BEYOND CONTENT INTEGRATION: MULTICULTURAL DIMENSIONS IN THE
APPLICATION OF MUSIC TEACHING AND LEARNING

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy
in the Graduate School of The Ohio State University

By

Carlos R. Abril, B.M., M.M.

* * * * *

The Ohio State University
2003

Dissertation Committee:
Professor R. J. David Frego, adviser
Professor Patricia J. Flowers
Professor Jan McCrary

Approved by
Adviser
School of Music
ABSTRACT

The purpose of this study was to investigate the effects of two instructional approaches on fifth-grade children’s attitudes toward and preference for music sung in various languages. Specific questions included: Are there differences in children’s attitudes toward music as a result of instruction? What is the relationship between familiarity with a language and general attitude toward songs in that language? How do music preference decisions differ by language of songs and instructional group?

Twelve intact classes from four suburban elementary schools in Columbus, Ohio (N = 209) were randomly assigned to one of three conditions: concept-based multicultural instruction, sociocultural-based multicultural instruction, or concept-based instruction with no multicultural content (control group). The dependent measures consisted of music attitude and preference scores. A test was developed consisting of nine musical excerpts, three sung in Spanish, in English, and in Mandarin Chinese. Students responded to nine statements about each musical excerpt using a Likert-type scale and answered one open-ended question.

Pretest scores revealed that participants were significantly more positive toward the English-language songs than the songs sung in the other languages. There was also a significant difference between the Spanish- and Chinese-language examples, in favor of the Spanish. Self-reported familiarity with a language was found to positively correlate
with subsequent attitude toward songs in that language. After the treatment period, children in the sociocultural instructional group expressed significantly more positive attitudes toward the foreign language songs than were those in the other groups. There was no difference between groups on the English-language songs.

Musical preference scores were consistently lower than attitudes scores in each language. These scores generally paralleled the patterns of attitudes toward language in the context of song, although there were no significant differences in preference between the two foreign language songs. These results have implications for music educators who strive to instill values that facilitate openness to and tolerance for music and people of diverse cultures.
To Miguel
ACKNOWLEDGEMENTS

A project of this scope is never a sole venture. It is only possible with the invaluable assistance, work, and support of many individuals.

I would like to thank:

- Emily Gil, Claudia Jones, Mary Kennedy, and Jayne Wenner for their willingness to alter their music curriculum for ten weeks, and their hard work and diligence in accurately implementing the lessons.
- Judith Murphy, for allowing me to work with her students in the pilot phase of this project.
- The hundreds of children who were willing to try new things, listen to all kinds of music, and share their thoughts with me.

I am grateful to those individuals who judged tapes, evaluated forms, provided suggestions, helped select music, and/or critiqued the project at various stages in the process. These people include: Patricia Shehan Campbell, Yeh-fen Chin, Kim Councill, Victor Fung, Jacqueline Henninger, Shu-wen Huang, Terry Kuhn, and Al LeBlanc.

My deep appreciation goes to my adviser and a most encouraging, demanding, and supportive dissertation committee who unselfishly rendered countless hours for my sake: David Frego, Patricia Flowers, and Jan McCravy. You have each been instrumental in shaping my research interest and agenda.

Finally, thank you to Miguel Angel Morales, for taking a risk, supporting my goals, and believing in the possibilities.
VITA

April 11, 1970 .............................. Born – Miami, Florida

1992 ................................. B.M., University of Miami, Florida

1993 ................................. M.M., University of Cincinnati, Ohio

1993 – 2000 ......................... General and Choral Music Educator, Miami, Florida

2000-2001 ............................... Graduate Fellow
The Ohio State University, Columbus, Ohio

2001 – 2003 ............................... Graduate Teaching Associate
The Ohio State University, Columbus, Ohio

PUBLICATIONS


**FIELDS OF STUDY**

Major Field: Music

- **Studies in Music Education:** Professors Patricia Flowers, Jere Forsythe, David Frego, Timothy Gerber, Jan McCrary, and Patti O’Toole.
- **Studies in Research:** Professor William Loadman
- **Studies in Language:** Professor Shelley Wong
- **Studies in Music Perception:** Professor David Huron
- **Studies in Vocal Music:** Professor Hilary Apfelstadt
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iv</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>v</td>
</tr>
<tr>
<td>Vita</td>
<td>vi</td>
</tr>
<tr>
<td>List of Tables</td>
<td>x</td>
</tr>
<tr>
<td>List of Figures</td>
<td>xii</td>
</tr>
<tr>
<td>Chapters:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Multicultural music education: An historical perspective</td>
<td>4</td>
</tr>
<tr>
<td>Philosophical considerations</td>
<td>8</td>
</tr>
<tr>
<td>Developing a multicultural perspective</td>
<td>9</td>
</tr>
<tr>
<td>Contemporary realities and visions</td>
<td>12</td>
</tr>
<tr>
<td>Statement of purpose</td>
<td>15</td>
</tr>
<tr>
<td>Limitations</td>
<td>16</td>
</tr>
<tr>
<td>Definitions</td>
<td>17</td>
</tr>
<tr>
<td>2. Review of Literature</td>
<td>19</td>
</tr>
<tr>
<td>Introduction</td>
<td>19</td>
</tr>
<tr>
<td>Multicultural education</td>
<td>21</td>
</tr>
<tr>
<td>Multicultural music education</td>
<td>24</td>
</tr>
<tr>
<td>Resources and instructional materials</td>
<td>24</td>
</tr>
<tr>
<td>Perceptions, beliefs, and current practices</td>
<td>27</td>
</tr>
<tr>
<td>Curriculum</td>
<td>30</td>
</tr>
<tr>
<td>Teaching approaches</td>
<td>32</td>
</tr>
<tr>
<td>Social identity</td>
<td>35</td>
</tr>
<tr>
<td>Social identity and music behavior</td>
<td>37</td>
</tr>
<tr>
<td>Attitude</td>
<td>39</td>
</tr>
<tr>
<td>Attitude change</td>
<td>43</td>
</tr>
<tr>
<td>Stereotypes in music</td>
<td>45</td>
</tr>
<tr>
<td>Attitudes toward language</td>
<td>47</td>
</tr>
</tbody>
</table>

viii
Preference………………………………………………….. 51
Responses to foreign language songs......................... 54

3. Methodology..................................................................58

Participants and setting..................................................58
Stimuli.............................................................................60
Pilot................................................................................60
The response sheet.........................................................66
Design.............................................................................68
Lessons............................................................................70
Reliability of treatment implementation........................71
Test administration........................................................72

4. Results............................................................................74

Pretest..............................................................................75
Familiarity with language and attitude..........................78
Posttest............................................................................79
Concept-based instructional group...............................79
Sociocultural-based instructional group.........................80
Control group...................................................................81
Research questions.........................................................83

5. Summary, discussion, and implications............................95

Summary...........................................................................95
Participants and setting..................................................96
Instrumentation..............................................................96
Procedures.......................................................................97
Results............................................................................98
Discussion......................................................................100
Implications.....................................................................105
Recommendations........................................................108

References........................................................................110

Appendices.........................................................................126

A. Demographic and language familiarity measure..............126
B. Pilot test response items...............................................128
C. Attitude response sheet and testing instructions.............130
D. Lessons and reliability of instruction form.....................133
E. Parental permission and consent forms........................157
<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Means and standard deviations for familiarity with language</td>
<td>60</td>
</tr>
<tr>
<td>2</td>
<td>Frequency and percentage song to picture matchability</td>
<td>62</td>
</tr>
<tr>
<td>3</td>
<td>Frequency and percentage song to language matchability</td>
<td>64</td>
</tr>
<tr>
<td>4</td>
<td>Excerpts used for the main study</td>
<td>66</td>
</tr>
<tr>
<td>5</td>
<td>Repeated measures ANOVA on mean attitude scores by language and school for the pretest</td>
<td>76</td>
</tr>
<tr>
<td>6</td>
<td>Pretest attitude means, standard deviations, and rank</td>
<td>77</td>
</tr>
<tr>
<td>7</td>
<td>ANOVA with correlated samples on pretest mean attitude by language</td>
<td>78</td>
</tr>
<tr>
<td>8</td>
<td>Pretest attitude and language familiarity means, standard deviations, and ranks</td>
<td>79</td>
</tr>
<tr>
<td>9</td>
<td>Repeated measures ANOVA on posttest attitudes by school and language for the concept-based treatment group</td>
<td>80</td>
</tr>
<tr>
<td>10</td>
<td>Repeated measures ANOVA on posttest attitudes by school and language for the sociocultural-based treatment group</td>
<td>81</td>
</tr>
<tr>
<td>11</td>
<td>Repeated measures ANOVA on posttest attitudes by school and language for the control group</td>
<td>83</td>
</tr>
<tr>
<td>12</td>
<td>Posttest means, standard deviations, and ranks for attitudes by treatment group</td>
<td>84</td>
</tr>
<tr>
<td>13</td>
<td>Repeated measures ANOVA on posttest attitude by treatment group and language</td>
<td>85</td>
</tr>
</tbody>
</table>
14 Repeated measures ANOVA on attitude for Spanish- and Chinese-language songs…………………………………………………………………………………………………87
15 Posttest preference means, standard deviations, and ranks by treatment group………………………………………………………………………………………………………90
16 Repeated measures ANOVA on preference for Spanish- and Chinese-language songs…………………………………………………………………………………………………91
17 Descriptors by category and song language……………………………………………………92
LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Posttest mean attitude for the control group</td>
<td>82</td>
</tr>
<tr>
<td>2</td>
<td>Posttest mean attitude by treatment group</td>
<td>86</td>
</tr>
<tr>
<td>3</td>
<td>Posttest mean preference by treatment group</td>
<td>89</td>
</tr>
<tr>
<td>4</td>
<td>Frequency of descriptors by category</td>
<td>93</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

The population of the United States has drastically changed since the first Europeans staked their claim to the land. This change is not a contemporary phenomenon, but one that has evolved over centuries through a series of forced and voluntary migrations resulting in exponential population growth. Today, American society is composed of people from a diverse array of cultural backgrounds, and each culture is partially reflected in its language, music, dance, art, and literature.

American education, as a reflection of this multicultural society, has responded to demographic and political shifts by attempting to increase educational equity for all individuals. This has required the implementation of change in the school curriculum, teaching materials, attitudes, teaching approaches, and goals of the school culture (Banks, 2001a). Music education, as one facet of the broader education system, has also revised its values and goals in accordance with a multicultural perspective.

It is generally accepted that music curricula in U.S. schools include musical works of diverse cultures and styles. Although sporadically included in school music since the early twentieth century (Volk, 1998), the need for such practices was not formally articulated until the drafting of the Tanglewood Declaration in 1967. Included among
eight goals in the declaration, was the belief that “music of all periods, styles, forms, and cultures belongs in the curriculum” (Choate, 1968, p. 139). This served to expand music educators’ conceptions of acceptable music repertoire for the classroom. Over two decades later, the National Standards in Music Education reaffirmed the commitment to include diverse styles of music in music curricula (Music Educators National Conference, 1994). The challenge to broaden children’s musical understanding has resulted in the development of multicultural music textbooks, resource guides, recordings, instruments, CD-ROMs, and music.

The music of various ethno-cultures, both in and outside the United States, is commonly referred to as multicultural music or world music and has been used for various purposes in education. The rationale for its inclusion in the music curriculum is thought to stem from the premises that children must be taught to understand themselves in relation to the world and acknowledge the diversity of the country (Anderson & Campbell, 1996; Volk, 1998). Multicultural music education is also believed to familiarize children with various musics and spoken languages, free from political or threatening dimensions (Campbell, McCullough-Brabson, & Tucker, 1994).

Fung (1995) identified three major rationales for multicultural music education: (a) A social rationale, whereby students are thought to develop tolerance and unbiased attitudes toward people and music of cultures within and outside the United States; (b) a musical rationale, which promotes multicultural music education because it can lead to a deeper understanding of music and its elements; and (c) a global rationale, which holds that multicultural music education provides students with a better understanding of
music, humanity, and culture as a world-wide phenomenon. These rationales have provided educators with a need and a purpose for implementing a multicultural perspective in the music classroom.

Anderson and Campbell (1996) outlined the musical benefits of multicultural music education. (a) Students widen their experiences with a diverse array of musical sounds from all over the world; (b) they understand that Western influenced music is only one of many musical systems; (c) their palette for creating music expands as a result of a better understanding of non-Western music; and (d) they improve their appreciation and preference for unfamiliar music.

Shehan (1985) posits that instruction including multicultural music may expand taste and preference for that music. This, in turn, may lead to a broadening of musical preferences and a richer knowledge of music as a manifestation of culture (Anderson & Campbell, 1996). Improved intercultural understanding may result from multicultural music education and can also serve to dispel stereotypes about certain cultural groups and their music (Edwards, 1994; Shehan, 1988). Although varied in focus, each of these rationales for multicultural music education considers developing in children an appreciation for diverse peoples and their music.

Educators and scholars may not always agree on the use of multicultural terminology or on the means by which goals should be met. However, most agree that some form of multicultural music education is essential (Norman, 1994; Robinson, 1996; Young, 1996). Historically, this has not always been the case.
Multicultural Music Education: An Historical Perspective

In the first decades of the 20th century, school music primarily emphasized musical understanding through a Western European paradigm. Musical examples used for instruction were primarily of a Germanic tradition (Volk, 1998) and were used to shape musical taste, and develop music literacy and performance skills (Campbell, 1994; Labuta & Smith, 1997). Western classical music was perceived to be the goal to which all music students should aspire (Mark, 1996). Articles and conference presentations sponsored by the Music Supervisors National Conference (now called MENC-The National Association for Music Education) rarely included information about the music of a variety of cultures—with the exception of some interest in European folk songs (Volk, 1998). It was generally thought that popular, folk, and ethnic music was of less value than fine art music (Mark, 1996). The use of folk songs was considered to be a means to an end, which included the ability to understand, appreciate, and perform art music. Limiting music education to this kind of music propelled the belief that there was “only one major musical system in the world, the Euro-American system” (Anderson & Campbell, 1996, p.3). This perspective would dominate and steer music education well into the mid-twentieth century.

