifically, much of the literature indicated that White participants' attitudes and beliefs were in many cases consistent with notions investigated elsewhere of White as "normal,"

of White individuals' unawareness or even outright denial of their own culture; that "culture" is something belonging to "others", and that facing the (for some) hitherto unknown reality of systemic racism has the potential to cause great fatigue in some White individuals (Barry, 1996; Benham, 2003; Bradley, 2006; Clauhs, 2021; Emmanuel, 2005; Thompson, 2002).

These assumptions contrast starkly with language that conveys positive attitudes towards people of color, that condemns and denies racism and prejudice, and ascribes to notions of equality and justice. Upon further investigation, even these attitudes are often the product of a climate that is extremely uncomfortable with conversations about race, and extremely afraid of accusations of racism (Benham, 2003; Bradley, 2006; Clauhs, 2021). Such attitudes often result in a concept know that is known as "colorblind racism," which, according to its definition, serves to meld all cultures into an acceptable, assimilated homogenization that erases their distinctiveness (Clauhs, 2021; Gonzo, 1993; Okun, 1996). It would appear that in order to celebrate the beauty and reality of cultural, racial, or any type of diversity, it must be acknowledged that there is a numerically dominant culture within the entire field of Education – not just in Music Education in particular, that often at odds with the culture of the students.

Moreover, the literature described in great detail and consistently over a twenty-five-year time period how attitudes among Middle-Class, White, individuals regarding the topics of Race, Culture, Class, and Systems of Oppression are incredibly difficult to alter permanently (Barry, 1996; Benham, 2003; Clauhs, 2021; Emmanuel, 2005; Standley, 2000). Throughout the literature review the findings highlighted the importance of intercultural, cross-cultural or immersive experiences (Abril, 2009; Emmanuel, 2005;

Campbell, 2018), as well as underlining a sense that perhaps the potentially inconvenient and unwieldy logistical challenges noted by many institutions of higher learning in the field of music (in relation to incorporating meaningful multicultural experiences) were – from an institutional perspective – "too difficult" to incorporate into their own "culture" of music making and learning (Emmanuel, 2005; Clauhs, 2021).

Teacher Preparation

The role of teacher preparation is also discussed extensively throughout the literature as pivotal to furthering the goals of Multicultural Music Education (Barry, 1996; Clauhs, 2021; Emmanuel, 2005), as well as being decidedly entrenched in monocultural practices (Abril, 2009; Howard et al., 2014; Cain, 2015; Chin, 1992; Colley, 2009; Ewell, 2020; Legette, 2003; Okun, 1996; Wang & Humphreys, 2009). Chin (1996), Okun (1994), and Wang and Humphreys (2009) in particular found that despite the commitments to MME and accreditation requirements of various national organizations of Schools of Music at the university level, only a very small percentage offered comprehensive course offerings on any musical subject outside of the established "realm" of the topic of Western Music. In multiple studies, participants who were practicing Music Educators reported feeling comfortable and motivated in incorporating the musics of multiple cultures, while simultaneously reporting that they received little to no formal training in Multicultural Music Education or the education of any music besides Western European Art Music during their undergraduate studies or beyond (Abril, 2009; Cain, 2015; Campbell et al, 2018; Legette, 2003; Nethsinghe, 2012).

In those studies of in-service participants who did diverge from Thompson's (2003) "canon", it was found that all initiative for change was placed on the teacher in question,

including continuing education, acquiring of cultural knowledge and culturally responsive pedagogical skill, acknowledging their own privilege and its problematic nature in a diverse classroom, and surmounting the logistical challenges of curricular reform (Abril, 2009; Benham, 2003; Colley, 2009; Howard et al., 2014). Colley specifically named this practice as highly taxing and unsustainable for the future of responsive programs.

Current Practices

In the current review of literature, fewer studies specifically examine the practices of Music Educators regarding MME, but the results are consistent despite a wide temporal range of literature. As discussed above, Cain (2015), Legette (2003), Nethsinghe (2012) and Thompson (2002) all found that despite reporting positive views of peoples and cultures other than their own, and a commitment and belief in MME, Music Educator participants' practice largely reinforced Western European musical norms such as emphasis on notational literacy, Western tonal and melodic systems, stylistic and performance practice, and audience etiquette. In the realm of tertiary education, Wang and Humphreys (2009) found, in keeping with Chin's findings thirteen years prior, that despite the music program accreditation requirements of the National Association for Schools of Music, and the national standards set down by the National Association for Music Educators, which both contain ambiguous language addressing multicultural requirements and recommendations, an accredited university with a robust Music Education program may potentially have invested very little no time instructing its students in non-Western practices. One would imagine that over ten years since, the findings of this study, if replicated, would result in different findings.

In Nethsinghe's (2012) case, 60% of the music teachers studied indicated that they did not use multicultural music in the classroom themselves, while at the same time, 75% of the same participants agreed that inviting expert-culture bearers to present their own music was the best method to incorporate multicultural music. Conversely, Colley (2009) and Howard et al. (2014) discussed the vital role that expert culture bearers played, and can play, in the establishment of non-traditional, multicultural ensembles, especially - in both cases - in the formation of successful, sustainable, and ethical Mariachi ensembles as addressed in their study. While it is not completely evident from Nethsinghe's discussion of his findings, it appears that a distinction may be drawn between the teacher practice of modeling, as a cultural outsider, responsive learning from an expert culture bearer, and the teacher practice of opting out of participation or responsibility for multicultural education by inviting an expert culture-bearer to assume that responsibility for them.

Finally, Benham (2003), Clauhs (2021), and Emmanuel (2005) all discussed themes specific to the impact of a teacher's lack of cultural competence or self-knowledge on a classroom. Benham related the difficulty of adjusting to a different ("minority"-majority) context, and how his potentially "colorblind" failure to change his approaches to respond to his students' cultural backgrounds resulted in a gradual but unrelenting drop-off in engagement and achievement by his students. Clauhs (2021) and Emmanuel (2005) also described this initial response of blaming the students for their behavior and disposition as lamentably endemic to a majority White profession, and as further conducive of an environment characterized by disinterest and low achievement.

Chapter 3: METHOD

Purpose and Research Questions

The purpose of this study was to examine the Multicultural Music Education (MME) practices of established (i.e. more than three years of music teaching experience) Elementary Music Educators from the state of Virginia by examining their responses to a series of survey questions specific to the topic. Respondents were asked to use Likert-scale ratings for the majority of the questions, but were also given the opportunity to provide optional additional input for each question if they chose to do so. Subtopics within the questions included the following areas of focus: teacher preparation; teacher perceptions of preparedness to incorporate multicultural music into their classes; pedagogical practices used by current elementary music educators; access and availability of resources specific to multicultural music education; and administrative and parental influences in relation to the topic.

Specifically, this study aimed to answer the following questions:

(1) Why do established Elementary Music Teachers choose to incorporate multicultural music into their instruction?

(2) What are the preferred pedagogical practices of established Elementary Music Teachers as they incorporate multicultural music into their instruction?

(3) How do established Elementary Music Teachers perceive the effectiveness undergraduate Music Education curriculum in preparing them to successfully incorporate Multicultural Music Education into their classrooms?

(4) What are established Elementary Music Teachers' perceptions of Multicultural Music Education in general?

(5) Who do established Elementary Music Teachers perceive as their supporters and/or detractors in their pursuit of curricular reform regarding Multicultural Music Education?

Participants

Participants in this study (*N*=18) were experienced Elementary Music Teachers who responded to an electronic survey invitation that had been distributed through a bulk email sent by the professional music organization (the Virginia Elementary Music Educators Association or VEMEA) of which they were members. The survey was developed using the *QuestionPro* online application. *QuestionPro* is a software that provides a platform for constructing surveys of various types, selecting survey routing based on participants' responses, records a response count timeline as well as the general location of participant as they take the survey (presumably by IP address), and with no more detail than the state the participant was located in at the time of participation.

In total, 27 Music Educators responded to the survey, and according to the *QuestionPro* data, all but two of the 27 participants were recorded as being in the state of Virginia at the time of participation. Of the other two, one was recorded as participating

from South Carolina, which may be assumed to be a Virginia Music Educator on vacation. The other was recorded as "unknown," which may be presumed to be the result of a virtual private network or other security measures that prevent user information such as an IP address from being collected by *QuestionPro*.

Survey Construction and Distribution

Methodology for this study followed a quantitative survey design. Participants (*N*=18) were drawn from practicing Virginia Elementary Music Educators and were identified as a population through their membership of the Virginia Elementary Music Educators Association (VEMEA), as well as through professional connections with the researcher. The survey consisted of 35 questions drawn from the literature, framed as either multiple choice or a five-point Likert scale. The multiple-choice questions served to grant the researcher contextual data regarding the participants' training and current placements, as well as the demographic makeup of the participants' placements. The Likert scale questions, phrased as position statements to which the participants could select either "Strongly Agree," "Agree," "Somewhat Agree," "Disagree," or "Strongly Disagree," served to inform the researcher as to the participants' perceived preparedness to teach MME, their perceptions of MME, as well as their pedagogical practices and curriculum choices regarding MME. Other survey questions addressed the perceived level of support for the inclusion of MME practices and professional development opportunities by the Elementary Music Educators from their Administrators and School Districts. For many of the questions, participants were given the option to provide optional comments if they chose to do so. The survey was distributed to the VEMEA membership twice, as well as to professional connections with the researcher.

Survey Questions

The survey questions were as follows:

1. Are you currently an Elementary School General Music Teacher?

   ○ Yes

   ○ No

2. How long have you taught Elementary General Music?

   ○ 1-3 years.

   ○ 4-6 years.

   ○ 6-10 years.

   ○ More than 10 years.

3. What is your primary instrument? Please check all that apply.

   ○ Voice

   ○ Brass

   ○ Strings

   ○ Woodwind

   ○ Percussion

   ○ Keyboard

   ○ Other_____

4. Please select all degrees that reflect your level of education.

   ○ Bachelor of Music Education

   ○ Bachelor of Music in Music Education

   ○ Bachelor of Arts in Music Education

   ○ Master of Music in Music Education

○ Master of Arts in Music Education

○ Ph.D. in Music Education

○ Doctor of Arts in Music Education.

○ Other_____.

5. What additional training endorsements have you completed? Please check all that apply.

○ Level I Kodály

○ Level II Kodály

○ Kodály Certificate

○ Level I Dalcroze

○ Level II Dalcroze

○ Dalcroze Certificate

○ Level I Orff Schulwerk

○ Level II Orff Schulwerk

○ Orff Schulwerk Certificate

○ Kindermusik

○ Musikgarten

○ Suzuki (please specify instrument)

○ Other_____

6. What would best describe the area in which you teach?

○ Rural (small population spread out over countryside).

○ Suburban (residential area around defined center of commerce).

○ Metropolitan Suburban (residential area, part of a larger urban area).

○ Urban (dense population area with more than 1,000 residents per block).

7. At how many schools do you teach in total?

    ○ One.

    ○ Two.