In the first decades of the 1900s, large waves of immigrants from Eastern and Southern Europe came to U.S. shores. These individuals were expected to assimilate into the dominant Anglo culture and emerge American (Banks, 2001b). This ideology, referred to as the melting pot, served as a way to effectively amalgamate many cultures into one. Schools were charged with nurturing children through this cultural metamorphosis.
In 1909, educational leader Ellwood Patterson Cubberley articulated his vision for common schools. He stated that schools should endeavor to “break up these [cultural] groups or settlements, to assimilate and amalgamate these people [immigrants] as part of our American race, and to implant in their children, as far as can be done, the Anglo-Saxon conception of righteousness” (cited in Banks, 2001a, p. 21). English-only laws were enacted and led to the elimination of bilingual instruction, foreign language courses, and other forms of non-English language instruction (García, 2001). In an attempt to musically and linguistically Americanize the population, music educators incorporated American and European folk songs (usually in English) into the curriculum (Volk, 1998). These pursuits proved to be problematic, and were at odds with the tenets of a democratic society.

History has revealed the limitations of cultural assimilation in the United States. Although intentions may have been positive, the term melting pot served as a euphemism for the dilution and elimination of certain ethnic and cultural traits that were not compatible with Anglo-Saxon ideals (Banks, 1994). While young Caucasian children of various cultures might have assimilated quite effectively over time, attempts by members of other, more visible races proved nearly impossible (Banks, 2001b; Nieto, 2000). Those individuals could never fully blend into the pot and were required to forfeit many of their cultural characteristics. Assimilation proved to be an idealist attempt to amalgamate all cultures (Nieto, 2000). Furthermore, only the dominant culture oversaw the preparation of the recipe, while other cultural perspectives and traditions were silenced or suppressed.
In contrast to this position, Horance Kallen and John Dewey were staunch supporters of cultural pluralism within the education system. They believed that schools should embrace and honor the distinguishing features of all cultural groups by developing students’ appreciation for diversity. Kallen utilized the metaphor of a symphony orchestra to describe the importance of “unity from diversity” (Volk, 1998, p. 34) and suggested that communities would be strengthened through diverse human associations (Kallen, 1950). Kallen (1950) also asserted that a democratic society should regard cultural variation as a precious resource, not as an object of suspicion or mistrust. Schools were thought to be the ideal forum in which to nurture these exchanges and beliefs. John Dewey observed and noted that public schools were not successfully responding to the needs of immigrants and consequently developed a curriculum, implemented at the Laboratory Schools of the University of Chicago, which included elements of cultural appreciation (Volk, 1998).

Jane Addams noticed improved academic progress and attendance records of immigrant children who attended private schools catering to their cultural heritage. She believed that this was not due to the fact that the schools were bilingual, but to the attitude of the teachers toward their students’ cultures. She used this information in an address to the National Education Association to endorse the teaching of cultural content in the schools (Volk, 1998). Although not fully embraced by the political and educational mainstream at the time, pluralistic ideology would play an increasingly important role in American education.

The school music curriculum gradually shifted from one that almost exclusively emphasized music of a European tradition, to one that included the music of many
nations. European folk dancing and folk songs were more widely accepted and utilized in school music instruction toward the end of the 1920s (Volk, 1998). In 1927, Silver Burdett published a series of school songbooks including songs from various cultures including India, Japan, China, Hawaii, Fiji, and the Philippines (Anderson, 1974). In the 1930s, music textbooks began to publish music from various Eastern and Western European countries, usually in their English translations (McCarthy, 1993). The use of folksongs was thought to be a means toward cultural assimilation of the many immigrants arriving on American soil (Volk, 1998). Music education conference records and concerts also expanded musical offerings with African-American spirituals and work songs during this time (Campbell, 2002). This period was followed in the 1940s with an interest in the music of South and North America (Anderson, 1974; Robinson, 1996). Music from other lands and cultures made its way into the curriculum; however, art music continued to be the dominant musical voice.

In the 1950’s music education was taking on a more global perspective. The International Society for Music Education was founded in 1953 and enabled educators from around the world to explore diverse teaching and musical perspectives (Campbell, 1994). Similarly, the discipline of ethnomusicology had a determined influence on music education’s move toward a more global perspective. The Society for Ethnomusicology (SEM), officially established in 1955, had a great impact on multicultural music education (Volk, 1998). People such as Charles Seeger, Mantle Hood, David McAllester, and William Malm were instrumental in establishing a connection between ethnomusicology and music education. To further develop these connections, the 1966 International Seminar on Teacher Education in Music was coordinated to bring
ethnomusicologists and music educators together to determine the most effective ways of incorporating world musics in the classroom (Volk, 1998). In 1968, SEM created an education committee to assist educators interested in teaching multicultural music through the review of materials, the presentation of workshops, and the creation of resource materials and texts (Anderson and Campbell, 1996; Volk, 1998). School music textbooks began to include transcriptions of music from Asian and African countries (Campbell, 2002), while colleges and universities began offering courses in ethnomusicology and world music (Anderson, 1974). The impact of ethnomusicology on multicultural music education continues to be instrumental in contemporary music education.

**Philosophical Considerations**

Concurrently, aesthetic education was finding its way into the music education discourse. Aesthetics was sought as a guide by which music educators could better understand the significance of their subject and connect it with the goals of the society at large (Henry, 1958; Leonard and House, 1959; Reimer, 1970). Reimer (1970) believed that music education should be respected as a serious school subject—music as a discipline. He believed that “the major function of education in the arts is to help people gain access to the experiences of feelings contained in the artistic qualities of things. Education in the arts, then, can be regarded as the education of feeling” (Reimer, 1989, p. 53). The value of the music as an art form was believed to lie in the musical work itself. Therefore, conceptual knowledge of the musical elements was thought to be vital to gaining a music education.
This conceptual knowledge was derived from a Western European musical discourse and applied (or misapplied) to the music of cultures outside this tradition. Reimer advocated multicultural education (he used the term *multimusical*) through a Western European perspective (Reimer, 1993), yet paradoxically, he also advocated music be studied in such a manner that it could transcend specific references to culture (Reimer, 1989). This implies that music of other cultures may be experienced in school music instruction, as long as it is experienced and contemplated from the dominant perspective.

In contrast, those who support the humanistic vision of arts education assert that there must be a connection between the discipline and broader life goals. Humanism focuses on the development of the individual through the intellectual, affective, and physical domains (Jordan, 1992). Students are expected to learn to think critically in order to make connections and transfers between the artistic object and their lives (Smith, 1983). They must also learn about the artistic creation, its creator, and ultimately construct personal understanding. Elliot (1995) believes that music education should be anchored in humanistic psychology. Arts education, like other forms of education, does not occur in isolation but in a sociocultural and political context (Elliot, 1995; Koza, 2001, Nieto, 2000). Therefore, the results of such instruction are thought most effective when viewed in light of the students’ individual understanding and psychological change.

**Developing a Multicultural Perspective**

The civil rights movement of the 1960’s served as a catalyst for multicultural education, and served as the birth of a multicultural movement in education (Banks, 2001b; Jordan, 1992; Nieto, 2000; Schmidt, 1999). Minority college students were
looking to reform school curriculum so that it accurately depicted their culture (Jordan, 1992). Educational revisions initially occurred in colleges and universities, followed by secondary and elementary schools (Volk, 1998). Various facets of society were faced with the demand for increased tolerance, equality, and a pluralistic perspective.

Reform in music education followed. National efforts, spearheaded by music education organizations, recognized the need for a multicultural perspective in instruction. The first pivotal event that recognized this need was the Tanglewood Symposium of 1967. One product of this symposium was a declaration stating that “music of all periods, styles, forms, and cultures belongs in the curriculum”; and “the music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the ‘inner city’ or other areas with culturally deprived individuals” (Choate, 1968).

In 1970, the MENC National Executive Board identified eight priorities intended to propel school music instruction into the future (Music Educators National Conference, 1970). Three of these addressed multicultural issues, including curriculum and students:

- Lead in efforts to develop programs of music instruction challenging to all students, whatever their sociocultural condition, and directed toward the needs of citizens in a pluralistic society
- Assist teachers in the identification of musical behaviors relevant to the needs of their students
- Advance the teaching of music of all periods, styles, forms, and cultures

1 Emphasis mine—intended to highlight the multicultural perspective of each goal.
These goals were derived from the proceedings of the Tanglewood Symposium and set the seeds for multicultural music education. The profession continues to grapple with many of these issues today.

The late twentieth century saw a paradigm shift whereby a more democratic discourse began to permeate the profession. Teachers were expected to become more sensitive to the individual needs of students as individuals, while considering their membership in various cultural groups. McCarthy (2002) noted a broadened awareness of sociocultural factors involved in music teaching and learning. Music educators recognized the importance of multicultural education for all students regardless of ethnic backgrounds (Norman, 1994; Robinson, 1996; Young, 1996). In one study, music educators were reported to believe music instruction should reflect the changing cultural demographic of a society (Norman, 1999). However, teachers did not feel well equipped to meet the challenge and were often insecure in their abilities to implement a multicultural approach. While the profession seems to be highly aware of the issues, educators continue to grapple with its implementation.

Multicultural discourse began to seep into the music education research of the 1970s. Initial research on this topic focused on the development and/or the analysis of resource materials from non-European cultures in school music programs (Anderson, 1970; Freebern, 1969; Jones, 1977; Schmid, 1971). The work of these pioneer scholars began to explore curricular issues and ideas for their implementation in the field. These early studies would set the stage for decades of research exploring various facets of multicultural music education.
The National Standards for Music Education were disseminated in 1994 to guide educators in creating individualized music curriculum. A list of content and achievement standards described what children should know and be able to do. Included in these standards was the expectation that children be versed in music from various cultures. Standard one and nine addressed these points: Children should be able to perform “varied repertoires of music” and “understand music in relation to history and culture” (Music Educators National Conference, 1994, pp.18-19). Because standards were not intended to serve as curriculum, they did not identify specific content to be examined in the classroom. Local school organizations and/or teachers were expected to develop appropriate curriculum to meet these standards based on the needs of their communities and schools. Meeting these standards was not a simple task, especially for educators who had little to no training in the area of world music or multicultural music education.

Contemporary Realities and Visions

The United States has undergone drastic demographic changes throughout the twentieth century. Large waves of immigrants (8,795,386), predominantly Central, Southern, and Eastern European, arrived in the first decade of the twentieth-century. These numbers would only be surpassed in the last decade of that century (9,095,417) with the arrival of predominantly Mexican and Asian immigrants (U. S. Immigration and Naturalization Services, 2001).

Schools in the United States have experienced an enormous growth in limited English proficient students (LEP). From 1994 to 2001, the number of students identified as LEP has grown from a just over three million to over four million (National Clearing House for Bilingual Education, 2000). The growth of the Hispanic population continues
to exceed that of other ethnic groups. Hispanics, who were second to African-Americans, now make up the largest minority group in the United States, with over 37 million people—most of who are Spanish speakers (Clemetson, 2003). White/Caucasians under 18 years of age, who were once the majority group in the state of California, are now a minority population—Hispanics are the majority group (California Department of Finance). Because this country has, and continues to be in a state of transition, it is imperative that education and research endeavors respond to these changes and subsequent issues that may arise. Both demographic and ideological shifts have ramifications for a society and its system of education.

The achievement gap between people of color and white students is in need of attention. The U.S. Department of Education reported that white students continue to outperform their black counterparts in reading (National Center for Educational Statistics, 2001). The White House Strategy Session on Improving Hispanic Student Achievement reported that the drop out rate for Hispanic students is double that of Blacks, and almost four times greater than that of white students (U.S. Department of Education, 2000). These statistics illustrate the dire need for a multicultural perspective. Multicultural education seeks to reform education so as all ethnic and cultural groups receive equal learning opportunities.

The music education profession has recognized the need to address these issues and seems committed to including a multicultural agenda. The Housewright Symposium on the Future of Music Education attempted to pave the way for the next twenty-years; Vision 2020 (Madsen, 2000) was the document that resulted. One of the chapters described the societal changes thought to greatly impact the future of music education.
The issues Spearman addressed included the recognition of diverse cultures in the schools and the presentation of various musical styles. However, the basic premise remains relatively unchanged since Tanglewood.

Among other things, multicultural music education is thought to provide students with diverse musical experiences and may have the potential of developing unbiased attitudes toward cultures and their music. Campbell (1992) recommends that teachers consider both the musical and attitudinal development of their students. Koza believes that “it is important [for music educators] to focus on instilling values that will foster openness to and respect for unfamiliar music encountered in the future” (2001, p.252).

The research community has committed to multiculturalism by promoting the study of “music education for new, diverse, and underserved populations” (MENC, 1998, p.2; Yarbrough, 2000). Campbell (2002) asserted that research in music education must be willing to explore the marginalized and diverse. McCrary (2000) proposed that researchers investigate effective teaching approaches that develop musical tolerance, which may lead to improved relations with the cultural bearers of that music. Fung (1994b) suggested that research examine multicultural music teaching and learning in a culturally diverse context. Goetze (2000) recommended that ethnocentrism be studied in light of the teaching methods and materials in music and all other educational practices. Although many of these issues, problems, and opportunities have been recognized as far back as the 1960’s, a need and demand for systematic research addressing these issues clearly resounds today.

In considering the problems teachers face when implementing a multicultural approach, Robinson states, “one of the greatest challenges to the successful practice of
multicultural music education is not what is taught but how” (2002, p. 233). Campbell (1992) has described pioneering efforts addressing multicultural music instruction, however, the call to identify “unknowns, control them, examine them, and interpret them in light of classroom practices are largely unheeded” (p. 28). Goals of the multicultural education movement include the effort to reform attitudes, curriculum, and instructional methods (Campbell, 2002). The current study seeks to address these challenges, by investigating the various ways in which instruction can lead to improved attitudes toward musical and cultural diversity.

Music educators who attempt to teach from a multicultural perspective may do so by teaching songs from various cultures, some of which may be in a foreign language. These teachers may include foreign language songs based on the assumptions that they are a source of pride to children whose heritage is represented (Campbell, 1998); and/or the belief that they establish a certain level of cultural authenticity (Tucker, 1992). Additionally, foreign language songs are thought to promote tolerance for other cultures, as well as help children develop an appreciation for the diversity reflected in their society (Shen, 1999a). Multicultural songs “should be taught as authentically as possible and often in the original languages. Children enjoy learning to pronounce new words, and they may best identify with the cultures and people by using a song’s original languages” (Anderson & Campbell, 1996, p. 7). However, many of these beliefs remain untested assumptions.

**Statement of purpose**

The purpose of this study was to investigate the effects of two multicultural music instructional approaches on fifth-grade children’s attitudes toward music sung in various
languages. The two experimental treatments consisted of: (1) concept-based music lessons using multicultural music in an unfamiliar language, and (2) sociocultural-based music lessons using the same musical material. This study sought to answer the following questions:

1. Is there a difference in children’s attitudes toward songs in Mandarin Chinese (Chinese), English, and Spanish prior to treatment?
2. Is there a relationship between children’s familiarity with a language and their attitude toward songs in that language prior to treatment?
3. What are the effects of two multicultural instructional approaches on children’s attitudes toward music sung in various languages?
4. What are the effects of two multicultural instructional approaches on children’s musical preference decisions?
5. What descriptors do children use to support their preference decision?
6. How do descriptions differ by treatment group?

**Limitations**

This study was conducted at four suburban elementary schools in Columbus, Ohio. Three intact fifth-grade classes at each school were randomly assigned to one of three conditions. Participants were monolingual, born in the United States, and native
English speakers. The regular music teachers at each school implemented the treatments. Generalizations from this study are limited by the specific characteristics of the participants and school settings.

**Definitions**

**Attitude** is an abstract concept consisting of mental networks of beliefs, feelings, and values used to explain, organize, and classify the reasons underlying what people say, think, and do (Cutietta, 1992; Erwin, 2001).

**Preference** is an affective response “to a piece of music or to a certain style of music that reflect[s] the degree of liking or disliking for that music” (Finnäs, 1989, p.2).

**Culture** is defined as "the ideations, symbols, behaviors, values, and beliefs that are shared by a human group” (Banks & Banks, 1993, p. 357). The group can be defined by race, ethnicity, gender, age, lifestyle, exceptionality, linguistic orientation, and/or country of origin.

**Ethno-culture** is a group distinguished and defined by its ethnic origins.

**Multicultural education** is a “reform movement designed to make major curricular and structural changes in the education of students in the elementary and secondary schools and in colleges and universities” so that students of all cultural backgrounds experience educational equality (Banks, 1994, p. 44).

**Multicultural music education** refers to an interdisciplinary approach to teaching a wide-array of musics, which reflect ethno-cultures within and outside the United States (Anderson & Campbell, 1996).

**Culturally reliable music** is that which is performed, transcribed, and/or arranged by someone who is a member of the particular cultural group being reflected in the music; or
someone who has extensive experience with the music and people of that culture. The music should include detailed information about the culture, a contextual setting, as well as historical and geographical information (Tucker, 1992). Songs should be presented and/or performed in their original languages.

**Instructional approach** refers to the means by which a teacher meets his or her classroom objectives.

A **concept-based approach** to music teaching uses the formal elements of Western music as a framework to acquiring knowledge, understanding, and skills.

A **sociocultural approach** to music teaching refers to instruction that goes beyond the addition of culturally specific materials to the curriculum, by delving into the *knowledge construction* and *prejudice reduction* dimensions of Banks’ (2001a) five dimensional model of multicultural education.
CHAPTER 2

REVIEW OF LITERATURE

Introduction

Music is a phenomenon collectively shared by humans but its meaning is uniquely shaped by individuals. It is not the sounds themselves, but how they are perceived that is most significant (Slobin, 1993). These personal constructs of knowledge are affected by social and cultural meanings that extend from the auditory events themselves (Elliot, 1995). In fact, some believe that social attitudes and cognitive processes expressed in music are only effectively communicated when an individual possesses an understanding of the music’s creator and its cultural context (Blacking, 1973). As a product and commodity of culture, music cannot meaningfully exist in a vacuum, extracted from the culture of its creator, performer, or consumer.

Music education has been greatly influenced by this view. Scholars contend that musical knowledge is incomplete and ineffective without an understanding of culture (Anderson & Campbell, 1996; Quesada, 2002; Robinson, 2002). Many studies have explored the link between culture and affective responses to music (Brittin, 1996; Fung, 1994a, 1994b, 1996; Killian, 1990; McCrary, 1993, 2000, 2003; McCrary & Gauthier, 1995; Morrison, 1993, 1998). Researchers have also examined the ways in which music
instruction can affect children’s attitudes toward music, culture, and/or music class
(Edwards, 1994, 1997; Ikehara, 2001; Pembrook & Robinson, 1997; Shehan, 1985, 1986,
1987). Lundquist (2002) noted a heightened awareness in the profession concerning the
relationship between students’ cultures and their music. The complex interaction among
culture, music, perception, and curriculum is an issue of concern in contemporary music
education. These sorts of issues generally fall under the multicultural umbrella.

Music educators generally accept the tenets of multicultural music education,
however, their behaviors fail to reflect their beliefs. Most educators acknowledge the
need for and value in teaching music from a multicultural perspective (McCarthy &
Stellacio, 1994; Norman, 1994; Young 1996; Volk, 1991) yet they feel unprepared
(Robinson, 1996) and/or unwilling to do so (Volk, 1991). Teacher trainers also
acknowledge their lack of preparation and knowledge regarding multicultural music
issues (Norman, 1999; Robinson, 1996). There seems to be a wide gap between rhetoric
and practice, which may be explained by teachers’ confusion regarding multicultural
goals and definitions.

Prior to the 1970’s, research and discourse surrounding multicultural issues in
music education were scarce. This is no longer the case; a large body of writings
surrounding multicultural issues in music instruction can be found in research journals,
professional magazines, and textbooks (Edwards, 1994; Quesada & Volk, 1997; Volk,
1998). However, empirical investigations surrounding effective multicultural teaching
practices remain less common (Campbell, 1992; Ikehara, 2001). Therefore, research
exploring and seeking to uncover the most effective approaches to teaching from a
multicultural perspective is warranted.
The purpose of this study is to examine the effect of various multicultural music education approaches on children’s perceptions of music sung in various languages. The current review of literature is divided into three major sections: (a) theory, curriculum, and research in multicultural education and music education in the United States; (b) theory and research related to social identity; and (c) theory and research on attitudes.

**Multicultural Education**

Multiculturalism, a term synonymous with cultural pluralism, is a broad socio-political umbrella under which multicultural education and multicultural music education stand. At the core of each of these forms of multiculturalism are issues of social justice and equality (Nieto, 2002). Sleeter and Grant (1999) ascribe to these sociopolitical goals for education. They believe this perspective provides students with the knowledge to control the world they live in and work toward eliminating inequalities that plague society. Haberman (1992) asserts multicultural education should prepare individuals to function on various socio-cultural levels: (a) as members of the larger society; (b) as the subgroup within the society; and (c) as an individual. Each of these views considers the broad educational goals that affect individuals within the many sub-cultures that constitute a society.

Noted multicultural education scholar James Banks (1994), defined multicultural education as a movement of reform designed to revise curricula and the whole educational structure so that students of diverse cultural backgrounds experience equal learning opportunities. This definition is quite consistent and accepted within the field of education, although the recommended means by which it should be accomplished varies among scholars (Banks, 1994; Gay, 2001; Grant & Sleeter, 2001; Haberman, 1992;
Appropriate adjustments in teaching materials, curriculum, perceptions and behaviors, instructional methods and policy must occur for these goals to be realized.

The implementation of multicultural education is a complex endeavor requiring the efforts of many individuals. It involves the critical consideration of teaching materials and methods, revisions in curriculum, modification of perceptions and attitudes, and changes in school policy (Banks, 1991, 1994). To facilitate this process, Banks (2001a) conceptualized a five dimensional typology that reflects the multifaceted nature of multicultural education. These categorizations are conceptually distinct but are not mutually exclusive.

1. **Content Integration** refers to any teaching approach that integrates materials and content representing various cultural groups to teach specific concepts, principles, or theories within a discipline. This is the most common way of providing multicultural instruction in both general education (Banks, 1994) and music education (Schmidt, 1999; Volk, 1998; Yudkin, 1990). One example of content integration in music might be a teacher’s use of the Japanese folksong *Sakura* to teach about musical phrasing.

2. **Knowledge Construction** refers to the process by which teachers facilitate students’ understanding of how “implicit cultural assumptions, frames of reference, perspectives, and biases within a discipline can influence the ways in which knowledge is constructed” (Banks, 2001a, p. 9). Children are led to think critically about concepts, ideas, and theories and discover alternate perspectives from various cultural positions (Banks, 1994). The curriculum is organized around basic concepts of each discipline, but elaboration on concepts is drawn
from the multiple perspectives of different cultural groups (Grant & Sleeter, 2001). For example, a music teacher might teach *Sakura* leading children to discover that Western art vocal production is merely a social construct. Children could have the opportunity to discuss, think about, listen to, and perform the song using a more traditional Japanese vocal tone.

3. **Prejudice Reduction** refers to the methods teachers use to develop democratic attitudes and values in their students. This can be accomplished in the classroom through discussions, role-playing, perspective-taking, and cooperative learning (Grant & Gomez, 2001). Educators can make connections between subject-specific knowledge and the ability to express racial attitudes. This dimension, sometimes referred to as *human relations* (Sleeter & Grant, 1999), seeks to create an awareness of the ethnic and social inequalities. For example, listening or performing the song *Sakura* in Japanese may conjure up stereotypical images, which have the potential of inciting prejudice. A teacher can address these commonly held perceptions and find ways to dispel stereotypes within a musical context.

4. **Equity Pedagogy** concerns the ways by which teachers modify instruction to improve the achievement of all students. Educators build on the cultural and linguistic strengths of their students. In music, a teacher may consider using more non-verbal communication to improve the musical achievement of English language learners or the hearing impaired.

5. **Empowering School Culture and Social Structure** involves a broader, holistic vision of reform that permeates the entire school culture. These efforts include:
positively affecting attitudes and perceptions of all parties involved in the education process; the development of equitable school regulations; providing special instructional programs tailored to students’ needs; creating fair testing practices; and grouping or tracking children in culturally sensitive and equitable ways. The success of these visions depends on the aforementioned dimensions.

A music specialist comprises only one component of the multi-faceted endeavor that is multicultural education.

Villegas and Lucas (2002) assert that multicultural education must expand sociocultural consciousness for both teachers and students. This entails increasing awareness of various perspectives and acknowledging that one’s view is uniquely shaped by factors such as socioeconomic class, ethnicity, lifestyle, and/or language background. Additionally, educators should affirm diversity and that which differs from some dominant cultural norm.

While multicultural education promotes the use of materials from various cultures to facilitate learning in various subjects, the movement is much broader in scope. Multicultural education should not be treated as an add-on subject, or a one-week celebration tagged onto an already full curriculum. It is intended to function as a general orientation that permeates classrooms, curricula, and the entire school structure.

**Multicultural Music Education**

*Resources and Instructional Materials.*

Music education has responded to the multicultural education movement with the best of intentions. One of the most significant of such initiatives has been the demand for and subsequent dissemination of reliable ethnic or world music that could be used in the
music curriculum (Schmidt, 1999; Volk, 1998). An increased awareness of multicultural education has resulted in a significant increase in the amount of teaching materials incorporating the music of diverse cultures and research surrounding these issues (Edwards, 1994; Diaz, 1980; Klinger, 1996; Robinson, 2002). Quesada and Volk (1997) noted that the earliest dissertations focusing on multicultural music issues primarily focused on examining these classroom materials for a general music curriculum.

In 1975, Palmer (cited in Jordan, 1992) proposed that music education: (a) address the musical systems used by various cultures by creating appropriate instruments; (b) demand books containing information about and music from diverse world cultures; and (c) establish a computer data base providing educators with resources and materials to assist them in teaching diverse musics. The music industry, in cooperation with music educators and researchers, made available a wide array of textbooks, recordings, musical instruments, instructional resource books, and computer programs to meet the needs of the multicultural music education today (Lunquist, 2002; Volk, 1998). However, quality musical materials for the traditional instrumental ensembles remain scarce and difficult to acquire (Lundquist, 2002).

Contemporary music textbooks contain many examples of multicultural music, which also include a limited amount of cultural context. Many teachers are thought to highly value the knowledge presented, and determine their curriculum and instruction directly from the information found in the textbooks (Nieto, 2002). While this information is often presented to students as being definitive, it often contains negative stereotypes, or conflicting information, presented from a dominant European American
perspective (Schmidt, 1999). If teachers are limiting their instruction to the information presented in textbooks, instruction may be at odds with multicultural goals.

Schmidt (1999) conducted an in-depth discourse analysis of the third- and fifth-grade textbooks of two general music series (Macmillan/McGraw-Hill and Silver Burdett Ginn, 1995 editions) based on the premise that they reflect the views of music education, education, and society at large. These books were found to include an increased amount of multicultural music materials from previous editions. They included music from various cultures, with corresponding recordings, cultural context, and reliable cultural labels. However, these multicultural materials appeared superficially tagged on to the traditional core of music knowledge. Common stereotypes were propelled in the presentation of cultures. Although greatly improved from previous editions, these textbooks seemed incompatible with the broader goals of multicultural education.

In a study assessing multicultural practices in Michigan public elementary schools, Robinson (2002) found that exemplary music teachers grapple with the challenge of multicultural instruction. These teachers had difficulty finding high quality materials that interested children. They also faced problems with pronunciation and translation of foreign language text. In another study, convenience and lack of controversy were reported to be two major factors that influence arts teachers’ choice of multicultural instructional materials (Lechner & Barry, 1997). Although many teachers seem to share a commitment to multicultural goals, perceived problems may hamper their abilities to meet the challenge.

Judith Cook Tucker (1992) developed a set of criteria to guide educators in selecting multicultural music for the classroom. One of the recommendations stated that
each piece should include detailed information about the culture, and should include historical and geographical information. Additionally, the work should provide a contextual setting for the performance, should be in the original language, and include a pronunciation guide. The 1995 editions of general music textbook series generally meet these criteria (Schmidt, 1999).

A plethora of multicultural musical resources, materials, and workshops have assisted educators in realizing their goals. However, definitions and perceptions about multicultural music education greatly vary. This has proven to be problematic when transforming theory to practice.