    ○ More than two.

    ○ Other (please specify) _____

8. Of these schools, please select the most current reflection of your current position.

    ○ Elementary.

    ○ Elementary and Middle.

    ○ Elementary and High.

    ○ Middle and High.

    ○ Elementary, Middle and High.

    ○ Middle.

    ○ High.

    ○ Other (please specify) _____

9. Of these placements, are any outside the Elementary General Music setting?

    ○ No

    ○ Yes (please specify subject area) _____

To what extent do you agree or disagree with the following statements?

10. The elementary school(s) at which I teach has/have a *racially* (i.e. based on physical differences) *ethnically* (i.e. different cultural groups), and *linguistically* diverse student population.

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

    ○ Optional comments:

11. Multicultural music education is important because our nation is growing more diverse.

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

    ○ Optional comments:

12. I feel comfortable incorporating the musics of other cultures into my practice.

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

    ○ Optional comments:

13. Part of my job as a Music Educator is to help students to grow in their cultural competency (i.e. their awareness of their own culture and the cultures of others).

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

    ○ Optional comments:

14. Music teachers should make an effort to find music selections from the cultures of the students in their classroom.

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

    ○ Optional comments:

15. The curriculum of my undergraduate Music Teacher preparation program *included content specific to* the topic of multicultural music.

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

    ○ Optional comments:

16. The *depth* of content in the curriculum of my undergraduate Music Teacher preparation program has enabled me to *design and implement authentically meaningful* multicultural music experiences for my students.

    ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

17. I receive support from my division/district to engage in multicultural music education in the form of professional development, guest speakers, seminars, curricular materials/resources, etc.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

18. I would be interested in receiving more professional development in multicultural music education than I currently receive.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

19. I utilize and access online databases and/or collections of multicultural music to enhance the authenticity of my multicultural music lessons (i.e. Smithsonian Folkways, American Folklife Center, Association for Cultural Equity, etc.).

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

20. I predominantly use English-language folk songs in my instruction.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments

21. In my instructional repertoire, I prioritize English-language folk songs that come from African-American, Afro-Caribbean* or other English-speaking peoples of color.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments

*English-speaking Afro-Caribbean populations can be found in the Bahamas, Barbados, Bermuda, Jamaica, Trinidad and Tobago, among others.

22. In my instructional repertoire, I prioritize repertoire that is rooted in European (i.e. French, German, Italian) traditions to add linguistic variety to my selections.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments

23. I use multicultural music to add cultural variety to my instruction, to highlight holidays, and celebrate contributions of different cultures and people of color.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

24. I use multicultural music to add variety to my standards-based instruction.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

25. I use multicultural repertoire to teach musical and extra-musical concepts (i.e., geography, history, cultural values) from the perspective of the cultures represented in my selections.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

26. I use multicultural music to expose my students to cultural complexity.

   ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

   ○ Optional comments:

27. I use multicultural music to highlight historical injustices in my students' community and encourage them to be advocates for positive change.

○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

28. I find it difficult to garner support from my administrators for music programs and curriculum that are culturally responsive or diverse.

○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

29. I have my students' parents utmost support in creating music programs and curriculum that are culturally responsive or diverse.

○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

30. Music teachers should offer their students a choice of musical repertoire that emphasizes the prevailing culture.

○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

31. Music teachers should offer their students a choice of musical repertoire from many different cultures, including the prevailing culture in its context.

○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

32. It is extremely important for elementary school music students to learn to read and notate music using the standard notation practice.

○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

○ Optional comments:

33. In teaching elementary school students music, the "rote before note" approach is most

    effective.

      ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

      ○ Optional comments:

34. Elementary music students do not need to be exposed to traditional methods of reading

    and writing until they begin playing and making music in middle school.

      ○ Strongly Disagree   Disagree   Somewhat Agree   Agree   Strongly Agree

      ○ Optional comments:

35. Is there anything else you would like to add in relation to the questions you've answered

    in this survey?

      ○ _____

**Rationalization to Limit Participant Pool to Experienced Elementary Music
Educators**

  The methodology of this study planned to exclude initial respondents with no more

than 3 years of music teaching experience, which in this case meant that 9 participants of

the original 25 who responded to the invitation email were not eligible based on the fact

that they were novice teachers. The reasoning behind this decision in the planning stages

of this study was based on the fact that the literature appears to indicate that it is unrealistic

to expect Music Educators with less than four years of experience to confidently and

effectively teach from an MME perspective (as previously mentioned in Chapter 3).

  In developing the methodology for this study, the researcher-investigator had

applied the following considerations *a priori* based on trends in the literature when making

the decision not to include survey respondents with less than 3 years of teaching experience:

(1) Preservice Music Educators are consistently reported as having initially positive attitudes and beliefs about individuals of other cultures or races, while also expressing both stereotypical or deficit beliefs about individuals of other cultures or races, and an unwillingness to teach in environments where the student body is predominantly of a culture or race different to their own (Clauhs, 2021; Barry, 1996; Emmanuel, 2005);

(2) Music teacher preparation in the United States is such that a first year teacher is unlikely to be well-versed or experienced enough to easily and authentically implement a multicultural music curriculum (Abril, 2009; Chin, 1992; Jordan, 1992; Wang & Humphreys, 2009); and

(3) Examples of music teachers in the literature who do successfully implement multicultural music experiences for their students were almost exclusively both highly experienced and self-taught in the multicultural pedagogy they employed (Howard et al., 20014; Colley, 2009; Hess, 2015; Robinson, 2006).

For these three reasons, the background information and associated tables that will follow in Chapter 4, the Results section of this document, will exclude participants who reported no more than three years of music teaching experience, as the literature appears to indicate that it is unrealistic to expect Music Educators with no more than three years of music teaching experience to teach from an MME perspective.

Analysis of Data

Participant's responses to the online survey were analyzed using basic statistics through the *QuestionPro* software system. Percentages were calculated and used to compare differences between participant's selected response options for the Likert based questions. Analysis of the results reports responses in groups will be reported according to their associated research question in Chapter 4. Data for optional response questions were examined by the researcher to add further depth to the data. In addition, the optional responses were examined to identify existing themes and trends between the participants written responses. For a full transcript of all of the Optional Written Responses, please see Appendix A. The optional response data will also be addressed in the following Results chapter.

Chapter 4: RESULTS

The purpose of this study was to examine the Multicultural Music Education (MME) practices of established (i.e., more than three years of music teaching experience) Elementary Music Teachers in the state of Virginia by examining their responses to a series of survey questions specific to the topic. Respondents were asked to use Likert-scale ratings for most of the questions but were also given the opportunity to provide optional additional input for each question if they should choose to do so. Subtopics within the questions included the following areas of focus: teacher preparation; teacher perceptions of preparedness to incorporate multicultural music into their classes; pedagogical practices used by current elementary music educators; access and availability of resources specific to multicultural music education; and administrative and parental influences in relation to the topic.

Specifically, this study aimed to answer the following questions:

(1) Why do established Elementary Music Teachers choose to incorporate multicultural music into their instruction?

(2) What are the preferred pedagogical practices of established Elementary Music Teachers as they incorporate multicultural music into their instruction?

(3) How do established Elementary Music Teachers perceive the effectiveness undergraduate Music Education curriculum in preparing them to successfully incorporate Multicultural Music Education into their classrooms?

(4) What are established Elementary Music Teachers' perceptions of Multicultural
Music Education in general?

(5) Who do established Elementary Music Teachers perceive as their supporters
and/or detractors in their pursuit of curricular reform regarding Multicultural
Music Education?

Demographic Results for Questions 1-9

A total of 27 Elementary Music Educators initially accessed the electronic survey,
which was developed in *QuestionPro.* As the following description and illustration of the
demographic data will show, all but two of the 27 participants were recorded as being in
the state of Virginia at the time of participation. In response to Question #1, of the total
number of participants, 25 (92%) reported that they were currently teaching Elementary
Music Education.

In regards to Question #2, 25 participants (48%) reported that their teaching
experience in the field of elementary music teaching was for more than ten years, with the
next largest group (n=7, 28%) reporting 1-3 years of teaching experience. This data is
illustrated in Table 1.

Table 1
Participants' Years of Teaching Experience
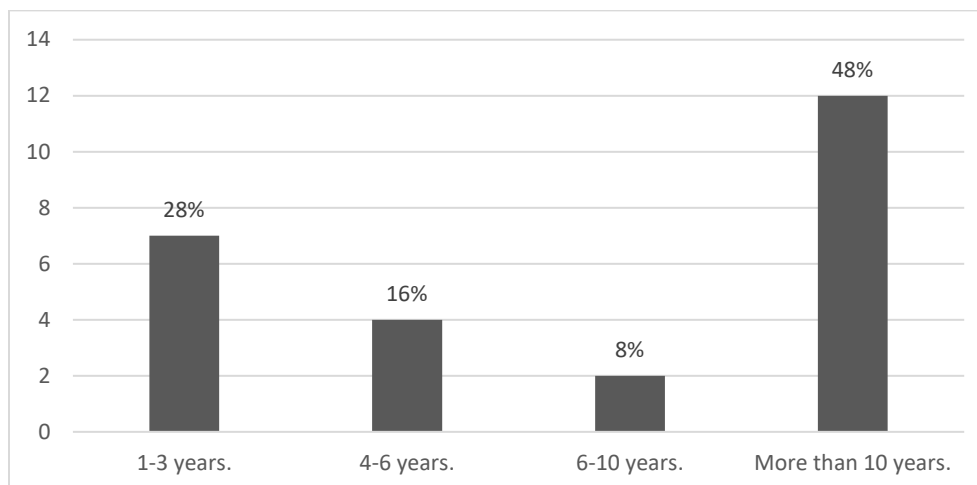
In response to Question #3, the participants' responses demonstrated that the majority of the music teachers surveyed (40.91%) regarded Voice as their primary instrument, with the other responses as follows: Woodwind (22.73%); Brass (13.64%); Percussion (9.09%); Strings (4.55%); Keyboard (4.55%); and Other - i.e. guitar - (4.55%).

In response to Question #4, participants also demonstrated high levels of education, with the majority of participants (58.38%) having earned the equivalent of a Bachelor's degree in Music Education. These data are reflected in Table 2. The majority of participants in this study had earned an undergraduate Bachelor's degree of various types in the field of music. In contrast, the highest reported degree for just one of the participants was a Doctor of Arts in Music Education degree, while nine other participants (37.53%) reported that they had earned a Master's degree in a number of areas of specialization – not all specifically music focused. For background purposes, Table 2 lists the various degrees and frequency of them among the participants.