**Perceptions, Beliefs, and Current Practices.**

Descriptive research has uncovered various ways in which teachers implement instruction from a multicultural approach. Yudkin (1990) conducted a survey of educators in California and found that world music is usually taught in a superficial manner. This instruction consisted of a smattering of musical ethno-cultures, presented in a relatively brief period of time. Educators surveyed in this and other studies have found that teachers often fail to teach music within a social and cultural context (McCarthy & Stellacio, 1994; Robinson, 1996; Yudkin, 1990). However, much of the multicultural music education literature advocates teaching in this manner (Anderson & Campbell, 1996; Volk, 1998), provided it does not occur at the expense of music’s sonic dimensions (Shehan, 1986; Reimer, 1989).

Norman (1999) sought to investigate the perceptions of music educators, professors, doctoral students, and music supervisors \(N = 22\) toward multicultural music education. This study was conducted through a series of interviews presented as twenty-
two case studies. Definitions of multicultural music education were overwhelmingly limited to the specific content and materials used for instruction. Only one professor described it as a pedagogical approach that is supposed to be responsive to the unique needs of all individuals. Some interviewees referred to it as a way to propel the political agendas of certain groups of people. Three of the participants believed it served no purpose in teacher-training curriculum. These individuals concurred that students properly trained in the Western art traditions would have the tools to approach any type of music. Some felt that the curriculum was presently filled to capacity with essential courses and adding anything more would be practically impossible. These sentiments, which likely reflect those held by many members of the profession, illustrate teachers’ lack of understanding about the goals of multicultural education and the ways in which music education fits into the broader educational system.

All the participants but one (a minority who had previously worked in diverse school settings) expressed the belief that multicultural music education has the potential to positively affect children. While each of the professors’ rationales varied, most musical and some non-musical, most viewed it as a curricular reform movement. Many of the participants noted major problems with multicultural music education, including: professors’ lack of knowledge and preparation; lack of time during class; futile attempts to preserve a culture being abandoned by those very people; children’s dislike for the music; difficulty of singing in foreign languages; too much emphasis on non-musical goals; focus on differences between people; lack of knowledge; a threat to Western art traditions. Many of these sentiments corroborated with findings of previous studies
(Robinson, 1996; Young, 1996). None of these concerns are new, many are valid, and most warrant attention.

Robinson (1996) conducted an investigation of multicultural general music instruction in Michigan public schools. She found that music educators were committed to and concerned about multicultural issues in theory. However, instructional practices were superficial and inconsistent. Multicultural music was often reserved for holidays, performances, and special occasions—a tagged on approach. Cultural context and attention to musical reliability (including original languages) were often overlooked.

A similar study specifically examined teachers’ attitudes toward multicultural music education and the overall instructional environment (Young, 1996). Teachers believed that multicultural education was important for elementary children, regardless of ethnic background. However, definitions of multicultural education were found to be inconsistent between music educators. Furthermore, teachers expressed their uncertainty in implementing multicultural music instruction.

Klinger (1996) conducted an ethnographic study to describe the process surrounding the application of multicultural materials in elementary general music. One music specialist was observed teaching a 10-week unit on the music of Africa. This teacher believed in providing students with indepth knowledge of one culture or geographic region before proceeding to another. The teacher decided to select a particular geographic region because it coincided with curriculum in the regular classroom, and because there was a considerable amount of resources to draw upon. Songs were selected because they were considered accessible to and fun for children. Although the teacher described various reasons for selecting the music, the author of the
study hypothesized that music specialists select music because of its intrinsic musical value. The classroom teacher handled the contextualization process while the music teacher primarily focused on using the music of Africa to develop Western musical skills. The teaching unit was truly interdisciplinary in that various teachers were involved in providing students with a more complete picture of the culture. Music education served as one piece of a larger puzzle.

The studies in this section generally revealed a gulf between values and beliefs, and the instructional practices of music educators. Furthermore, teachers generally limit their multicultural approach to content integration and rely on the efforts of other teachers to accomplish other dimensions of Banks’ model.

Curriculum.

Philosophical inquiry has tackled the topic of multicultural music in the curriculum. Reimer (1989) advocated the use of music from ethnic and cultural groups from around the world in addition to the music of a child’s own culture. He also recognized the challenges educators face when teaching in such a manner:

We have to achieve a very difficult, very subtle balance here—as difficult and subtle as the human issue it reflects, in which each of us is both a member of a particular group that gives us an essential aspect of our identity, and of the larger group that is the larger human community, also giving us our identity (p.145).

Through an aesthetic view of multicultural music education, music educators present a comparative view of music education, where concepts, relevant to music of the dominant culture, serve as the focus of instructional objectives. This philosophy remains Euro-centric in that music is considered through a Western aesthetic.
In contrast, Elliot (1995) proposes that music-making must be the central focus of the curriculum and must be taught from a global perspective. This is accomplished by ensuring no one cultural lens dominates the construction of knowledge. Furthermore, Elliot posits that music can never be separated from its human context and that it provides a window into the culture that it reflects. He asserts, “since MUSIC is a diverse human practice, then MUSIC is inherently multicultural” (pp.134-135). The inclusion of music from other cultures in the curriculum provides children with opportunities to experience a diverse body of cultural products without any one style or perspective dominating their experiences.

David Elliot (1989; 1995) conceptualized a model of multicultural music education:

1. Assimilation-this model views art music of the Western canon to be representative of a cultured person. Music study should focus exclusively on this style of music as it has evolved throughout history.

2. Amalgamation-this model focuses on Western art music but also provides for the study of music from other cultures as manifest in the music of Western classical composers (e.g., Bartok, Copland).

3. Open society-this model places high value on the study and performance of popular and contemporary music while providing opportunities for self-expression. It embraces the musical manifestations of dominant groups.

4. Insular multiculturalism-in addition to a “traditional” music curriculum, this model focuses on music and musical practices which are represented in the students’ cultural affiliations.
5. *Modified multiculturalism*—this model uses a comparative approach to the study of musical elements or cultural meanings; and the music is taught through the methods of those particular cultures. This is likened to aesthetic music education, where music functions as artistic object.

6. *Dynamic multiculturalism*—this model provides a global perspective applied to many musics, avoiding a Western perspective. Students are led to explore familiar and unfamiliar music systems, beliefs, and methods.

Elliot recommends dynamic multiculturalism because its core consists of making music. While more closely aligned with multicultural education, dynamic multiculturalism does not address some of the broader educational issues.

While these two viewpoints differ in the way they propose teachers present knowledge, they do suggest that teaching music of diverse cultural groups is a vital component of the school music curriculum.

*Teaching Approaches.*

One way of teaching the music of other cultures is through a *concept-based* approach. This is an approach where a Western organization of music (musical concepts such as pitch, rhythm, and tone color) serves as a unifying framework from which to present the music of unfamiliar cultures. This approach is commonly found in elementary textbooks (Schmidt, 1999) and described in a general music methods textbook (Campbell & Scott-Kassner, 2002). Gamble (1983) advocates the implementation of this approach in education because it serves as a comfortable point of entry for both teacher and students who may be unfamiliar with non-Western music systems. However, Schmid (1992) warns that it may be incompatible with the music of
some cultures. Blacking (1973) contends a true understanding of music must account for both musical and extramusical processes. Although some musical cultures share common conceptualizations of music, other musical systems may not operate under such constructs. In a recent review of research, Lundquist (2002) noted the lack of research examining the use of indigenous terms, or culturally specific conceptualizations as a framework for multicultural music instruction.

Another approach is the *world music* or *transcultural* approach (Campbell & Scott-Kassner, 2002). This focuses on “cross-cultural comparisons that span a great many musical styles, instead of concentrating more narrowly and more deeply on a smaller selection of ethnic groups” (Campbell & Scott-Kassner, 2002, p. 358). Ethnomusicologist, Bruno Nettl (1992) stated that music of various cultures should be studied because it broadens both musical and cultural understanding. This approach provides students with a broad sampling of many musical cultures.

A third approach is called the *performance* approach. It focuses on the significance of active music making in instruction (Elliot, 1995). This approach may be a more culturally reliable way of teaching because it is compatible with the ways in which music is experienced in many cultures. Goldberg found that Native American and Australian musicians stressed the importance of learning music through performance, as traditionally practiced in their respective cultures (cited in Lundquist, 2002). The three approaches, described above, focus on concept-based music teaching driven by specific objectives; the number of cultures introduced; and the means by which the music is experienced.
A fourth approach may be called a sociocultural approach. Nettl (1998) stressed the importance of social and cultural context as a way of musical understanding and appreciation. The content can be delivered through an in-depth investigation of one musical culture; and can serve as a way to facilitate children’s understanding of music as a reflection of cultural lifestyles and cross cultural modes of thinking (Cambell & Scott-Kassner, 2002). As far back as 1967, an article in the *Music Educators Journal* advocated the use of music from diverse cultures in the classroom because it was thought to make children more tolerant of ethnic differences and contribute to the reduction of prejudice (Kraus, 1967). Edwards (1994) found that this approach can be an effective way to dispel stereotypes toward that culture and its music if the instructional content is relevant to the lives of students. This approach goes beyond content integration, as conceptualized by Banks (2001b), and includes both prejudice reduction and knowledge construction within a music lesson.

Many of these approaches have been described or used in methods textbooks (Campbell & Scott-Kassner, 2002), research reviews (Jordan, 1992), and basal series (Schmidt, 1999). However, the effects of these approaches have received limited attention in the research literature.

In summary, multicultural music education has been a topic that has received considerable attention toward the end of the twentieth century. The amount and quality of the resources available to educators has improved dramatically, although there seems to be room for improvement, especially in regard to the music available for the traditional music ensemble. There is a general awareness and many educators agree; multicultural music education is an important part of the curriculum. However, there is a disparity
between discourse and classroom practices. Various practices have been described and recommended, few of which have been examined systematically.

**Social Identity**

Social identity theory (SIT) was originally developed to explain the relationship between group membership and group discrimination. It maintains that a major portion of individuals’ social and personal identity is defined by their group membership (Tajfel & Turner, 1979; 1986). Social identity refers to the social categories to which people “belong, aspire to belong, or share important values with” (Crozier, 1997, p.71). The group an individual identifies and associates with is called the ingroup; all other groups, by default, become the outgroup. These groups vary from the small-scale categories that may form among peers to the large-scale categories such as ethnicity or race. SIT assumes that the development of self-identity is defined by the characteristics of the ingroup. Ultimately, the ingroup becomes the norm by which others are compared.

The reference group (Sherif, 1953) or ingroup (Allport, 1979) is the membership with which an individual aspires to psychologically relate. Groups can be defined using various criteria that shift depending on specific situations. Research has found that people are more apt to discriminate against those of the outgroup when their identity in relation to the group is threatened or when there is no face-to-face interaction with the individuals of the outgroup (Worchel, Iuzzini, et.al, 2000). One example of this behavior is the rise in nationalism during times of war. Discrimination and social comparison are believed to happen more frequently and pronouncedly as individuals become more aware of their membership (Allport, 1979). By the age of 10, children are thought to develop a sense of ethnic identification and in-group loyalties (Allport, 1979).
Theorists claim that members have a desire to evaluate their own group positively and that they achieve positive evaluations through social comparisons with other groups along valued dimensions. Tafjel, Flament, Billing, and Bundy (cited in Smith and Bond, 1994) conducted a study in which ingroup and outgroups were arbitrarily allocated to one of two groups based on supposed artistic preferences. Participants were instructed to provide monetary rewards to other individuals in the study. Researchers found that the greatest rewards were allocated to members of the ingroup, while the smallest rewards were allocated to members of the outgroup. This study revealed that discrimination occurs in favor of the group to which one belongs, even when the group is arbitrarily assigned. Another study, testing SIT, examined words people chose in association with members of the ingroup versus the outgroup (Perdue et.al, 1990). Individuals were found to utilize the most positive words for describing members of the ingroup. These studies suggest that a division between groups has the potential of igniting various forms of discrimination.

The bias afforded to outgroup members is thought to occur more as a result of ingroup preference, rather than outgroup rejection (Allport, 1954). However, when members of the outgroup are perceived as members of the ingroup, they may enjoy the same benefits as those of the ingroup (Gaertner, et al, 2000). As a reflection of individuals and cultural groups, affective responses to musical experiences may be mediated and/or shaped by social identity.
Nieto (2002) describes this phenomenon in relation to children of European ancestry:

European American youths often think that they do not even have a culture, at least not in the same sense that clearly culturally identifiable youths do. At the same time, they feel that their ways of living, doing things, believing, and acting are the only acceptable ways. Anything else is ethnic and exotic.

Although in the past it was commonly believed that white students of European ancestry were not in need of multicultural education, today some contend that they may need it more than others groups (Nieto, 2002; Young, 1996). Social identity theory provides an explanation for students’ social behaviors both musical and non-musical.

**Social Identity and Music Behavior.**

Social identity may serve to mediate an individual’s affective and behavioral responses to music. In a study exploring the relationship between social identity and musical preference, researchers measured adolescents’ verbal associations with musical styles associated with the ingroup (pop, dance, and indie music) and the outgroup (classical and jazz music) (North, Hargreaves, & Tarrant, 2002). Adolescents were found to associate more positive personal characteristics to the ingroup music. Conversely, negative characteristics were assigned to the music perceived to belong to the outgroup.

Musical affiliation has been found to define groups during early adolescences. North and Hargreaves (1999) conducted a study with 10-11-year-old children from two schools in the United Kingdom. Each child was asked to read a description of an 11-year-old boy or girl who either liked classical or pop music, and answer five questions about the individual. These included clothing preferences, leisure activities, TV show preferences, social class, and similarity with self. Three of the questions revealed
significant correlations between responses and the assigned musical preference description. Researchers concluded that young adolescents hold normative expectations regarding individuals who prefer certain musical styles.

Racial/ethnic identity was reported to be a factor that affects the musical preferences of elementary, middle school, and college students. African-American listeners in several studies were found to prefer music they perceived to be affiliated with their own cultural group (McCrary, 1993; McCrary & Gauthier, 1995; Morrison, 1998). However, white subjects were found to be less influenced by the ethnicity of the performer and seemed to make judgments based on musical characteristics (McCrary, 1993). McCrary (2003) found that African-American, European-American, and Mexican-American students in third-, fifth-, and seventh-grades preferred music with which they shared the singer/performers’ ethnic identity. The preferences across ethnic divides became stronger with advancing grade levels. These results partially contradict previous findings (McCrary, 1993) in which white students were more flexible in their preference decisions. Nonetheless, ethnicity seems to be a significant factor affecting music behaviors.

Music preference studies have found that children of various ages preferred music perceived to be from their own cultural group (Greer, Dorrow, & Randall, 1974; McCrary, 1993). Studies find that the more far removed a culture’s music is from the listener’s culture the lower their preference for the music (Shehan, 1985; Fung, 1992). In a review of related literature, North and Hargreaves (1999) noted that music is a significant part of adolescents’ lives. Their perceptions of culture may be affected by the way in which music conveys information about the people with which it is associated.
These studies support the hypothesis that music plays a role in defining groups and affective responses to music appear to mediate an individuals’ group membership.

**Attitude**

One area of concern to music educators is the development of children’s attitudes toward music. Attitude serves as a regulator, monitoring information considered for cognitive processing. As a prerequisite to learning, children must be willing to permit access to incoming information. Therefore, educators must be keenly aware of children’s attitudes and make teaching decisions based on this knowledge.

The study of attitudes, which falls within the field of social psychology, has been an area of interest since the 1930’s. Since that time, arriving at a definitive meaning in social psychology has been problematic (Fisher, 1977) and has resulted in a multiplicity of definitions in the music education literature (Cutietta, 1992).

Erwin (2001, p.3) defined attitude as a “subjective or psychological state of preparation for action”. Based on the work of Allport and Henerson, Cutietta (1992, p. 296) defined attitude as:

>a firmly held mental network of beliefs, feelings, and values that is organized through an individual’s experience, and that exerts a directive and dynamic influence on the individual’s perception and response to all objects and situations with which it is related.

Price (1986) stipulated that an attitude cannot be expressed in the presence of the subject of significance. Henerson, Morris, and Fitz-Gibbon (1987) defined attitude as a construct that provides humans with an organizational structure from which they can explain the things people say, think and do. The various definitions described above support the case that an attitude guides and influences human behavior.
Attitude is shaped by culture and serves as a lens through which individuals experience and react to their world. It is learned (Allport, 1954; Price, 1986) and reflects positive or negative affect toward an object, person, or abstract construct of psychological significance (Erwin, 2001). Socially constructed and shared with members of a cultural group, it is also probable to find similar attitudes among members of the ingroup (Erwin, 2001). The knowledge, information, and skills acquired through enculturation contribute to the development of a central belief system, which results in an attitude.

An attitude is believed to serve as a predictor of the future behaviors of an individual. Fazio and Sanna (cited in Erwin, 2001) argued that learning an attitude through direct experiences may result in a more direct relationship to behavior. However, this may be a tenuous claim considering that attitudes do not exist in isolation and are likely to be affected by personal and situational factors (Erwin, 2001). Therefore, the link between behavior and attitude might be less problematic if referred to as a behavioral intention. This intention can but does not necessarily lead to the overt manifestation of a behavior. Therefore, measuring an attitude must include behavioral intention as a viable component.

One theoretical approach to attitude is the triadic model. This theory claims that an attitude is based on a combination of three interconnected domains: affective, cognitive, and behavioral (Erwin, 2001). Affect refers to the emotional aspect of an attitude, usually expressed through positive or negative manifestations. An individual’s distaste for a particular piece of music would fall under this domain.

Cognition refers to the perceived relationship among various aspects of an object, person, idea, or phenomenon. Contained within an attitude are an individual’s belief,
knowledge, and thinking systems. For example, an attitude toward a piece of music may focus on the perceived relationship between the music and peer group acceptance, not necessarily to the music itself.

Behavior refers to the actions of an individual in conformance to the attitude. It is the most observable of the three domains. There are many variables that can affect an overt action despite the underlying attitude. The three domains do not always correlate with one another and should be expected to occasionally be in conflict with one another (Eiser & van der Pligt, 1988). However, when all three domains are considered, they provide a more broad indication of attitude toward an object or phenomenon.

The measurement of attitude poses many challenges to researchers because of its abstract and multifaceted nature. It is generally agreed that attitude cannot be directly measured (Erwin, 2001; Price, 1986; Henerson, Morris, & Fitz-Gibbon, 1987) but must be inferred from overt manifestations (Cutietta, 1992; Henerson, et al., 1987). An attitude is usually measured in the form of verbalizations, written responses, or observable behaviors. Measuring an individual’s pictorial or numerical response (Likert-type scale) serves as a useful tool to accessing music perception and is commonly used in music research with children. Verbal responses, whether written or spoken, can prove problematic. They may not be sufficient to assess children’s perception of the music because children are limited by their vocabularies (Flowers, 2000; Hair, 1985). However, verbal descriptions can serve as evidence of what people know and what they are willing to share with others (Flowers, 2003). Therefore, verbalizations can be useful in determining what it is children might discuss about the music with other individuals, but
not all the ways they have thought about the music. A combination of these measurements may provide a more complete picture of an attitude.

Attitudes develop in children from a young age and are shaped through the enculturation process. Researchers have found that children develop attitudes toward people of different appearances from the age of three (Phinney & Rotherman, 1987; Ramsey, 1987). Various studies have reported African-American and white children to express a white bias (Porter, 1971; Williams & Morland, 1976). Spencer (1987) developed a theory based on the results of various studies. She posited that young African American children are able to differentiate between their group and personal identity. They have a high self-esteem while having learned to make choices in favor of whiteness so as to select the correct answer as defined by the greater society.

In a synthesis of research spanning fifty years, Banks (1993) noted that children are “not only aware of racial and ethnic differences, but have internalized the dominant society’s norms regarding the social status of different racial and ethnic groups” (p. 237). Manning (1999/2000) suggested that the early adolescence is the optimal developmental period for multicultural education. According to Banks (2001b), there have been few studies describing children’s racial attitudes and their modification in the last three decades and there is a need for such studies to fill a void in the research literature.

Observational learning theory proposes that attitudes are learned by observing the attitudes and behaviors of others. This theory of learning relies on intrinsic rewards and is thought to be a major source of attitude learning (Erwin, 2001). The learning that occurs can be categorized as informational, motivational and reinforcing. In order for an attitude to change based on observational learning, an individual must be attentive. Admired
individuals, role models such as parents, teachers, and peers in adolescence are thought to be most influential. At the least, minimal cognitive processing must occur in order for the learning to occur. Erwin contends that an attitude is grounded more firmly when repeated cognitive processing occurs (2001). The reproduction of that attitude can be manifest in the behavior, whether through a decision or a verbal expression.

*Attitude Change.*

Attitude changes can occur through exposure to a specific object of psychological significance. In a study examining racial attitudes (Litchner & Johnson, 1969), second grade students in an all white school were exposed to reading materials in which multi-ethnic individuals were portrayed as middle class characters, exhibiting various social traits. The teacher did not make any comments or lead any discussions of a racial nature regarding the characters. After a four-month treatment period, students exposed to the multi-ethnic reading materials were significantly more positive in their attitudes toward black people.

Similar positive gains in racial attitudes were reported in a study using fifth-grade students (Fischer, 1965). Students in this study were assigned to one of three treatment groups, two of which read six stories about American Indians: a reading-only group, reading and discussion group, and no exposure to stories group. Treatment resulted in improved attitudes for the reading and reading-discussion groups. The group that read and discussed the material was more positive than the reading-only group.

Another study introduced fourth through sixth grade students to four plays with main characters of various minority groups (Gimmestad & DeChiara, 1982). The plays were read and discussed in a school setting. Those students who participated in the
treatment expressed more positive attitudes toward other ethnic groups than were those students who had not read the plays. Several other studies also reported improvements in racial attitudes of students after the inclusion of multicultural materials in instruction (Agnes, 1974; Leslie & Leslie, 1972; Yawkey, 1973). Much of the research in this area has focused on the ways in which children develop racial awareness, attitude, and identification.

Music studies have found similar attitude changes as a result of exposure to multicultural instruction. One study examined ethnocentric attitudes of fourth-grade children after participating in a fifteen-week singing curriculum using Japanese folk music (de Cesare, 1972). Those students who received treatment expressed more positive attitudes toward Japanese culture. Mumford (1984) found that college student attitudes toward African-American popular music positively increased as a result of direct musical experiences with the similar styles of music. Research since the mid-1980’s has demonstrated that multicultural education does have a positive effect on children’s attitudes and knowledge about various cultures (Jordan, 1992; Volk, 1998).

Shehan (1987) conducted a study to determine the effect of world music instruction on 6th grade children’s attitudes toward other cultures, preference for the treated music, and a musical and cultural achievement test. The treatment consisted of five lessons in which children studied Laotian culture and music. Results indicated that children’s attitudes toward the culture were more positive, but not significantly so. The author hypothesized that a longer instructional time may have been necessary to improve children’s attitudes toward the unfamiliar culture. Children’s preference for the learned music increased after the instructional treatment. Additionally, students were able to
Edwards (1994) examined the effect of four methods of instruction on 4th grade children’s attitudes toward music instruction, beliefs about American Indians, and achievement. The treatments included the use of authentic instruments in various size learning centers, a guest artist/cultural bearer, and/or non-authentic instruments. Edwards reported that instruction in American Indian music and cultures were effective in dispelling musical and cultural stereotypes. However, there were no significant differences on general music achievement between treatment groups and attitudes toward music instruction.

Pembrook and Robinson (1997) conducted a study to determine the effects of live versus videotaped instructional modes of teaching a multicultural music unit, using authentic versus traditional classroom instruments, on sixth-grade students’ attitudes, musical skills, and knowledge. Instruction occurred over four class periods. General attitudes toward music class were significantly higher for the groups that used the authentic instruments. This contradicts previous research looking at the effects of authentic instruments on music instruction attitudes (Edwards, 1994). The novelty of using of authentic instruments over four lessons may have heightened children’s interest in music instruction. A longer period of instruction with those instruments may have had more of a leveling effect in this regard.

*Stereotypes in music.*

Certain musical styles elicit stereotypical reactions in listeners. It is generally accepted that preexisting attitudes and stereotypes affect the ways in which new
information is perceived and processed (Allport, 1979; Fried; 1999). Stereotypes are used as a way to explain and justify ingroup/outgroup relationships and serve to provide social order for the individual (Tafjel, 1981). Adolescents also use music as a *badge* that conveys values, attitudes and opinion to others and about others (Frith, 1981, p. 217). Music preference responses by adolescents “activate stereotypical perceptions of people’s qualities, including the degree to which they are considered attractive, sophisticated, intelligent, or fun” (North, Hargreaves, & Tarrant, 2002, p. 613).

Music, such as rap, has been highly criticized by the media, politicians and adults, and research has reported that some rap music leads to greater acceptance of violent behaviors in people (Johnson, Adams, Ashburn, & Reed, 1995; Johnson, Jackson, & Gatto, 1995). Similar findings were reported for violent heavy metal music (Hansen & Hansen, 1990). However, rap has been thought to raise awareness of social issues and empower youths to initiate positive change (Collison, 1990; McDonnel, 1992). Fried (1999) contends that rap receives more negative reactions than other equally violent styles of music because of preexisting attitudes and stereotypes about black culture. African-American culture is generally perceived as being more aggressive than other cultures (Devine, 1989, cited in Fried, 1999). These preconceived notions can affect the ways in which music is perceived.

Fried (1999) conducted a study in which respondents were told to read lyrics to an unknown song dealing with the pointless murder of a person. Subjects were told that the lyrics were either from a rap song or a country song and then asked to rate the lyrics on a positive/negative continuum. Ratings were significantly more negative when the lyrics were associated with rap music. The same results were revealed when subjects were
primed with the ethnicity of the singer (Fried, 1996). When the lyrics were attributed to a black singer they were perceived as being most negative. The reactions to rap seem not to stem from the actual lyrics but the music’s association with urban black culture. These studies demonstrate the ways in which stereotypes and attitudes can affect music perception. Plausibly, unfamiliar languages may conjure up stereotypes or attitudes that mediate response to music.

*Attitudes Toward Language.*

Language does more than convey referential information; it serves as a social force. Language is considered to be the most salient aspect of social identity for some national and ethnic groups (Fishman, 1977) and that language is thought to assume a strong emotional bond for the individual (Fishman, 1972). It is thought that listeners react to language variations as though they indicate both personal and social characteristics of the speaker (Cargile & Giles, 1997). As such, judging the quality and prestige of a language depends on an individual’s knowledge of social connotations. Edwards (1982, p.21) posits that:

> valuations of language varieties do not reflect either linguistic or aesthetic quality per se, but rather are expressions of social convention and preference which, in turn, reflect an awareness of the status and prestige accorded to the speakers of these varieties.

Language is thought to be one of the most salient symbols of culture (Nieto, 2002). Plausibly, the language one hears conjures up stereotypical images of the people who speak that language. Historically, the popular media has portrayed characters of strong negative intentions and behaviors as speakers of non-standard English, often linked to minority or marginalized cultures (Lippi-Green, 1997). Measuring individuals’ attitudes
toward language is in fact a reflection of the attitudes toward a speaker of that language (Edwards, 1982). The language of a speaker or singer may then have the potential to bias social interaction with the person or message.

Language is a reflection of the culture to which it is associated. It is thought to be a vital way for humans to construct their sociocultural identity (Jones, 2001). Students purportedly perceive language as the most foreign aspect about foreign cultures (Rogers, 1995). Like the color of one's skin, language is an overt personal characteristic that cannot easily be suppressed in every day proceedings.

English is a language of power in the United States and in other parts of the world. As a result, there is no need for individuals who live in the United States to learn any language other than English. However, demographic data show that the number of people in this country who speak a language other than English is escalating (Freeman & Freeman, 2001). This may be due to the large number of immigrants arriving from non-English speaking countries in Asia, the Middle East, and Latin America (U.S. Department of Naturalization and Immigration, 2001). These individuals are expected to adopt the language patterns of the dominant group, yet paradoxically, multiculturalism and cultural pluralism endorse the preservation of culture. It is common to hear many languages being spoken in the United States; however, there is a stigma that may be attached to the use of another language or language variety. The same may be said of songs performed in languages other than English.