Table 2
Participants' Higher Education Level
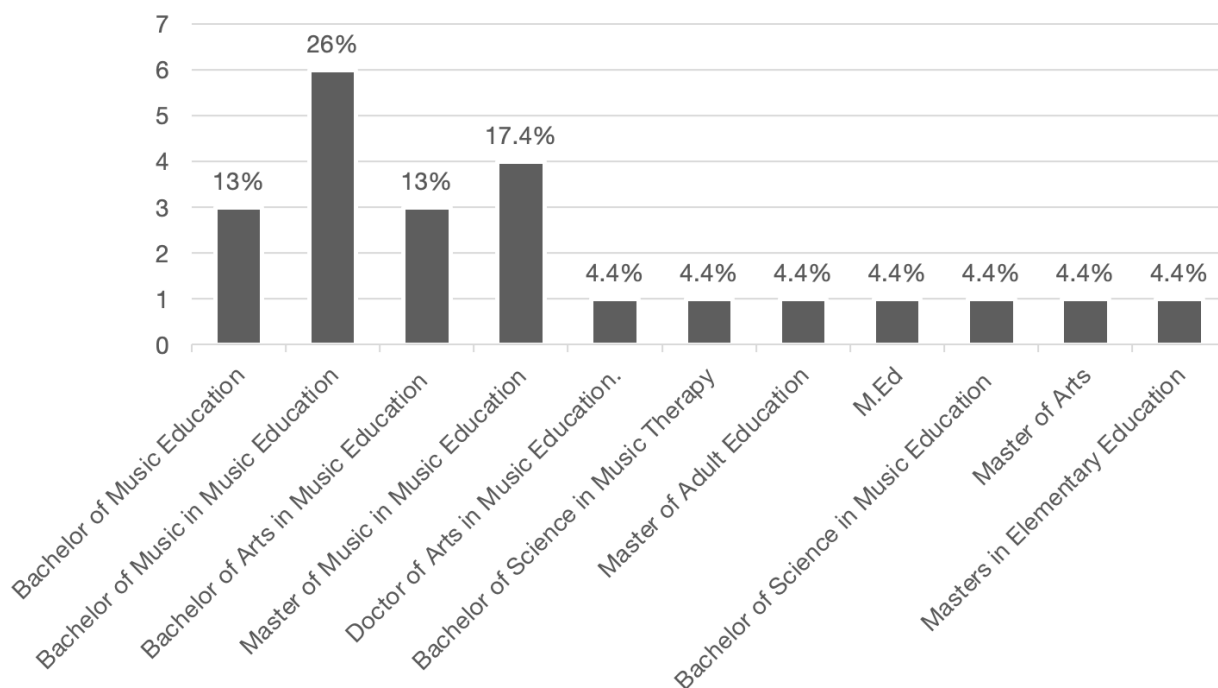
Responses to Survey Question #5 illustrated that in addition to their earned university degrees, the participants also reported holding a variety of additional musical endorsements or certifications, such as: Kodály (48.15%); Orff (29.63%); Musikgarten (11.11%); World Drumming (7.41%); and Kindermusik (3.7%). These additional endorsements are illustrated in Table 3.

When responding to survey Question #6, half of the participants (50%) reported that their teaching setting was in a Suburban area, while 22.2% responded that they worked in a Metropolitan area, and 16.7% reporter teaching in a Rural area. Only 11.1% of participants reported teaching music in an urban area. Table 4 illustrates this data.

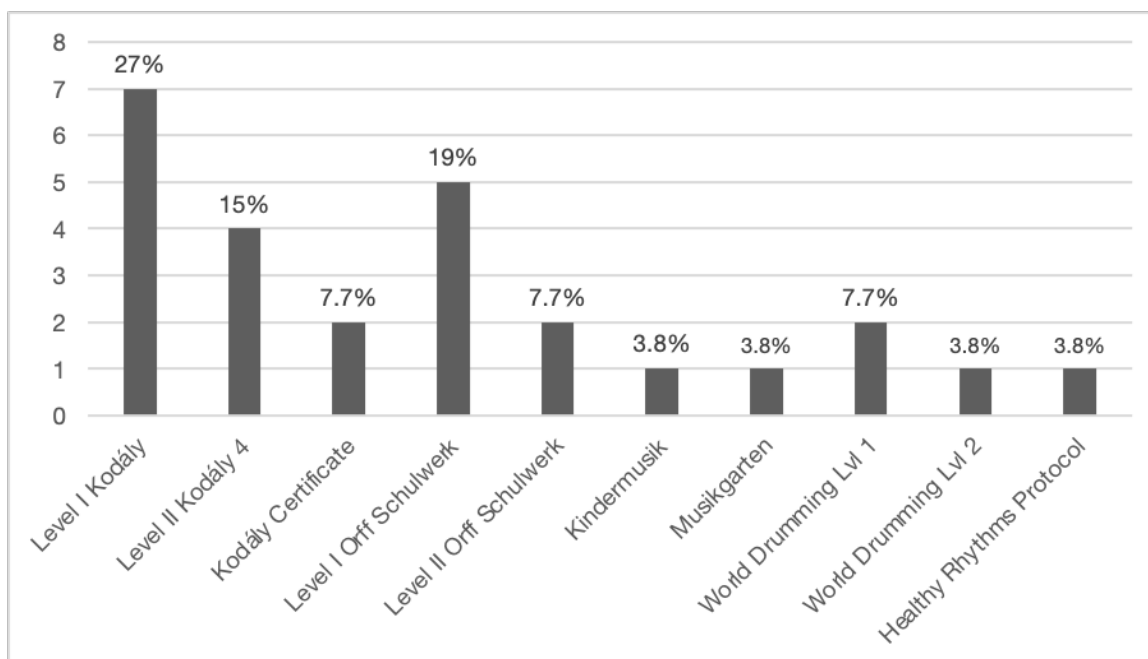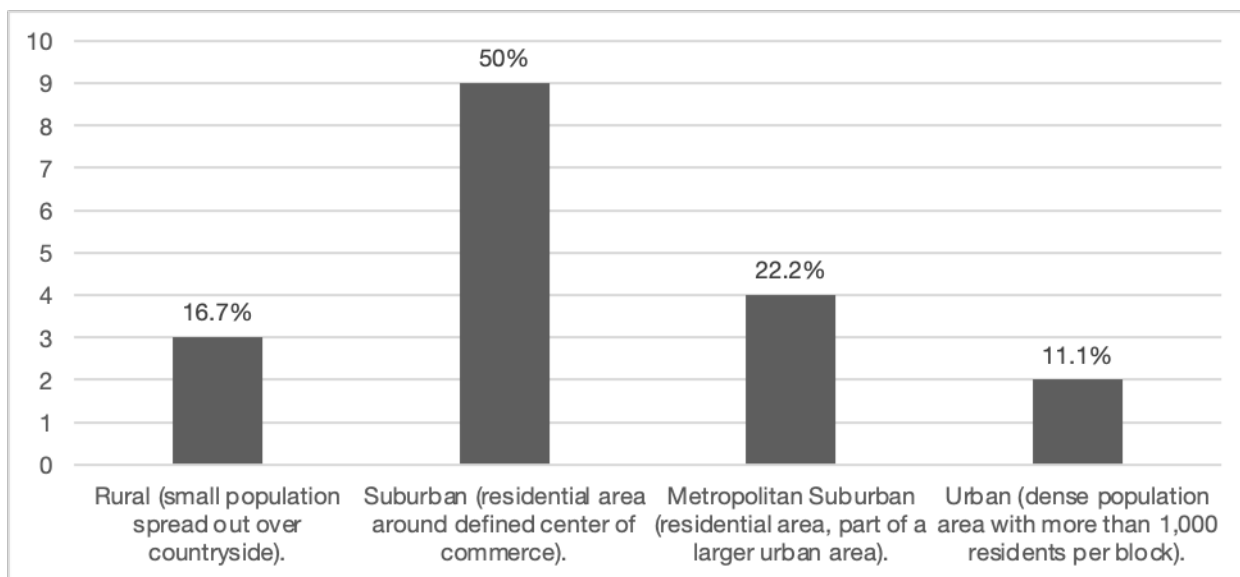Table 3
Participants' Additional Endorsements

Table 4
*Population Density of Participants' Schools*

In response to Question #7, the majority of participants (n=15, 83.33%) reported

teaching music at only one school, with the remainder of participants indicating that they

taught at two schools. In responding to Question #8, the majority of participants also

reported that their music teaching position involved teaching at only one elementary school. One participant reported teaching at the Elementary, Middle and High School levels combined in their teaching position. Relevant to Question #9, data tracking within *QuestionPro* demonstrated that this participant also selected "Yes:" and submitted "Middle and high school choral" when asked if their position included involvement outside of Elementary General Education, while all others selected "No."

**Motivation for Incorporating Multicultural Music Results for Questions 10-13**

As discussed previously in this document, various forms of diversity – primarily linguistic, racial, and cultural – are often cited as primary motivations for the implementation of MME. In response to the statement in Question #10, all participants agreed to some degree that their student populations were racially, ethnically and linguistically diverse, as shown in Table 5.

Table 5
Racial/Cultural/Linguistic Diversity in Participants' Schools
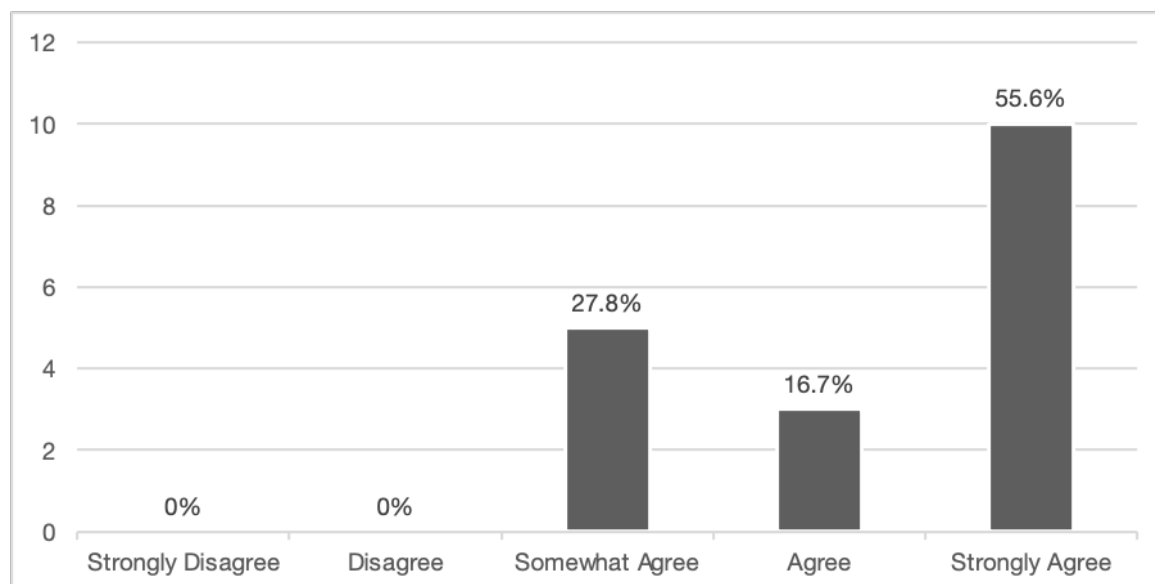
In response to Question #11, participants also agreed that MME is important (at least) because of growing diversity, as illustrated in Table 6. This is also consistent with the findings of previous research.

Table 6
*Perceptions Regarding the Importance of MME as Due to Increased Diversity*
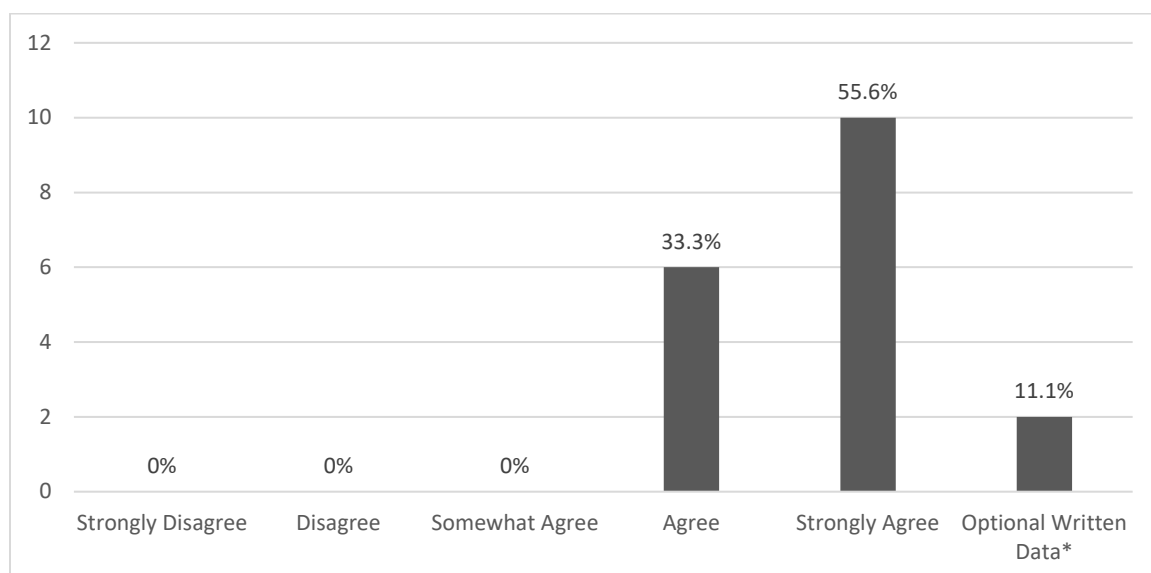
*Due to an error, data for one of the participants' written responses to this question was not recorded. Transcripts of all other written responses may be found in Appendix C.

General Perceptions of MME Results for Questions 12-13

In response to Question #12, over half of the participants (n=11 or 61.11%) of the 18 total participants indicated that they agreed to some degree with positive statements about their comfort level in teaching using the music of cultures other than their own. Results were similarly positive in their responses to Question #13 when participants were asked about their role as educators of cultural competence, with 72% of participants responding that they "Strongly Agree" that "Part of [their] job as a Music Educator is to help students to grow in their cultural competency (i.e. their awareness of their own culture and the cultures of others)," while the rest selected "Agree," as illustrated in Table 7.

Table 7
Comfort Incorporating Music of Other Cultures
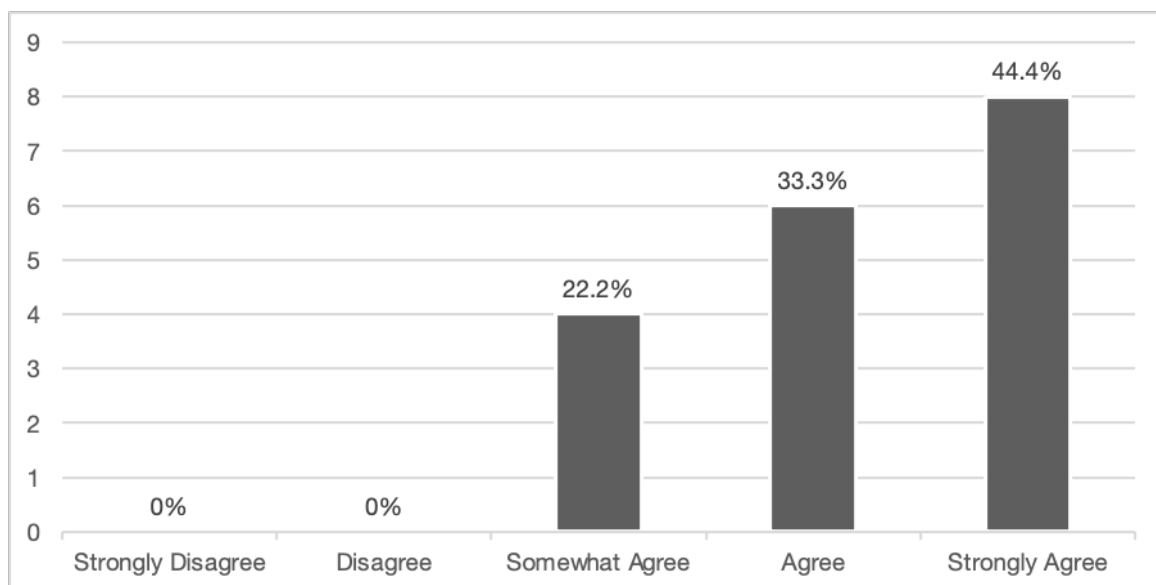
As supported by their responses to Question #14, all participants agreed that music selection should be driven by responsiveness to the cultures in the classroom. When presented with the statement "Music teachers should make an effort to find music selections from the cultures of the students in their classroom," 66.7% of participants selected "Strongly Agree" and 33.3% selected "Agree."

Perceived Effectiveness of Undergraduate Programs in MME

In response to the statement in Question #15: "The curriculum of my undergraduate Music Teacher preparation program included content specific to the topic of multicultural music," exactly half of the participants (a combined total of 50%) indicated that they either "Disagreed" (38.9%) or "Strongly Disagreed" (11.1%), while 33.3% selected the "Somewhat Agree" option, and 11.2% responded either agreeing or somewhat agreeing.

In responding to the statement in Question #16 about how participants' undergraduate experience was successful (or not) in preparing participants to implement MME practices, 38.89% of participants selected "Disagree." One participant expressed unoptimistic hope that after thirty years their Alma Mater might have improved on this front (Appendix B, Q17). Table 8 provides a more detailed illustration of the distribution of participant responses. The data present a potential interpretive challenge as 33.3% of the participants selected "Somewhat Agree."

Table 8

Perceptions Regarding Post-Undergraduate Preparedness to Teach from an MME
*Perspective*
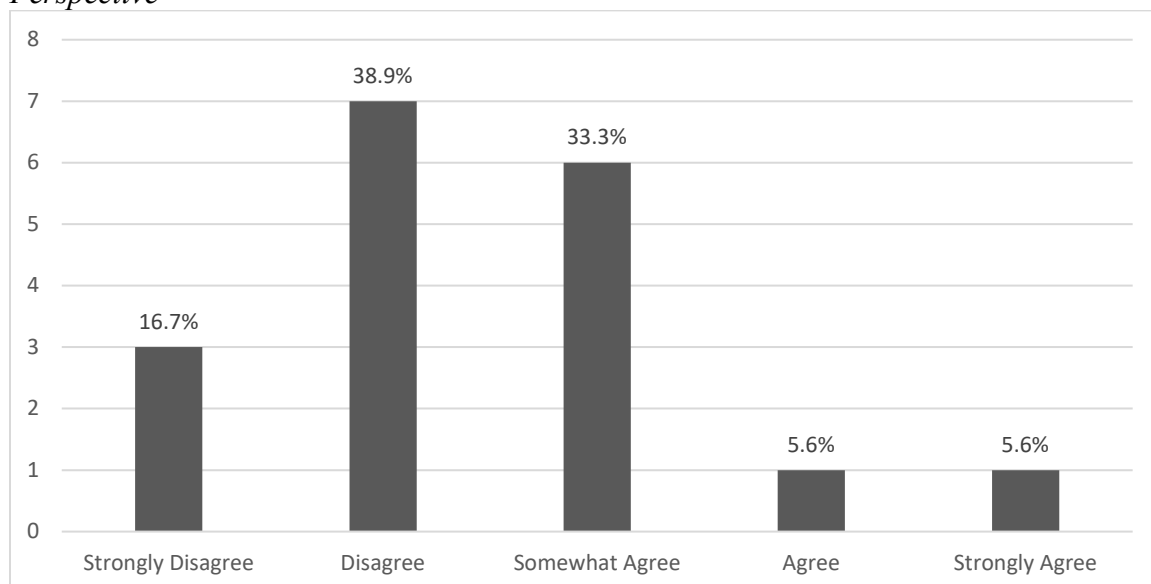
Perceived Levels of Support for MME

In response to the statement in Question #17 "I receive support from my division/district to engage in multicultural music education in the form of professional development, guest speakers, seminars, curricular materials/resources, etc.," responses were divided, as Table 9 illustrates.

Table 9

Perceptions Regarding Professional Support of MME
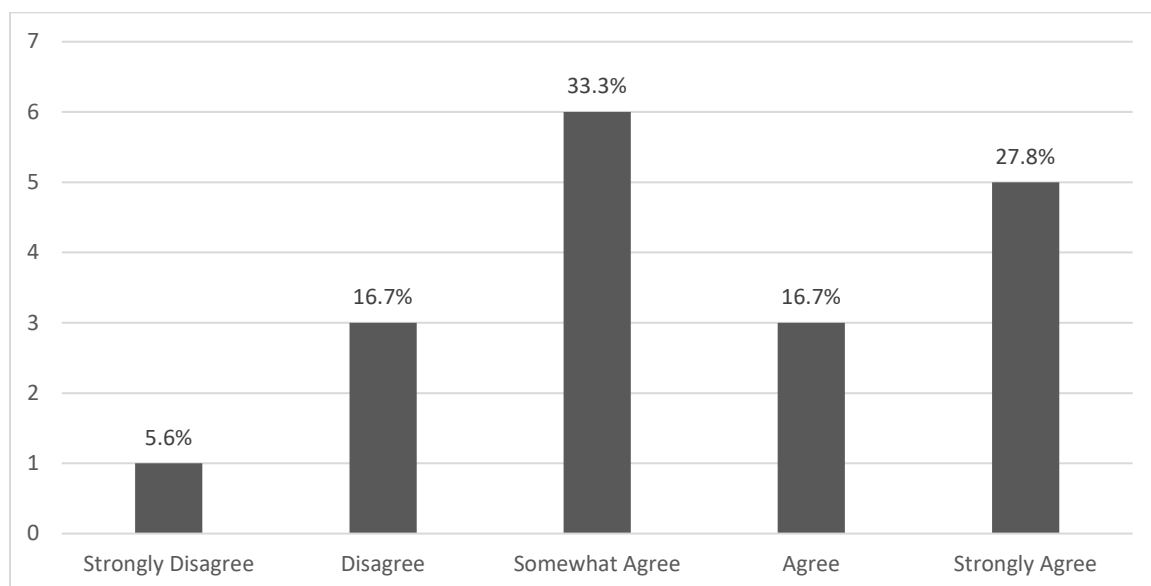
A combined 22.2% of participants disagreed with the statement outright, which would appear to indicate that while many participants may have felt at least somewhat hesitant regarding their administration's positions on multiculturalism, most also reported that their administration supported them in their efforts to provide MME. Moreover, as discussed above, participants affirmed strongly that they would be interested in more frequent PD on MME pedagogy, which in combination with responses concerning administration would appear to indicate that interest in MME at the practitioner level may be stronger than the administrator level (again, refer to Table 6). In response to Question #18, which asked about their interest in receiving more professional development (PD) on MME practices, 55.6% of participants indicated that they "Strongly Agree" that they would like more PD, while the rest selected "Agree." Data specific to this question is included in Table 10.