Generally, language diversity is thought to be a negative condition in this country (Crawford, 1992). The perception of a language or speaker of that language is contextually situated. Nieto (2002) contends that the prestige of a language is dependent
on: The country or region of the country to which the language is attributed; where and when a person learned the language; and the ethnicity and social status of the speaker. English-speakers who also speak another language are highly respected if they possess a high social status, are educated, and possess positions of power. Whereas, those who speak several languages yet are economically disadvantaged and powerless are viewed as being of a low status (Corson, 1993).

The languages spoken by most minority students in this country are considered to be of low status (Nieto, 2002). Hispanic students perceived singers, who performed in Spanish, to be of a lower social status than those who performed in English (Abril, 2002). Furthermore, an attitude toward a particular language is thought to be a direct link in attitude toward the speaker of that language variety (Ryan, Giles, & Sebastian, 1982). It seems that languages heard in various contexts mediate individuals’ perceptions of societal status and propel certain stereotypes.

Language that is clearly associated with a certain social group, particularly one with less social status, can lead to negative reactions. It is believed that social groups (outgroups) that are viewed unfavorably by the dominant group (ingroup) may lead to the manifestation of negative emotions (Cargile & Giles, 1997). Interactions are affected to the degree to which this membership is salient in a situational context (Cargile & Giles, 1997). Research on language attitudes has found that the strength of an individual’s social identity (ingroup) was positively correlated with favoring of that same group. Although results were not as strong, these individuals provided lower ratings to the outgroup (Abrams & Hogg, 1987). Language has a way of igniting ethnically charged responses in individuals who use it and hear it.
Linguicism, a term coined by Skutnabb-Kangas (1988), is an ideology and structure “used to legitimate, effectuate, and reproduce an unequal division of power and resources (both material and nonmaterial) between groups that are defined on the basis of language” (p.13). This includes the political policies of English-only laws, and other ideas that limit the use of a language. The restrictions placed on those wanting to speak languages other than English are power struggles between groups. It is not so much the difference in language as the difference in power that is of central concern. Above all, linguistic differences are thought to be differences in power (Nieto, 2002). Certain music may then be afforded more status as a result of being sung in a language of power (English) regardless of the musical style.

Several parallels between music attitude studies and language attitude studies are found in the research literature. First, familiarity seems to play a role in an individual’s attitude toward a phenomenon. Children who are more familiar with a particular language generally have a more favorable attitude toward that language (Stafford, Jenckes, & Santos, 1997). Second, like music, language does more than convey concrete messages to others; it can indicate the social and cultural characteristics of a speaker, including education and class (Cargile & Giles, 1997; Giles, 1979).

Lambert et al. (1960; cited in Edwards, 1982) conducted a study in Montréal to examine English and French-speaking subjects’ attitudes toward recordings of speakers in French and English. They found that both English and French judges rated the speaker of English more positively. Researchers concluded that the higher-status group’s language was viewed more favorably as a reflection of stereotypes against those in the minority status group. Just as music and words are inextricably intertwined in a song,
language and a culture are connected as well. Abril (2002) found that English-Spanish bilingual speakers were more positive toward English-language singers than those who sang in Spanish. English-speakers/singers may be favored as a result of their perceived dominance and power in North America.

Many of the aforementioned music and language studies suggest that attitude is shaped by a listener’s and a speaker/performer’s cultural group. Attitude is also affected by the positive or negative images portrayed by each of those groups (Tajfel & Turner, 1979). Language is closely tied to these images; the relationship is found in the expression of attitudes toward the language and its user (Appel & Muysken, 1987). Since music and text are so inextricably linked in song, as are language and culture, it may be that language in song may affect children’s attitude toward the music.

Preference.

Music preference is an overt manifestation of an attitude toward a piece of music. Price defined it as “an act of choosing, esteeming, or giving advantage to one thing over another” (1986, p. 154). Studies that measure preference through behaviors, such as operant listening, function within the above definition (Kuhn, Sims, & Shehan, 1981; Geringer, 1982). However, some have questioned the validity of operant listening as a measure of preference (Alpert, 1982; Sims & Cassidy, 1997). Finnäs defined preference as an affective reaction to music, reflecting a degree of liking or disliking for that music (1989). Most preference studies measure preference in this manner by asking subjects to respond to music on some type of like-dislike scale (Alpert, 1982; Fung, 1992; 1994a; 1996; Killian, 1990; LeBlanc, 1981; Peery & Peery, 1986; McCrary, 1993; 2003). A
preference serves as a measure of tolerance, appreciation, and/or, fondness for diverse musical practices along a valued continuum (Brittin, 1996).

Musical meaning is shaped by both the auditory events and socio-cultural connotations held by each listener. Based on this basic premise, LeBlanc (1981) proposed a model for music preference, which identifies three sources that account for preference decisions: the music, the listener’s cultural environment, and characteristics of the listener. This theory holds that music is perceived through musical and non-musical variables that interact with one another to influence a preference decision.

Characteristics of music and their effect on preference have been extensively and systematically investigated. Tempo has been found to affect preference decisions. Several studies found that children verbally expressed a preference for music with faster tempi to those with slower tempi (Flowers, 1988; LeBlanc & McCrary, 1983; Sims, 1987). Style of music also affects preference. Although there is no major difference between preschool and first-grade children’s preference for popular or classical music, an increased preference for popular music does positively correlate with age (Greer, Dorow, & Randall, 1974).

Popular styles of music tend to be rated highly by individuals, regardless of age (Brittin, 2000; Finnäs, 1989; Hargreaves, Comber, & Colley, 1995). However, as the age of the subject increased, the ratings for both popular and serious styles dropped (Brittin, 2000, Hargreaves, et. al, 1995; LeBlanc, Sims, Siivola, & Obert, 1996). Brittin noted that children become more negative in their preference ratings through the elementary grades (2000). Finnäs (1989) suggests that prejudiced attitudes toward certain kinds of music
may be better prevented than attacked in adolescence. It seems that musical variables affect preference decisions to differing degrees dependent on age.

Popular music is especially meaningful in the lives of adolescents. Annual record sales generate billions of dollars in the United States alone and adolescents consume a large portion of that music (North & Hargreaves, 1999). This music is thought to serve as a badge that classifies individuals (Frith, 1981). It is also used to categorize people into groups and may lead to identity formation (North & Hargreaves, 1999). The research described above illustrates the importance of pop music in the lives of adolescents.

Sociocultural variables have also been examined and found to affect musical preference decisions. In one of the earliest preference studies investigating the effects of culture on preference, researchers found that black college students preferred Motown music and jazz, whereas white students preferred folk and rock (Denisoff & Levine, 1972). Researchers have investigated the effects of listeners’ perceptions of a performer’s ethnicity on musical preference decisions (McCrary, 1993; Morrison, 1993; 1998). In each of these studies, black and white participants were equally positive to musical examples in which the race of the performer was unknown. However, when provided with racial cues, black listeners were significantly more positive toward music they associated with their race. In contrast, white listeners’ preference remained consistent. McCrary (1993) concluded that white students’ decisions were less affected by the perceived race of a performer.

Preference has been thought to serve as a way for children to form comparison groups among members of their social network (North, Hargreaves, & Tarrant, 2002).
McCrary and Gauthier (1995) suggested that racial tolerance might be the first step to a broadening of musical preferences. Attitudes toward race, ethnicity, and/or culture may bias individuals, and draw or repel them from certain styles or performers of music.

As in attitude research, preference studies find that familiarity improves responses to musical stimuli. Regardless of the musical style, repeated listening generally produces more positive preference decisions from listeners (Finnäs, 1989). Instruction using unfamiliar non-Western music increases preference for those taught pieces but not for other untaught pieces in the same genre (Shehan, 1985).

Fung (1994a) found that American college students’ preferences for world music were highest for the music of countries closest in proximity to the subjects. American subjects generally preferred music of Latin American to music of Asia and Africa. It should be noted that the Latin American music used was reported to share some of the musical characteristics of Western music examples. Fung (1994a, p. 61) asserted that a “concentric circle interaction” expands from the cultures in closest proximity outward. Additionally, there was a significant positive correlation between familiarity and preference for the music. The studies described above have found that music instruction has the potential of improving preference and broadening musical taste through exposure or similarity with familiar styles of music.

Response to Foreign Language Songs.

A song communicates on multiple dimensions; ideas communicated through songs are implicit and explicit, abstract and concrete (Campbell, 1998). On the surface they transmit messages through words, rhythm, and melody. The musical elements and
text, two seemingly unrelated elements, are so inextricably linked that people often have
difficulty separating one from the other (Halpern, 1984; Serafine, Crowder, & Repp,
1984).

Robinson and Hirsh (1972) examined high school students’ attitudes toward lyrics
and melody of English-language pop songs. The majority of subjects indicated that
melody was more important than the lyrics of the songs. However, only thirty percent of
them were able comprehend the meaning of the lyrics. The inability to decipher the
meaning of the words may have led to these differences in attitudes. In examining the
accuracy of college students to recognize Chinese and English songs, Shen (1999b) found
that subjects were more focused on the melodies of Chinese-language songs and the
words of English-language songs. In summary, music and lyrics work in consort to
convey information to a listener on multiple levels, although the salience of the two
elements may differ.

Vocal and instrumental elements in music influence preference decisions. Studies
have reported that elementary and middle school children preferred vocal to instrumental
pop music (Finnäs, 1989; Shehan, 1982). However, when the style of music was less
familiar, children expressed a preference for instrumental over vocal music (Darrow,
Haack, & Kuribayashi, 1987; Fung, 1994b; 1996; LeBlanc, 1981; Shehan, 1982). In an
earlier study, LeBlanc (1981) noted one of the elements children disliked most were the
lyrics in foreign language songs. Children were found to ridicule both foreign language
and accented musical performances soon after the vocal entry. In another preference
study, Fung (1994a) also found more negative responses to music sung in a foreign
language than instrumental world music examples. He speculated that factors such as a
language barrier, unfamiliar vocal production, or unusual tessitura might be confounding
variables.

In the quest to introduce students to music from other cultures, scholars and
educators recommend songs selected be authentic and reliable representations of a
specific cultural group. Songs that are in a language other than English should be sung in
such a manner (Anderson & Campbell, 1996; Tucker, 1992). This may prime children’s
perception of social identity, as defined by the language they speak.

Foreign language in the context of a song has been observed to incite overt
reactions from children. Brand (1998) found that many children looked up and smiled
after hearing only one word of a song in a foreign language. McCrary (2000) reported
that children reacted with negative commentary and mocking laughter upon hearing a
Spanish-language song. These reactions may be the result of stereotypes, feelings of
discomfort, or merely being struck by the unfamiliar sounds of the foreign language. In
contrast, Mexican students who were in the company of peers from the same culture were
found to react positively upon hearing Spanish-language music during the administration
of a preference test (McCrary, 2003). However, because language was not the variable of
interest in these studies, researchers merely commented on their observations.

The sounds of or experiences with a foreign language may affect an individual’s
expression of a musical preference. Japanese and American college students were found
to prefer unfamiliar instrumental to vocal music, regardless of musical style (Darrow,
Haack, & Kuribayashi, 1987). Third grade children were found to prefer singing foreign
language songs in their English translations (Shen, 1999a). Fung (1994b) found that
college students’ world music preference positively correlated with breadth and length of foreign language study.

It seems that an unfamiliar language can create an attitudinal obstacle to listening and performing music. Although this phenomenon may simply be a result of hearing and singing unknown words, it is possible that attitude toward a language may negatively influence children’s responses to the music. This has yet to be confirmed from existing research.
CHAPTER 3

METHODOLOGY

This study was designed to examine the effect of two multicultural instructional approaches on children’s attitudes toward music sung in Chinese, English, and Spanish. The two instructional approaches included a concept-based and a sociocultural approach. The research questions included the following:

1. Is there a difference in attitudes toward songs in Chinese, English, and Spanish prior to treatment?
2. Is there a relationship between children’s familiarity with a language and their attitude toward songs in that language prior to treatment?
3. What are the effects of two multicultural instructional approaches on children’s attitudes toward music sung in various languages?
4. What are the effects of instruction on children’s musical preference decisions?
5. What descriptors do children use to support their preference decision?
6. How do descriptions differ by treatment group?

Participants and Setting

Participants for this study were fifth-grade children \((N = 209)\) drawn from four suburban elementary schools located in the greater Columbus, Ohio area. Students
enrolled at these schools were predominantly white, monolingual English-speakers, from middle socioeconomic levels. All students at these schools regularly participated in music instruction provided by a licensed music specialist. Classes were conducted in self-contained music classrooms that were well equipped with instruments, textbooks, recordings, sound systems, computers, and chairs or risers. Music instruction was provided approximately three times every two weeks, with class periods ranging from 45 to 55 minutes.

Demographic data were collected for each fifth-grade student three weeks prior to the pretest (See Appendix A). Children were asked to identify their native language, nationality, age, sex, and familiarity with Chinese, English, and Spanish. A small percentage of students who were bilingual or whose native or home language was one other than English participated in the instruction and tests. However, their data were not included in the present study. Ages of the participants ranged from 10 to 11 years, with an average of 10.39 years. There were 112 male and 97 female students, all of whom were monolingual, born in the United States, and native English speakers.

Four Likert-type response items (1 least familiar—5 most familiar) for each language were adapted from a study in socio-linguistics (Stafford, Jenckes, & Santos, 1997) to measure children’s familiarity with Chinese, English, and Spanish. Cronbach’s alpha statistics were computed in that study, revealing high internal consistency on the familiarity construct (alpha = .97). Overall means and standard deviations for the current sample revealed that students were most familiar with English, distantly followed by Spanish, then Chinese (see Table 1).
Table 1: Means and standard deviations for familiarity with language.

<table>
<thead>
<tr>
<th>Language</th>
<th>Mean (1 least familiar—5 most familiar)</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>4.96</td>
<td>.14</td>
</tr>
<tr>
<td>Spanish</td>
<td>1.92</td>
<td>.55</td>
</tr>
<tr>
<td>Chinese</td>
<td>1.35</td>
<td>.37</td>
</tr>
</tbody>
</table>

The Stimuli

Pilot.