Table 10

Interest in Receiving Further MME Professional Development
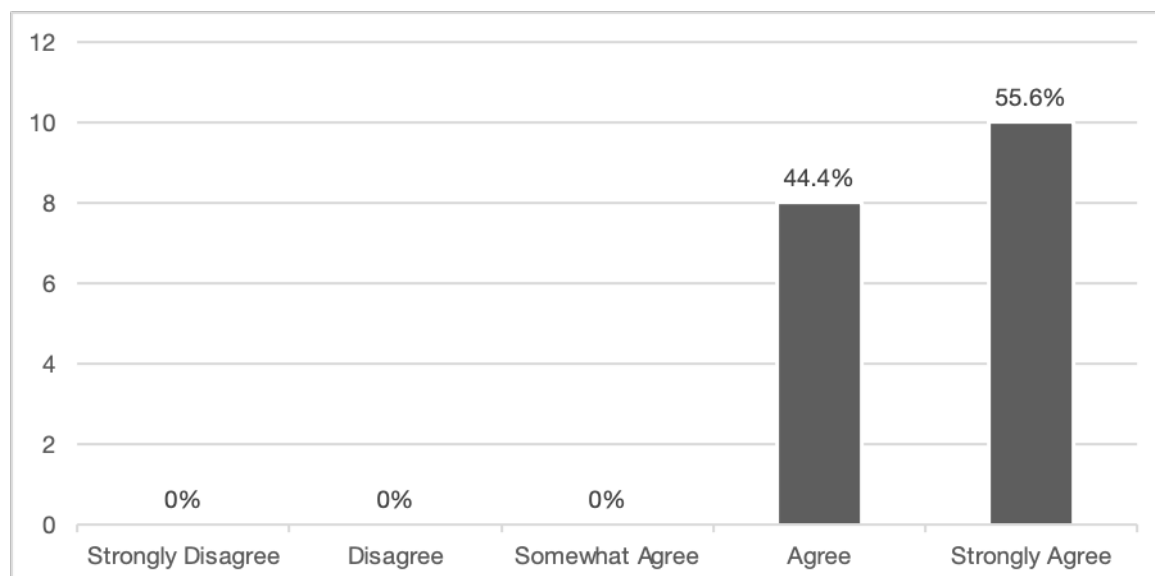
Written data collected and analyzed in response to survey questions from this study suggested that many of the participants shared similar mindsets and experiences that were reflected within the current review of literature in Chapter 2. These included the theme of "authenticity as a barrier to MME," as evidenced by the response of one participant who wrote in the optional responses: "I have a hard time knowing which music to choose and how to teach the music authentically when it's from a different culture than mine" (Participant 5). Another participant raised the question of school agency in a nation where each neighborhood often holds radically different populations in their optional responses, writing: "Need to let each school decide what is best for their student population within a curriculum guide"; and "Try to offer what best fits the student population" (Participant 3).

Preferred MME Practices: Repertoire Selection

Reporting on their use of online multicultural music resource databases to inject authenticity into their MME practice, in response to Question #19, 50% of participants

selected "Agree," 16.7% selected "Somewhat Agree," 16.7% selected "Strongly Agree," and 16.7% selected "Disagree." Participants were also asked about the representation of languages in their instructional repertoire in Question #20. A strong majority of respondents (83.3%) indicated that they used English-language folksongs to varying degrees as follows: 55.6% selected "Agree"; 27.8% selected "Somewhat Agree"; and 16.7% selected "Disagree."

In regard to English-language folksongs from non-White cultures and in acknowledgement of multiple forms of diversity – i.e., racial as well as linguistic – the participants were presented with the following statement in Question #21: "In my instructional repertoire, I prioritize English-language folk songs that come from African-American, Afro-Caribbean* or other English-speaking peoples of color." In response to this statement 38.9% of participants selected "Agree" while 33.3% selected "Disagree," and 27.8% selected "Somewhat Agree." In response to Question #22 (In my instructional repertoire, I prioritize repertoire that is rooted in European (i.e. French, German, Italian) traditions to add linguistic variety to my selections.") 55.6% selected "Disagree," 27.8% selected "Somewhat Agree," and 16.7% selected "Agree."

Preferred MME Practices: Curricular Reform

In investigating the participants' degree of commitment to multicultural reform, the researcher-practitioner adapted Campbell's (2018) description of Banks' four levels of curricular reform into position statements. All participants chose to select one of three potential agreement responses, when responding to Question #23: "I use multicultural music to add cultural variety to my instruction, to highlight holidays, and celebrate contributions of different cultures and people of color"; with 44.4% selecting "Agree,"

38.9% selecting "Strongly Agree," and 16.7% selecting "Somewhat Agree." This statement reflects a "contributions approach" – also known as a "Heroes and Holidays" approach and the lowest level of curricular reform according to Banks.

Question #24 reflected an "additive approach" – or one in which curricular resources were injected into instruction that included traditional, Eurocentric Music Education pedagogical methods: "I use multicultural music to add variety to my standards-based instruction." Participants also agreed with this statement, with 47.1% selecting "Agree," 29.4% selecting "Strongly Agree," and 23.5% selecting "Somewhat Agree." One of the 18 participants did not respond to this question with a selection or an optional written response.

Generally, participants all agreed to varying degrees with statements reflective of a transformative approach. When responding to Question #25: "I use multicultural repertoire to teach musical and extra-musical concepts (i.e. geography, history, cultural values) from the perspective of the cultures represented in my selections." Results found that 44.4% of participants selected "Agree," 33.3% "Strongly Agree," 16.7% "Somewhat Agree," and 5.6% "Disagree". IN Response to Question #26: "I use multicultural music to expose my students to cultural complexity and increase their cultural competency", 50% of participants selected "Strongly Agree," 33.3% selected "Agree," and 16.7% selected "Somewhat Agree." The least participant support was for the fourth level, which departs the most from conventional Music Education pedagogy by engaging students' political beliefs and knowledge by teaching music in such way that highlights injustice within their world and exhorts them to action.

In response to the statement in Question #27 – "I use multicultural music to highlight historical injustices in my students' community and encourage them to be advocates for positive change." – which reflects a "social action approach," 38.9 of participants selected "Somewhat Agree," 27.78% selected "Disagree," 22.2% selected "Agree," and 11.1% selected "Strongly Agree." The relative disagreement with this statement is potentially the effect of an aversion to politicizing the Music Room, in keeping with an aesthetic approach to Music Education as "music for music's sake," such as may be found in the introduction of Gonzo's (1993) article.

In discussing administrative support for curricular reform, a large majority (72.2%) of participants selected "Disagree" in response to the statement in Question #28 ("I find it difficult to garner support from my administrators for music programs and curriculum that are culturally responsive or diverse.") as shown in Table 11.

Table 11

Perceptions Regarding Administerial Support of MME
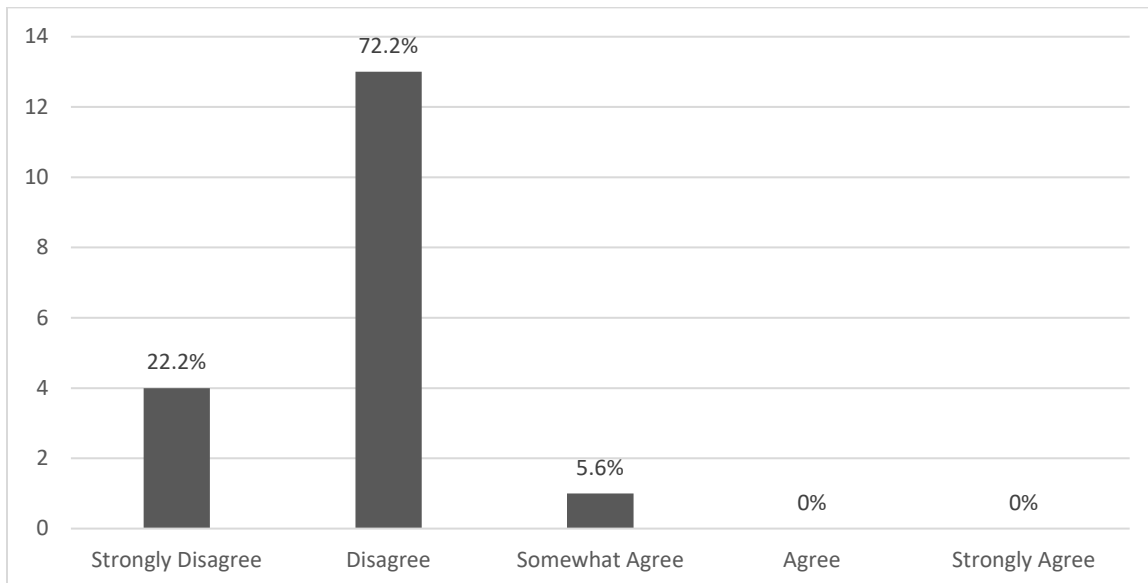
Moreover, as illustrated in Table 12, 44.4% of participants "Agreed" and 11.1% "Strongly

Agreed" with the statement in Question #29: "I have my students' parents' utmost support

in creating music programs and curriculum that are culturally responsive or diverse."