In the process of constructing a valid and reliable measure of attitude toward music, it was deemed necessary to conduct a pilot study. The purpose of conducting the pilot investigation was to determine children’s: (a) familiarity with certain Chinese-, English-, and Spanish-language songs and performers; (b) ability to match a song with a pictorial image of singers from various ethnic groups; and (c) ability to identify language within the context of a song. A test was administered to one intact fifth-grade class of students (N = 25) with similar ethnic, linguistic, and socioeconomic characteristics to the children who would partake in the main study.

Twelve popular music examples, four sung in Chinese, four in English, and four in Spanish, were used as the stimuli for this pilot test. The Chinese- and Spanish-
language music examples were selected for their similarity to contemporary English-language pop music and because of their great popularity in Asia and Latin America, respectively. This process was completed in close consultation with members of the represented cultural groups. Although the English-language examples were performed in styles considered to be popular among American children, the songs selected were not considered to be highly familiar to this population. Songs were controlled for style, tempo, singer voice type, and instrumentation.

After listening to each of the twelve randomly ordered musical examples, children were asked to respond to four distinct items (see Appendix B). The first item contained three pictures and was only included for the first nine musical examples: an Asian, a Hispanic, and an Anglo woman (each was a popular or folk singer in Asia, Latin America, or the United States, respectively). Children were asked to circle the picture they thought most closely resembled the performer of the music. Each response sheet was printed on a laser printer to ensure high resolution and clarity of the pictures. The purpose of this item was to determine if children were able to associate a facial image with a song performed in a particular language. Results revealed that students could successfully match Anglo to English, Asian to Chinese, and Hispanic to Spanish significantly more often than any of the other permutations, $\chi^2 (4, N = 75) = 219.69, p < .001$ (see Table 2). The lower match rate for the English language example may be explained by children’s inability to identify the language heard in that song (see next paragraph). These results suggest that fifth-grade children associate the language heard in the context of a song with certain facial characteristics.
<table>
<thead>
<tr>
<th>Song Language</th>
<th>White/Anglo</th>
<th>Hispanic</th>
<th>Taiwanese</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>51 (68%)</td>
<td>23 (31%)</td>
<td>1 (1%)</td>
</tr>
<tr>
<td>Spanish</td>
<td>4 (5%)</td>
<td>63 (84%)</td>
<td>8 (11%)</td>
</tr>
<tr>
<td>Chinese</td>
<td>3 (4%)</td>
<td>10 (13%)</td>
<td>62 (83%)</td>
</tr>
</tbody>
</table>

Table 2: Frequency and percentage song to picture matchability.

The second item was a question used to measure children’s ability to identify language heard in the context of the twelve song excerpts. The five multiple-choice answers were: Arabic, Chinese, English, French, and Spanish. Children were quite accurate in their ability to identify the language heard in a song, $\chi^2 (8, N = 100) = 395.91$, $p < .001$. However, one English-language song seemed to have an unusually low identification rate (64%) when compared with the other English-language examples (100%, 100%, 96%). Therefore, that example was eliminated from the list of potential musical excerpts for the main study (see Table 3), leaving eleven songs to select from for the main study. In summary, results of this pilot test revealed that fifth-grade children were able to correctly identify the language heard in a song and were able to associate certain facial characteristics with languages heard in the songs.

The third and fourth questions were used to determine children’s familiarity with the music and the singers. Using a 1-5 Likert-type scale (1 least familiar—5 most familiarity).
familiar), children were asked to indicate whether they had ever heard the song and whether they could recognize the singer. Responses *strongly disagree* and *disagree* were collapsed and percentages were calculated. The percentage of individuals who were unfamiliar with the music ranged from 76 to 96. The percentage of individuals who were unfamiliar with the performers ranged from 68 to 96. One more song was eliminated from the pool because the performer and the song were unfamiliar to only 41% and 45% of the sample, respectively. Based on this phase of the pilot study, nine songs were selected for use in the main study.

The nine songs mentioned above were used to measure another group of students’ (*N* = 24) musical preference. Students were asked to focus only on the musical elements (style, instruments, beat, tempo, etc.), ignoring the language and the singing. Students responded to preference items on a five-point Likert-type scale. Analysis revealed no significant difference in children’s preference rating among all nine musical examples, *F*(2, 46) = 1.46, *p* = .24. Based on these results, the musical examples chosen for the attitude measure appeared to be of equal preference to children of this particular age group and demographic. Any differences in preference may be attributed to linguistic rather than musical characteristics of the song.
<table>
<thead>
<tr>
<th>Song Language</th>
<th>Arabic</th>
<th>Chinese</th>
<th>English</th>
<th>French</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>English</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song 1</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td><strong>25 (100%)</strong></td>
<td>0 (0%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>Song 2</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td><strong>25 (100%)</strong></td>
<td>0 (0%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>Song 3*</td>
<td>1 (4%)</td>
<td>0 (0%)</td>
<td><strong>16 (64%)</strong></td>
<td>0 (0%)</td>
<td>8 (25%)</td>
</tr>
<tr>
<td>Song 4</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td><strong>24 (96%)</strong></td>
<td>1 (4%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song 1</td>
<td>0 (0%)</td>
<td>2 (8%)</td>
<td>0 (0%)</td>
<td>2 (8%)</td>
<td><strong>21 (84%)</strong></td>
</tr>
<tr>
<td>Song 2</td>
<td>0 (0%)</td>
<td>2 (8%)</td>
<td>0 (0%)</td>
<td>4 (16%)</td>
<td><strong>19 (76%)</strong></td>
</tr>
<tr>
<td>Song 3</td>
<td>2 (8%)</td>
<td>3 (12%)</td>
<td>0 (0%)</td>
<td>2 (8%)</td>
<td><strong>18 (72%)</strong></td>
</tr>
<tr>
<td>Song 4*</td>
<td>3 (12%)</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td>6 (24%)</td>
<td><strong>16 (64%)</strong></td>
</tr>
<tr>
<td><strong>Chinese</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song 1*</td>
<td>4 (16%)</td>
<td><strong>19 (76%)</strong></td>
<td>0 (0%)</td>
<td>1 (4%)</td>
<td>1 (4%)</td>
</tr>
<tr>
<td>Song 2</td>
<td>4 (16%)</td>
<td><strong>19 (76%)</strong></td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td>2 (8%)</td>
</tr>
<tr>
<td>Song 3</td>
<td>1 (4%)</td>
<td><strong>21 (84%)</strong></td>
<td>0 (0%)</td>
<td>1 (4%)</td>
<td>2 (8%)</td>
</tr>
<tr>
<td>Song 4</td>
<td>2 (8%)</td>
<td><strong>19 (76%)</strong></td>
<td>1 (4%)</td>
<td>1 (4%)</td>
<td>2 (8%)</td>
</tr>
</tbody>
</table>

* Eliminated song excerpts

Table 3: Frequency and percentage song to language matchability.
Based on the information gathered from the pilot test, nine digitally recorded musical excerpts ranging in length from 46-57 seconds were used as the stimuli. Three of the songs were sung in Chinese, three in English, and three in Spanish. Female vocalists using a Western pop-style performed all songs. Songs were closely matched across languages by style, tempo, and instrumentation. The tempi of the songs ranged from m.m. 86-130 and the style was similar to that heard on pop radio stations in the United States. These songs were selected because of fifth-grade children’s ability to recognize the language, ability to correctly match facial characteristics with the language heard in a song, lack of familiarity with the music, and similar preference ratings for the songs. See table 4 for a detailed list of the songs used in the main study.
<table>
<thead>
<tr>
<th>Order</th>
<th>Language</th>
<th>m.m.</th>
<th>Song</th>
<th>Recording and Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Chinese</td>
<td>93</td>
<td>“I am Not Her”</td>
<td>Shirley, PolyGram Records Ltd. 5279482 (1995)</td>
</tr>
<tr>
<td>2</td>
<td>Spanish</td>
<td>93</td>
<td>“Cuando No Estoy Con Tigo”</td>
<td>Christina Aguilera, BMG Entertainment 0786167690 (1999)</td>
</tr>
<tr>
<td>1</td>
<td>English</td>
<td>93</td>
<td>“Don’t waste my time”</td>
<td>Mi destino, Sony Discos 84045/2-499060 (2000)</td>
</tr>
<tr>
<td>8</td>
<td>Chinese</td>
<td>88</td>
<td>“Heart”</td>
<td>Shirley, PolyGram Records Ltd. 5279482 (1995)</td>
</tr>
<tr>
<td>4</td>
<td>Spanish</td>
<td>89</td>
<td>“Dejar De Querer”</td>
<td>Mi destino, Sony Discos 84045/2-499060 (2000)</td>
</tr>
<tr>
<td>9</td>
<td>English</td>
<td>86</td>
<td>“Living Your Dream”</td>
<td>Solar Twins, Maverick Recording Company 94738112 (1999)</td>
</tr>
</tbody>
</table>

Table 4: Excerpts used for the main study.

The response sheet

The response sheet (see Appendix C) consisted of twelve randomly ordered statements for each song, which students responded to using a five-point Likert-type scale (1 negative—5 positive). Nine of the statements were directly related to the study;
three served as distracters to control for demand characteristics, which might reveal the purpose of the study to participants. The statements were constructed based on the triadic theory of attitude, addressing the behavioral, affective, and cognitive domains of attitude. Specific components of the measure included musical preference (items 1, 2, & 5), ethnocentric values (items 4 & 10), and beliefs about language (items 3, 7, 8, & 11). Refer to appendix C for the complete response sheet.

Prior to implementing the test, the response sheet was sent to four music education researchers with expertise in attitude and/or preference research. They were asked to comment on the clarity of the questions, the appropriateness of the language for fifth-grade children, the ability for children to understand questions consistently, and the validity in measuring children’s attitude toward songs in various languages. Reviewers made several minor recommendations that included: clarifying statements, removing extraneous words, and eliminating questions that seemed redundant. The specific issues were considered and the necessary revisions were made.

The response sheet was tested with a fifth-grade class (not involved in the main study) to uncover problems related to statement clarity, attention, and testing duration. Children were asked to listen and focus on each musical example, then respond to the twelve statements. All nine musical excerpts were used in this test. Generally, children were able to complete the task successfully, remain visibly focused, and listen attentively during approximately 35 minutes of testing.

A discussion after the test revealed that some children were confused by the distracter questions. Students mentioned that the questions seemed to be unrelated to the songs and they wondered why those questions were presented more than once. Those
items were rewritten to relate more directly to the music examples. (e.g., One of the original distracters stated: *Music class is fun.* This was changed to read: *This music had a fast beat.*)

**Design**

A quasi-experimental pretest-posttest control group design was used in the present study. The study was conducted over a 10-week period beginning in January of 2003. A total of twelve intact classes participated in the study; three classes from each of four schools were randomly assigned to one of three experimental groups. Group one ($n = 71$) was provided with six music lessons using a *concept-based* approach to teaching multicultural music. Group two ($n = 78$) received instruction using the same music but taught through a *sociocultural* approach. Finally, group three ($n = 60$) received music instruction with no multicultural approach or materials, and served as the control.

The conceptual instructional treatment consisted of six concept-based music lessons. The formal elements of Western music served as a framework from which students could acquire musical knowledge, understanding, and skills. Instruction never delved beyond the *content integration* dimension, as conceptualized by Banks (2001a). Lessons were written with specific musical objectives driving instruction. Lesson objectives included: (a) Students will be able to visually and aurally identify pitch direction; and (b) Students will be able to sight-sing *do, re, mi* note patterns. These, and other objectives, were met through the use of songs sung in various languages, from non-Western countries or regions including: Russia, Latin America, Israel, Japan, and Ghana.

Lessons, generally followed a prescribed sequence: (1) review the song from the previous lesson; (2) introduce the new song; (3) facilitate children’s acquisition of music
concepts through activities and discussions; and (4) extend the lesson in a way directly related to the song such as simple instrumental accompaniments or movement activities. The exception to the above was the final lesson, which consisted of a review of the objectives and songs learned in the multicultural unit. Cultural information contained within each lesson was limited to the name of the country from where the music originated, the country’s geographic location, and the name of the language being sung.

Experimental group two participated in six lessons taught through a sociocultural approach. These lessons were driven by objectives that led students to think critically about social and cultural issues related to the music and its creators. This instruction was developed to delve into knowledge construction and prejudice reduction (Banks, 2001a). A sample of objectives included: (a) Students will discover that there is no best way to use the voice, only different ways; (b) Students will be able to identify musical and non-musical stereotypes; and (c) Students will be able to compare and contrast the popular music of the United States with the popular music of Ghana. Songs and extension activities were identical for both instructional groups. However, in lieu of the discussions on the musical elements (instructional group one), teachers presented a cultural context to the music or initiated discussions related to the sociocultural issues. The researcher developed specific topics for discussion and the cultural context information. Topics included: characteristics of the music and language, similarities and difference between known and unknown musics or peoples, and the ways in which musical meaning is created. A music education professor evaluated the lessons to verify that they each contained elements of content integration, knowledge construction, and prejudice reduction (Banks, 2001b).
Instructional group three served as the control group. Music instruction consisted of concept-based music lessons without any multicultural perspective. No foreign language songs or other forms of multicultural music were used during the experimental period.

The music educators selected to implement instruction at their respective schools were independently identified as *master teachers* by two music education professors, taught three fifth-grade classes, claimed to have experience teaching from a multicultural perspective, and were willing to participate in the study. Each teacher had over 12 years of music teaching experience and had earned a Masters degrees in music education from the same major research university. Furthermore, they were middle class, monolingual English speakers, of European backgrounds. Teachers were observed prior to initiating the study. Researcher field notes indicated that these teachers had an excellent rapport with their students; exhibited strong classroom management skills; provided students with positive reinforcement; had energetic and enthusiastic teaching styles; developed creative music lessons; and assessed student learning in various ways throughout instruction. None of these music teachers had taught any foreign-language songs in their fifth-grade general music classes up to that point in the school year.

*Lessons*

The four teachers involved in the study collaborated on writing six conceptual lesson plans with the researcher. Teachers were provided with specific guidelines in the creation of these lessons and were trained in writing lessons for the purposes of this study. Specific songs were selected from various cultures, in five languages; then objectives and activities were developed. The lessons that resulted were reviewed,
modified, and revised by the researcher in consultation with an elementary general music education professor. This served to ensure uniformity among lessons and adherence to a conceptual approach to music instruction.