Table 12

Perceptions Regarding Community Support of MME
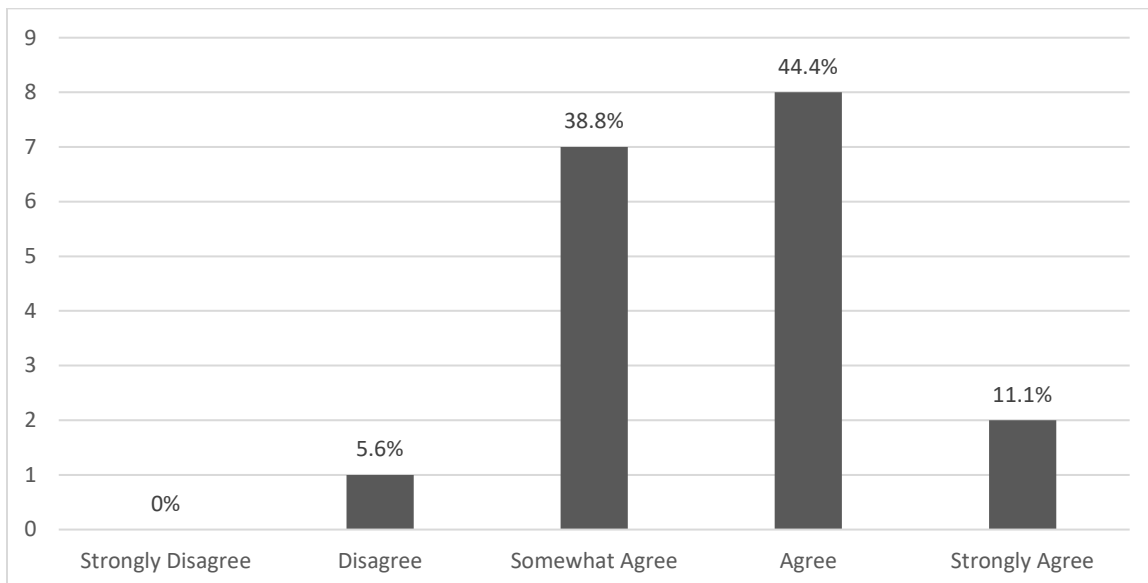
Preferred MME Practices: Cultural Context or Emphasis

When the statement from Question #14 about culturally responsive repertoire selection was altered slightly in Question #30 to emphasize the prevailing culture outside the classroom, participants demonstrated a greater variety of opinion. Within the statement "Music teachers should offer their students a choice of musical repertoire that emphasizes the prevailing culture," a strong minority of participants (n=8, 44.44%) disagreed outright. Table 13 shows a graph of the data of these results. One participant wrote a comment emphasizing the cultures found in the classroom, rather than in the larger context of society without, bringing the total number of dissenting opinions and/or responses to half.

Table 13
Perceptions Regarding Appropriate Emphasis of Prevailing/Dominant Culture
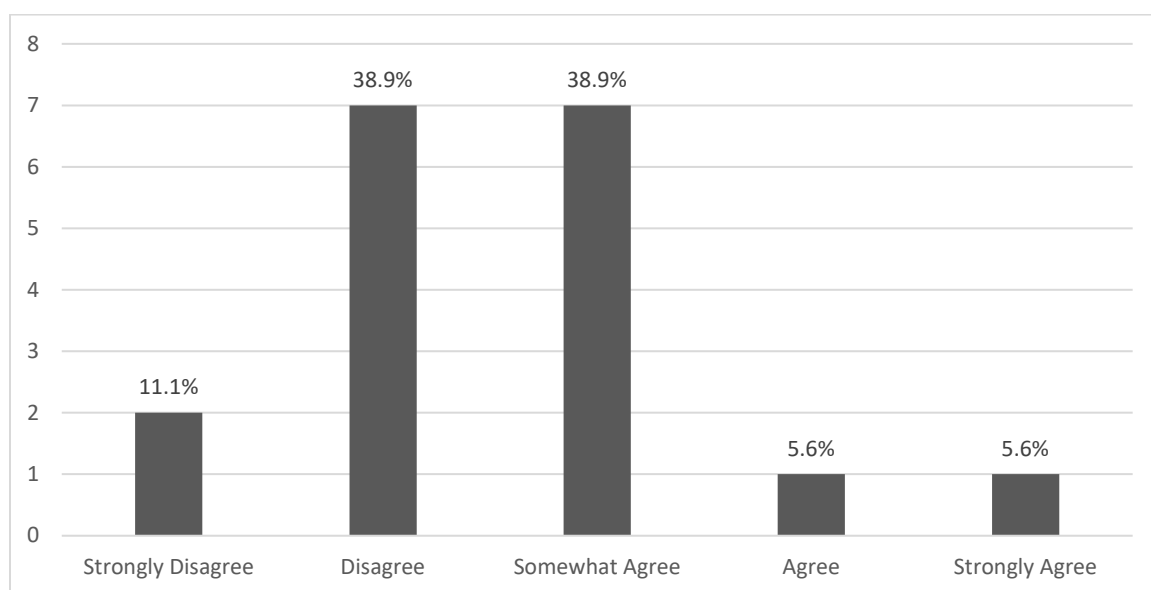
Furthermore, findings from Question #31 ("Music teachers should offer their students a choice of musical repertoire from many different cultures, including the prevailing culture in its context.") indicate that participants agree (66.7% "Agree," 27.8%

"Strongly Agree," 5.6% "Disagree") that music of a prevailing culture has a place in the music classroom, but *in context* with the cultures of students within the classroom, and of the many peoples of the world. Indeed, on further analyzing the data associated with the statement about the dominant culture belonging within a context, it was found that the single participant who disagreed with that assertion responded to other statements in such a way that was consistent with someone dedicated to a transformative expression of MME. Perhaps their disagreement was with something other than maintaining a dominant culture to its proper global context.

One participant went to great length to describe the ways in which the music of the African Diaspora can be used to engage students from a variety of cultures (see Appendix B, Q. 35, p.6). The response includes discussion of the power of "rhythm-culture," which, according to the participant, is highly present in "African, Asian, and Hispanic culture," while more absent in Western European cultures (optional written response, Participant 6). This response seems to indicate that this participant felt strongly that not only is MME of social-emotional benefit to a diverse student body, but that musics of various cultures impact students in various ways, and that a responsive teacher will leverage whatever resources are available to maximize student learning.

Preferred MME Practices: Emphasis on Notation and Notational Decoding

When presented with Question #32 ("It is extremely important for elementary school music students to learn to read and notate music using the standard notation practice."), 44.4% of participants selected "Somewhat Agree" and 27.8% selected "Strongly Agree," as shown in Table 14.

Table 14
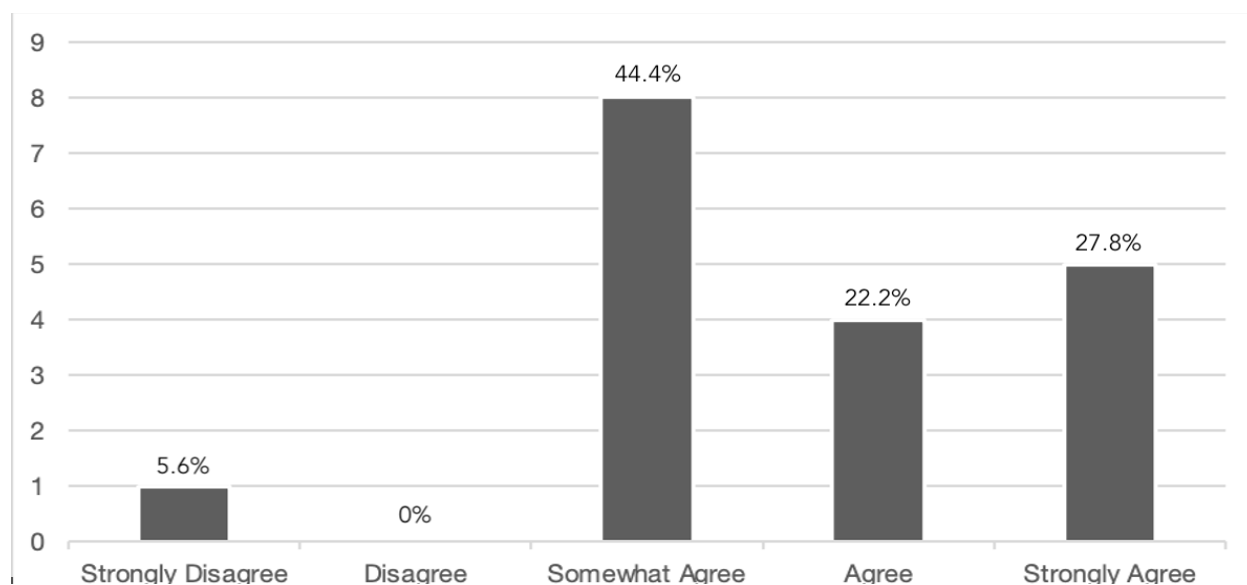*Perceptions Regarding Western European Notation and Notational Decoding as*
Important

Table 15 suggests that 27.8% of participants "agreed" with the statement in Question #33 that "In teaching elementary school students music, the "rote before note" approach is most effective."

Table 15
Perceptions Regarding Teaching by Rote as Most Effective
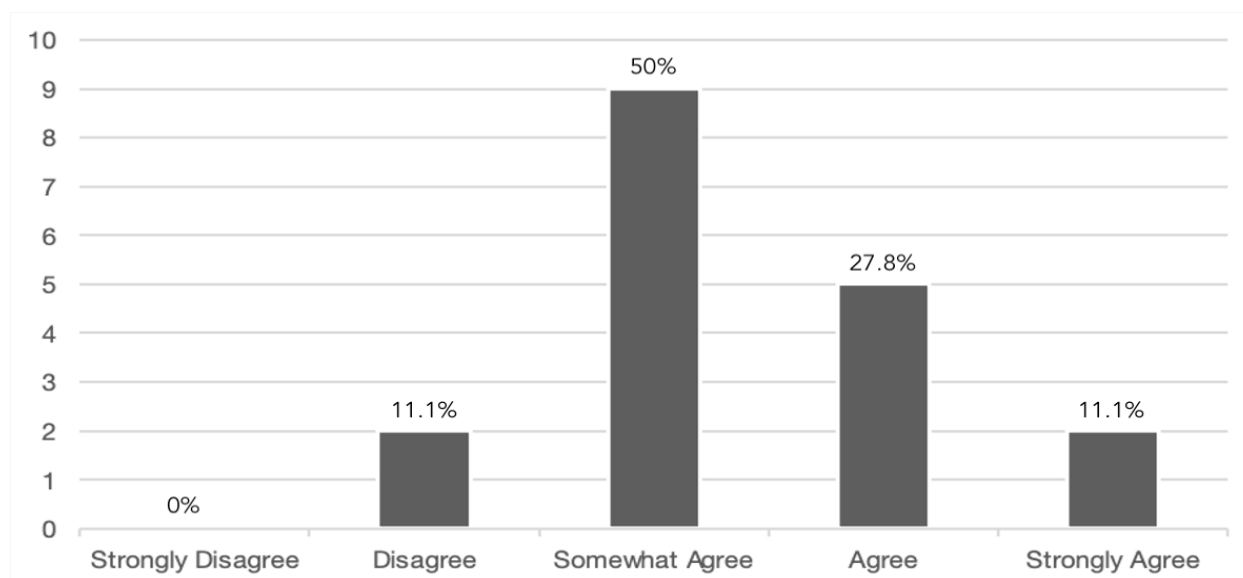
Furthermore, as illustrated Table 16, 55.6% of participants selected "Disagree" and

38.9% selected "Strongly Disagree" in response to Question #34: "Elementary music

students do not need to be exposed to traditional methods of reading and writing until they

begin playing and making music in middle school.

Table 16
Perceptions Regarding Exposure to Western European Notation as Unnecessary
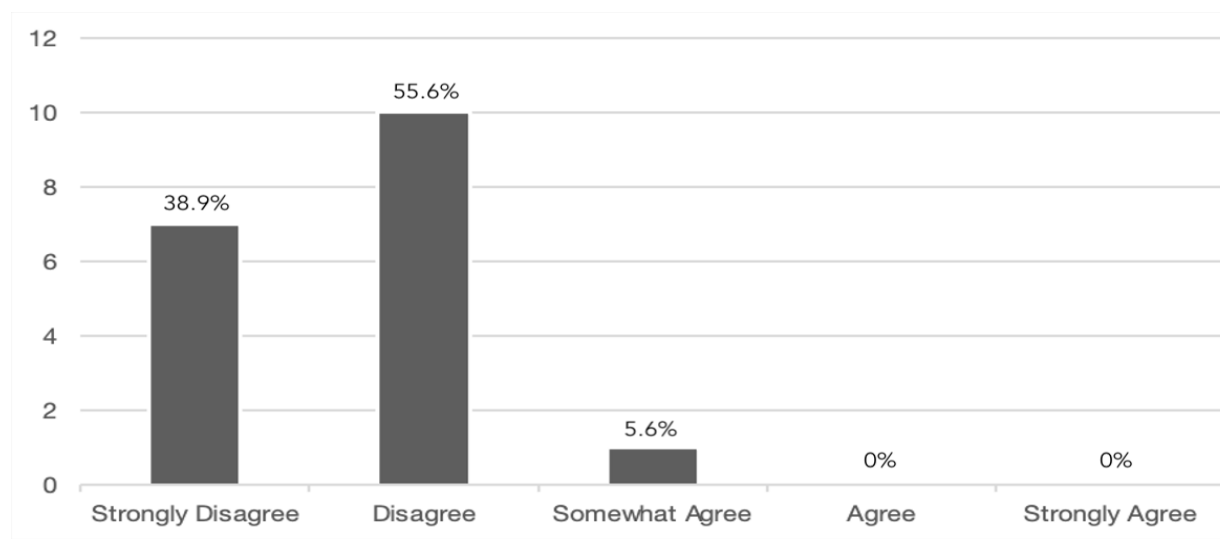
Finally, an example of a contextual approach is found in one participant's description of their discussion of "music evolution" in response to Question #35: "Is there anything else you would like to add in relation to the questions you've answered in this survey?". The participant describes beginning with rhythmic elements found in pop music and moving across the Western and backwards through time, discussing the development of familiar, popular music and its various cultural influences. While this approach often leads to unintentional essentialization of cultures and their history and music, using General Elementary Music Education to place popular and familiar music squarely within a global context that highlights and celebrates peoples of color and their cultures is an approach that demonstrates an advanced level of multicultural curricular form and represents to a large extent the definition of MME used in this study (see Appendix B, Q. 35, p. 6).

Chapter 5: DISCUSSION

The following discussion will address themes within the results and implications for future research. The aforementioned themes include: (1) Generally positive feelings and beliefs concerning MME and racial/linguistic/cultural diversity in ways that surpass historical references to a politically correct and ambiguous MME; (2) The need for more teacher preparation specific to Multicultural Music; (3) The need to expand the literature to include more racially and linguistically diverse repertoire; and (4) Contradictory beliefs concerning the role of Western European notational decoding in comparison to other more traditional modes of notating and teaching music.

THEMES WITHIN THE RESULTS

Generally Positive Feelings/Beliefs

In keeping with previous literature, participants' responses reflected a positive and affirming attitude towards student populations that, according to statistical probability, do not look like them or share their culture (Lind & McKoy, 2016). Even further, in the current study some participants' responses demonstrated that they held feelings and beliefs that transcended the political correctness identified by Gonzo (1993) and Okun (1994). These two researchers described this approach as being a type of "lip-service," dismissive approach to issues of culture and race in the United States, the outcome of which has resulted in a "multicultural-lite" practice with little impact and that has had and continues to have the potential to further perpetuate stereotypes and systems of oppression (Campbell, 2018). These beliefs were demonstrated by participants' responses to statements about: racial/linguistic/cultural diversity within their student population; how racial/linguistic/cultural diversity informed the repertoire they included in their curricula

and lessons; the degree to which participants were willing to teach from perspectives outside of Western European musical assumptions; and unanimous agreement to a commitment to increasing cultural competency in students.

Further evidence of a tendency toward transformative practices was found in participants' report of using digital sources on the internet to accurately portray the cultures included in the lesson; this speaks to practitioners who are galvanized into action by a conviction for authenticity, rather than stymied by it. One participant did acknowledge difficulty and discomfort surrounding the praxis of representation of cultures other than their own. However, in response to a statement about conviction to actively seeking out the music of cultures represented in the classroom, in the results of this study, participants unanimously "Agreed", demonstrating commitment to representation to the point of spending extra time and effort researching for the sake of representation and student engagement.

Simultaneously, participants demonstrated tendencies that have been shown to have the potential to limit the impact of MME, such as allowing seasonal "appreciation" months and holidays of cultures to inform when and how cultural diversity is celebrated in the classroom. Moreover, only one response seemed to reflect a belief that no matter the makeup of the school, and regardless of cultures represented (or not), all students deserved to know about all music, or as much of it as can be taught. The view that MME is a practice that seeks to represent the students within a school community seems to be consistent with culturally responsive teaching practices on the surface, but is fragile to the pedagogical reality of the divisions in communities and school populations that persist within the United States today (Clauhs, 2021).

Lack of Preparation

The participants responses to statements regarding the perceived effectiveness of their undergraduate programs in regards to MME preparation reflected somewhat similar, but less than conclusive, findings as those found in prior research. These data represent an interpretive challenge of the relatively large percentage of participants who selected "Somewhat Agree" for both questions related to this topic. This suggests that: (1) participants did not feel strongly enough to say that they agreed, nor strongly enough to say that they disagreed, and so picked the middle option; and (2) that while this may indicate that the state of MME teacher preparation in Higher Education may be improving in this area (in comparison to the findings of earlier studies), that it is still an area of need.

Just over 50% (55.5%) of the participants in this study either "Disagreed" or Strongly Disagreed" with the statement that their undergraduate teacher preparation program had prepared them adequately to teach from an MME perspective. In contrast, 11.2% of the participants either "Agreed" or "Strongly Agreed" to this statement, and 33.3.% of those surveyed selected "Somewhat Agree". This relatively large percentage of a third of the participants, suggests that they were unsure as to the positive impact or not of their preparation in MME. In dividing this group into half and adding each half to the larger group of either "Agree" or "Disagree", one could argue then, that at a minimum of almost a third (27.85%) of participants believed they were well prepared, while another 72.25% perceived that their teacher training program had not prepare them well enough to teach Multicultural Music Education in their classroom. This represents a potential shift in data. Such a shift may be reflective of the fact that the literature reviewed in this study

covers a broad time period and may suggest that teacher preparation programs – at least to some extent – are now beginning to address this deficiency.

Despite the aforementioned positive finding, the results of this study also suggested (reflective of past research findings) that a large percentage - approximately two thirds of the participants' responses - indicated that there is still a lot to do in terms of ensuring a greater emphasis on the preparation of future Elementary Music Educators specifically in relation to the area of Multicultural Music practices, pedagogy and curriculum. This was demonstrated by the participant responses to the survey question that directly addressed their feelings of preparedness, as well as multiple other statements specific to the focus on, and content relating to, their own authentic implementation of Multicultural Music Education in their Elementary Music classroom. In other words, not only did participants feel that they were unprepared to teach from an MME perspective, they also indicated that their programs did not include or emphasize enough the music of other cultures, its value for education, or the pedagogical approaches to its inclusion in the classroom. This is noteworthy, because it appears that despite the increase of positive perceptions in this study regarding MME teacher preparation, when compared to those in previous research literature, one could argue that positive change is happening. However, considering the longevity of the movement and years over which the literature has been calling for reform, it appears that, sadly, change has not been happening quickly enough.

Ambivalence Toward Diverse Repertoire

As previously stated, in this study, participants reported feelings of commitment to continued research of music with which to accurately represent their racially, culturally and linguistically diverse students, and feeling comfortable incorporating such music into

their practice. However, many participants also agreed with statements regarding the predominant use of English-language folksongs, and fewer participants agreed with statements regarding the inclusion of folksongs reflecting Black cultures or the African Diaspora. While participants in this study acknowledged that their students were linguistically diverse, and while they reported commitment to and comfort in researching and incorporating representative music, such music did not represent a significant portion of the literature within the participants' curricula or lessons. Similarly, participants' responses regarding curricula or lessons did not seem to reflect or prioritize the music of Black Americans or of the English-speaking African Diaspora.

Moreover, the findings from this study, regarding linguistic diversity (Questions #20-22), are also in direct conflict with a previous finding (also in this study) in which all participants "Agreed" that they are comfortable teaching the musics of other cultures, as previously illustrated in Table 7. The use of folksongs and gamesongs is a cornerstone of Kodály pedagogy, and many of the participants (48.15%) reported some level of Kodály training (again, refer to Table 3). However, it must also be stated that a great many of the racial and cultural minorities within the United States and in the state of Virginia are made up of international immigrants whose first language(s) is/are not English (Pew Research Center, 2020), and in response to the statement: "I predominantly use English-language folk songs in my instruction" found in Question #20; 55.6% of participants selected "Agreed"; and 27.8% selected "Agree Somewhat." In brief, many of the participants reported being trained to use folksongs, reported being comfortable including the music of cultures other than their own, and yet report using primarily English-language folksongs. This finding is consistent with this researcher-practitioner's own practice.

Contradictions Concerning Role of Notation

As discussed above, participants' responses to the current study's statements about cultural representation, cultural competency, student representation and effective pedagogical methods stand directly in conflict with their responses to statements about Western European notation and notational decoding. As Colley (2009) and others have stated, many cultures do not place the same emphasis on transmitting music in iconically as aurally. Moreover, "standard" music notation is an indisputably Western European construct and tradition, which – in light of the extant literature – is inseparable from systems of exclusion and oppression within the United States (Bradley, 2007; Campbell, 2018; Colley, 2009).

In referring back to responses to Questions #32-34, and data sets illustrated in Tables 14, 15 and 16, a somewhat convoluted picture of how participants reported that they perceived the role of Western European music notation in Elementary Music Education, as a critical component of Music Education even at the most basic level of Music Education. This is a position reminiscent of the slightly eroded belief that students must be prepared to participate in European-style large ensembles and be classically trained, and yet notational decoding is not perceived to be the most effective method of teaching students. Further investigation of Elementary Music Educators' beliefs about and practices around Western European notation and "traditional" notational decoding is needed.

Participants' responses indicated that they were amenable to implementing reforms that decenter Western European repertoire in the classroom. Indeed, many reported that they had already formed pedagogical habits that do just that. However, the participants' responses also suggested that they were willing to allow MME reform to reach only so far

so as not to challenge deep-seated pedagogical assumptions regarding the importance of Western European notation and notational decoding, even while agreeing at least "Somewhat," that it is not "most effective."

IMPLICATIONS FOR FUTURE RESEARCH

The results of this research, indicated that the participant responses were not in all ways consistent with the extant literature, as participants' responses reflected similar findings in some cases and not in others. Therefore, a first implication for future research is that MME and non-traditional, Eurocentric Music Education would be greatly informed by the replication of several studies. This includes both qualitative and quantitative investigations of higher education practices, and the pedagogical practices of active Music Educators. Historically, MME has allowed for the potential for, and existence of gross oversight and cultural incompetence, as exemplified by Klinger's (1996) presentation of the participant's Eurocentrism, lack of cultural competency, and semi-innocent ignorance as unavoidable, or of transformative MME as potentially impossible (p. 35). The replication of studies with such limited perspectives could be potentially informative of the progression or regression of representation, equity and liberation within American Music Education. A meta-analyses of current literature that promotes progressive education reforms on the subjects of culture, race, and other intersectionalities of oppression might also inform where the main thrust of academic and practical efforts is targeted. Finally, research into the intersections of race studies, ethnomusicology and Music Education must become a priority, as Music Education is further and further demonstrated to be a transmitter (and sometimes perpetuator) of cultural norms and assumptions.

CONCLUSION: A Different Multiculturalism

The results of this study and its related review of literature have illustrated to this researcher-practitioner that "Multiculturalism" as a part of the Elementary Music Education curriculum, exists in many cases in a culture of humanity that may not be open to being as inclusive as it needs to be and it must be. As Elementary Music Educators, it is both our professional and ethical responsibility to continue to work towards unravelling the fallacy of race and the intricacies of culture. As Elementary Music Educators we have an important part to play in being a part of the process of massaging out of our societal muscles the primordial impulse to gather with those we identify with and not with those whose cultures, ways and music are unfamiliar to us. In order to do so, all those in the Music Education profession, at all levels, can play a part. We must acknowledge the realities of all people of color. If we do not examine ourselves thoroughly and fearlessly for our privilege, our cultural perspective, and the impact that our assumptions have on others through whatever power we possess we do the world of Music Education a hugely, unjust disservice.

We advocate for ourselves at every turn, touting the "Power of Music." Have we considered the dire possibilities should an individual or society abuse that power? Would it not be prudent to carefully examine the use and development of such a powerful phenomenon, as we do nuclear, geothermal, or coal energy? We have found and harnessed so much of the power of music as a global phenomenon, seen bridging of gaps and crumbling of walls before it. If our anticipation of the impact of that power falls short, where has the rest of the impact gone? I call for a different multiculturalism, one that bravely faces ugly self-truths head-on and lifts up the beauty of each individual without

hesitation or caveat. I call for a renewal of vows by a profession that has seemingly to this point, promised much *change*, but delivered much of the *same*, rebranded, repackaged. Music does have the power to make a change but it is Music Educators themselves, at all levels, who will play the major role in achieving this goal.

APPENDIX A

PARTICIPANT COMMUNICATION DOCUMENTS

VEMEA COORDINATOR EMAIL LETTER OF PERMISSION

Subject: Graduate Study Survey

To: Kimberly Upshaw ███████████████████████

Hello,

I'm a graduate student at JMU and Elementary Music Teacher in Harrisonburg, and I anticipate receiving approval from my IRB this coming week for a study on Multicultural Music Education. I'm hoping to distribute my survey by email as widely as possible, and hoped to do so through the VMEA and/or VEMEA mailing list.

How could I go about doing this? I'm unfamiliar with the process, though I've responded to several such surveys.

Thank you for your guidance, Ben Luna

Music Teacher

Spotswood Elementary

PRIMARY LETTER TO PARTICIPANTS

Hello,

I'm Ben Luna, a graduate music education student at James Madison University. For my Capstone Project, I'm conducting a survey on preparation for, perceptions of, and practices in Multicultural Music Education within Virginia's Elementary Music Education population. I've created a short, anonymous online survey that should only take five to ten minutes to complete, and would be extremely grateful if you could take the time to respond to it. Here's a link to the form:

https://▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮

Thank you so much for taking the time during a well-deserved vacation to help this important research. Please let me know if you have any questions or would like to discuss anything further. You can contact me at lunabj@dukes.jmu.edu.

Thank you again,

Ben Luna

Graduate Student

COVER LETTER

April 29, 2021

Mr. Benjamin Luna

James Madison University

RE: Permission to Conduct Research by Providing an Electronic Survey

Dear Virginia Elementary Music Educators' Association

I am writing to request permission to provide a survey through the Virginia Elementary

Music Educators' Association. I am currently enrolled in the Master's of Music

Education at James

Madison University, in Harrisonburg, VA. I am in the process of writing my final

master's

project. The study is entitled "Multicultural Music Education: Prepared, Perceived,

Practiced".

If approval is granted, individuals may complete the survey at their own convince

through their

own form of technology. The survey process should take no longer than 10 minutes.

Survey

results will be recorded and analyzed for the master's project and individual results of

this study

will remain confidential and anonymous. Should this study be published, only pooled

results will

be documented. No costs will be incurred by either your organization or the individual

participants.

Your approval to conduct this study will be greatly appreciated. If you would like, I

would be

more than happy to follow up with a telephone call whenever it is most convenient for the

Administration and/or Moderators of this organization. I would be glad to answer any

questions

or concerns that you may have at that time. You may contact me at my email address:

█████████████████████

If you agree, please sign below and return the document to █████████████████████

Sincerely,

Benjamin Luna and James Madison University

Dr. Lisa Maynard, Research Advisor, JMU, Ph.D. - Coordinator of Music Education,

████████████████

    School of Music, MSC 7301

    James Madison University, Harrisonburg, VA, 22807

Approved by: _____ _____ _____

____

Approved by: _____ _____ _____

____

      Print

Name   Title   Signature   Date

STATEMENT OF CONSENT

Multicultural Music Education: Prepared, Perceived, Practiced
Consent to Participate in Research

Identification of Investigators & Purpose of Study
You are being asked to participate in a research study conducted by Benjamin Luna from James Madison University. The purpose of this study is to examine perceptions of, preparation for, and practice of Multicultural Music Education within the Elementary Music Teachers of Virginia. This study will contribute to the researcher's completion of his master's classroom project and add to the body of literature relevant to the current practice of Elementary Music Education Research.

Procedures
Your decision to complete this survey serves as a statement of consent to participate in this study. This study consists of a survey that will be administered to individual participants by email. You will be asked to provide answers to a series of questions related to your perspectives as an Elementary Music Educator.

Time Commitment
Participation in this study will require approximately 10 minutes of your time.

Statement of Risks
The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits
Potential benefits from participation in this study include expansion of knowledge and considerations regarding incorporation of multicultural music in the elementary. The goal is to evaluate the state of multicultural music education at the elementary level and to contribute a more current snapshot to the development of this discipline as it is perceived by practitioners. The hope is that continued research can help music teacher preparation programs to target their instruction more specifically based on the findings.

Confidentiality
The results of this research may be presented within a classroom presentation, or music conference, for example, such as the Virginia Music Educators Association conference. The results of this project will be coded in such a way that the respondent's identity will not be attached to the final form of this study. The researcher retains the right to use and publish nonidentifiable data. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all information that matches up individual respondents with their answers will be destroyed.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind. However, once your responses have been submitted and anonymously recorded you will not be able to withdraw from the study.

Questions about the Study
If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact: Multicultural Music Education: Prepared, Perceived, Practiced

Researcher's Name: Benjamin Luna   Advisor's Name: Dr. Lisa Maynard
James Madison University   James Madison University
Email Address: ███████████   Email Address: ███████████

Questions about Your Rights as a Research Subject
Dr. Lindsey Harvell-Bowman Chair,
Institutional Review Board
James Madison University
███████████

Giving of Consent
I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age. My completion of this survey serves as a statement of consent.

APPENDIX B

OPTIONAL WRITTEN RESPONSE DATA

Q11: Multicultural music education is important because our nation is growing more diverse.

> **Participant 1:** "Multicultural music education is important in and of itself, not just because we are growing more diverse."

Q18: The depth of content in the curriculum of my undergraduate Music Teacher preparation program has enabled me to design and implement authentically meaningful multicultural music experiences for my students.

> **Participant 2:** "I got my degree 30 years ago. I'm HOPING my Alma Mater is doing better at this by now"

Q19. I utilize and access online databases and/or collections of multicultural music to enhance the authenticity of my multicultural music lessons (i.e. Smithsonian Folkways, American Folklife Center, Association for Cultural Equity, etc.).

> **Participant 1:** "most of my ideas for multicultural lessons comes from Professional Development and Conferences.

Q21: In my instructional repertoire, I prioritize English-language folk songs that come from African- American, Afro-Caribbean* or other English-speaking peoples of color. *English-speaking Afro- Caribbean populations can be found in the Bahamas, Barbados, Bermuda, Jamaica, Trinidad and Tobago, among others.

> **Participant 1:** "I would say include, but not prioritize"

Q22. In my instructional repertoire, I prioritize repertoire that is rooted in European (i.e., French, German, Italian) traditions to add linguistic variety to my selections.

Participant 1: "Again, I would say include, but not prioritize."

Q29. I have my students' parents' utmost support in creating music programs and curriculum that are culturally responsive or diverse.

Participant 3: "Not sure"

Q30. Music teachers should offer their students a choice of musical repertoire that emphasizes the prevailing culture.

Participant 3: "Try to offer what best fits the student population"

Q 35. Is there anything else you would like to add in relation to the questions you've answered in this survey?

Participant 4: "It is important that students on all school levels be exposed to cultural music. Most of us teach in a diverse school setting making the exposure necessary to all students in the setting. I teach all culturals of music exposing students to as much cultural music of the school demographic but also expose students to music of other cultures not of the school. I highlight the cultural month recognitions (Hispanic American, Asian American/Pacific Islander Heritage, African American, Native American, African, to mention a few) because that is the make up of my school community.

Participant 3: "Need to let each school decide what is best for their student population within a curriculum guide"

Participant 5: "I have a hard time knowing which music to choose and how to teach the music authentically when it's from a different culture than mine."

Participant 6: "As a percussionist, I find there are rich possibilities for teaching the music and musical evolution of content that has evolved from the African Diaspora. While song-based content tends to be the back-bone of teaching (regardless of diversity), "rhythm-culture" should not be underestimated in regard to African, Asian, and Hispanic culture. The United States (and Europe) does not tend to have an elemental rhythm-culture as do African, Asian, and Latin cultures. During the pandemic, I took the time to trace (and teach) "rhythmic migration" and led my students on a journey that began with rhythmic elements of Pop music (in the USA) and traced the rhythmic influences to African, Southern Caribbean, and other Latin cultures and how these rhythms emerged in Pop music via the Transatlantic Slave Trade. Rhythm, in this regard, is so rich in creates an obvious opportunity to introduce diverse song and dance. It should be noted that African culture supports the idea that percussion, song, and dance are a "whole" and are organically part of each other."

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