These six lessons were then adapted to conform to a sociocultural approach. Objectives were met by replacing activities about musical elements, with discussions of music in relation to knowledge construction and prejudice reduction. Students were provided with in-depth cultural context for each song and opportunities to discuss their personal perspectives—musical and cultural. Furthermore, students were led to discover stereotypes and prejudices that affect musical behaviors.

The investigator met with the teachers several times before the initiation of the experiment to provide training and consultation. Each teacher practiced both treatments with groups of students who were not participating in the main study. Teachers were asked to document and report any problems or concerns that arose in the process. Three teachers noted that some of the lessons contained too much information for a 45-minute lesson. Therefore, lessons were modified to meet the allotted time period. Teachers were instructed to keep a record of student attendance and any unusual incidents occurring on the treatment days. Finally, teachers were asked to refrain from singing these or any other foreign language songs at any other time during the treatment period.

Reliability of Treatment Implementation

To determine if treatments were being implemented reliably across schools, 25% of the lessons were videotaped on randomly selected dates and observed by two judges. Both of the judges had experience teaching elementary general music and completed their evaluations independently. Specific questions were designed to determine whether or not
instructors had met specific criteria in each lesson (see Appendix D). Judges indicated whether each specific competency was met in the lessons. Secondly, judges determined if the lesson seemed to be driven by a specific musical or a sociocultural objective. The reliability between the two judges ratings was .98. Reliability was determined by dividing the number of agreements by the number of agreements plus disagreements. Judges were in 100% agreement regarding the specific objectives (musical or sociocultural) that were being implemented in each lesson. Furthermore, teachers correctly matched the treatment with the corresponding group of students. Teachers also met an overwhelming number of the criteria (98%) in each lesson. These results support the case that treatments were implemented quite reliably for each experimental group and between schools.

*Test Administration*

The test for the main study was conducted during regular music class time before and after the treatment period. Children were provided with detailed instructions on taking the test. Each student sat on a chair or a riser and was provided with a response sheet, clipboard, and pencil. Children were separated from one another to ensure independent responses. The test administrator read instructions aloud from a previously designed script (see Appendix C). Children were asked to refrain from making any noises, facial gestures, or movements during the entire testing process. Both the researcher or a trained research assistant, and the classroom teacher were present to verify that students were on task throughout the administration of the test. Students were instructed to listen to each musical excerpt with their eyes closed and respond to the twelve statements only after the music had concluded. They practiced using the Likert-
type scale before beginning the task. Questions were addressed before beginning the test and students were told to raise their hand during the test if they needed assistance. The questions were read out loud by the test administrator after the first musical example only. Students responded to each question using a five-point Likert-type scale (1 negative—5 positive).

Finally, after listening to each song, children were asked to provide an open-ended response to the question: What did you like or dislike most in that song? Children were asked to be as specific as possible. These responses were categorized as either musical elements (e.g., beat, rhythm, melody, style, vocal quality, instrumentation); or sociocultural/linguistic elements of the song (e.g., lyrics, language, performer, cultural association). Words that were used to pass judgment (e.g., that sucks), describe metaphors (e.g., it reminded me of a sunset), or express emotions (e.g., it made me feel happy) were not considered for purposes of this study. The tests were administered without distractions or interruptions at each school.
CHAPTER 4

RESULTS

This study investigated the effects of two approaches to multicultural music education on fifth-graders’ perceptions of music sung in Chinese, English, and Spanish. Specific research questions included:

1. Is there a difference in children’s attitudes toward songs in Chinese, English, and Spanish prior to treatment?

2. Is there a relationship between children’s familiarity with a language and their attitude toward songs in that language prior to treatment?

3. What are the effects of two multicultural instructional approaches on children’s attitudes toward music sung in various languages?

4. What are the effects of two multicultural instructional approaches on children’s musical preference decisions?

5. What descriptors do children use to support their preference decision?

6. How do descriptions differ by treatment group?

Twelve students from the original sample (6%) were not included in the posttest analysis because they were either absent for more than one of the instructional treatments, or absent the day of the pretest or posttest. Therefore, the final sample consisted of 197
participants who were members of one of three experimental groups (concept-based, \( n = 63 \); sociocultural group, \( n = 75 \); and control group, \( n = 59 \)).

Pretests and posttests were administered in the music classroom at each school immediately preceding and following the treatment periods. Test-retest reliability was used to determine consistency of attitudes for the control group over the two-month treatment period. Pearson product-moment correlation coefficients for the control group’s attitude scores for each language yielded the following: \( r = .74 \) for English language songs, \( r = .66 \) for Spanish-language songs, and \( r = .69 \) for Chinese-language songs. Although the coefficient for the Chinese- and Spanish-language songs was only moderate in strength, the mean correlation for the three languages (\( r_m = .70 \)) was deemed acceptable for measures of attitude (Henerson, 1987).

**Pretest**

The attitude listening test was administered during the class periods immediately preceding and following the treatment period. Following the pretest, procedures were undertaken to test for possible school differences and to ensure the samples were drawn from similar populations. A two-way analysis of variance (ANOVA) with repeated measures on language showed no significant difference on the school variable (\( F (3, 410) = 2.44, p > .05 \)) but there was a significant difference for the language variable (\( F (2, 410) = 166.39, p < .01 \)). There was no significant interaction between school and language variables. Results from this analysis led to the conclusion that students at the four schools were drawn from similar populations.
Instructional treatments were randomly assigned to one of three intact classes at each school. Although students were randomly assigned to classes at the beginning of the school year, it was deemed necessary to ensure the population for each treatment group (intact class) was equivalent. Therefore, a 3 x 2 repeated measures ANOVA was calculated on language and treatment group variables. Results indicated that there was no significant difference between treatment groups on the pretest ($F(2, 412) = .81, p > .05$). Additionally, there was no interaction between treatment groups and language of songs. Results from this analysis support the assertion that the sample was drawn from the same
population and that the three groups across schools were equivalent at the outset.

Consequently, attitude scores for the four schools were collapsed into one data set for further investigation.

Overall mean attitude ratings on the pretest were positive, with all scores above the mid-point. English-language songs overwhelmingly resulted in the most positive attitude responses, followed by Spanish, then Chinese. Overall means and standard deviations are reported in table 6.

<table>
<thead>
<tr>
<th>Language</th>
<th>Mean* (1 least positive— 5 most positive)</th>
<th>Standard Deviation</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>3.71</td>
<td>.57</td>
<td>1</td>
</tr>
<tr>
<td>Spanish</td>
<td>3.21</td>
<td>.77</td>
<td>2</td>
</tr>
<tr>
<td>Chinese</td>
<td>3.08</td>
<td>.75</td>
<td>3</td>
</tr>
</tbody>
</table>

* (N = 209)

Table 6: Pretest attitude means, standard deviations, and rank.

A one-way ANOVA with correlated samples was used to determine if students’ attitudes differed toward songs sung in Chinese, English, and Spanish. Results indicated there were significant attitude differences between songs in each language ($F (2, 416) = 177.77, p < .01$). Tukey HSD tests revealed significant differences between each pairwise comparison ($p < .01$). Results of the ANOVA are presented in table 7.
Table 7: ANOVA with correlated samples on pretest mean attitude by language.

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment</td>
<td>46.23</td>
<td>2</td>
<td>23.11</td>
<td>177.77*</td>
</tr>
<tr>
<td>Error</td>
<td>55.53</td>
<td>416</td>
<td>.13</td>
<td></td>
</tr>
<tr>
<td>Ss</td>
<td>259.24</td>
<td>208</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>361</td>
<td>626</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* $p < .01$

Familiarity with Language and Attitude.

A Pearson Product moment correlation was performed to determine the relationship between attitude toward and familiarity with Chinese, English, and Spanish. The entire sample was randomly divided into thirds so that an overall correlation across the three languages could be determined (i.e., one third contributed samples for Chinese, one third for English, and one third for Spanish). The results of the analysis showed a low but significant positive correlation ($r = .34$, $N = 208$, $p < .01$). In other words, as familiarity for a particular language increased, attitude toward music in that language increased as well. Familiarity with language could explain 12% of the variance in music attitude for each language. Table 8 presents the mean attitude and language familiarity scores.
<table>
<thead>
<tr>
<th>Song Language</th>
<th>Mean Attitude* and Standard Deviation</th>
<th>Mean Familiarity* and Standard Deviation</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>3.71 (.57)</td>
<td>4.96 (.14)</td>
<td>1</td>
</tr>
<tr>
<td>Spanish</td>
<td>3.21 (.77)</td>
<td>1.92 (.55)</td>
<td>2</td>
</tr>
<tr>
<td>Chinese</td>
<td>3.08 (.75)</td>
<td>1.35 (.37)</td>
<td>3</td>
</tr>
</tbody>
</table>

* (1 least positive/familiar— 5 most positive/familiar)

Table 8: Pretest attitude and language familiarity means, standard deviations, and ranks.

**Posttest**

*Concept-based instructional group.*

Before the results of the posttest were analyzed, preliminary procedures were conducted to test for possible teacher effect among schools. A two-way ANOVA with repeated measures was computed for each of the treatment groups on language and school. The results of the analysis for the concept-based group revealed no significant differences among schools or school/language interactions. However, there was a significant difference in attitudes toward songs on the language variable ($F(2, 118) = 61.35, p < .01$). Attitudinal differences toward language will be discussed in subsequent sections.
<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between subjects (school)</td>
<td>3.21</td>
<td>3</td>
<td>1.07</td>
<td>.79</td>
</tr>
<tr>
<td>Within subjects S/A</td>
<td>79.86</td>
<td>59</td>
<td>1.35</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td>19.51</td>
<td>2</td>
<td>9.76</td>
<td>61.35*</td>
</tr>
<tr>
<td>A x B (school x language)</td>
<td>1.04</td>
<td>6</td>
<td>.17</td>
<td>1.09</td>
</tr>
<tr>
<td>Error</td>
<td>18.76</td>
<td>118</td>
<td>.16</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>122.38</td>
<td>188</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* $p < .01$

Table 9: Repeated measures ANOVA on posttest attitudes by school and language for the concept-based treatment group.

**Sociocultural-based instructional group.**

A two-way ANOVA with repeated measures on language was also used to detect differences between schools for those participants in the sociocultural group. The significant difference between attitudes toward songs performed in three languages ($F(2, 142) = 22.04, p < .01$) will be discussed in a subsequent section. Results indicated there was no significant difference between schools ($F(3, 142) = 2.67, p > .05$) yet post hoc analysis revealed a difference between two of the schools that approached significance. However, the consistency among teachers in the delivery of lessons, as determined by
interjudge reliability (see pp. 70-71), was found to be so strong that this difference was not considered practically significant.

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between subjects (school)</td>
<td>8.78</td>
<td>3</td>
<td>2.93</td>
<td>2.67</td>
</tr>
<tr>
<td>Within subjects S/A</td>
<td>77.89</td>
<td>71</td>
<td>1.10</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td>2.89</td>
<td>2</td>
<td>1.45</td>
<td>22.04*</td>
</tr>
<tr>
<td>A x B (school x language)</td>
<td>.74</td>
<td>6</td>
<td>.12</td>
<td>1.88</td>
</tr>
<tr>
<td>Error</td>
<td>9.32</td>
<td>142</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>99.62</td>
<td>224</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* p < .01

Table 10: Repeated measures ANOVA on posttest attitudes by school and language for the sociocultural-based treatment group.

Control group.

Finally, a two-way ANOVA with repeated measures was calculated for the control group. As in the other two groups, there was a significant difference by language of the song \( (F(2, 110) = 95.88, p < .01) \), which will be discussed shortly. There was no significant difference among schools for the control groups \( (p > .05) \). There was a significant interaction effect between language and school \( (F(6, 110) = 3.77, p < .01) \).
Three separate ANOVAs for each language were calculated and revealed no significant differences between schools.

Figure 1: Posttest mean attitude for the control group.
Table 11: Repeated measures ANOVA on posttest attitudes by school and language for the control group.

No significant differences in attitude were found across schools among treatment groups. Furthermore, teachers were found to implement instruction consistently and met specific objectives with a high level of accuracy. Therefore, no distinction was made between schools in the subsequent analysis.

Research Questions

The main purpose of this study was to determine if instruction using a conceptual versus a sociocultural approach affected children’s attitudes toward music sung in Chinese, English, and Spanish. Means and standard deviations by treatment group are presented in table 12.
<table>
<thead>
<tr>
<th>Language and Treatment Group</th>
<th>Pretest Attitude Mean and S.D. (1 least positive—5 most positive)</th>
<th>Pretest Language Rank</th>
<th>Posttest Attitude Mean and S.D. (1 least positive—5 most positive)</th>
<th>Posttest Language Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>English</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td>3.64 (.53)</td>
<td>1</td>
<td>3.70 (.68)</td>
<td>1</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>3.77 (.58)</td>
<td>1</td>
<td>3.72 (.63)</td>
<td>1</td>
</tr>
<tr>
<td>Control</td>
<td>3.71 (.61)</td>
<td>1</td>
<td>3.75 (.63)</td>
<td>1</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td>3.17 (.77)</td>
<td>2</td>
<td>3.04 (.78)</td>
<td>2</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>3.27 (.74)</td>
<td>2</td>
<td>3.55 (.65)</td>
<td>2</td>
</tr>
<tr>
<td>Control</td>
<td>3.20 (.79)</td>
<td>2</td>
<td>3.03 (.75)</td>
<td>2</td>
</tr>
<tr>
<td><strong>Chinese</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td>3.01 (.72)</td>
<td>3</td>
<td>2.91 (.77)</td>
<td>3</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>3.14 (.77)</td>
<td>3</td>
<td>3.43 (.69)</td>
<td>3</td>
</tr>
<tr>
<td>Control</td>
<td>3.10 (.80)</td>
<td>3</td>
<td>2.93 (.75)</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 12: Pretest and posttest means, standard deviations, and ranks for attitudes by treatment group.
**Attitude.**

The main research question was: Does instructional approach affect fifth-grade children’s attitudes toward songs in various languages? A two-way ANOVA with repeated measures on language was used to answer this question. Results indicated that there was a significant attitude difference between instructional groups ($F(2, 194) = 6.59$, $p < .01$) and between song languages ($F(2, 388) = 188.49$, $p < .01$). However, there was also a significant interaction between language and treatment group ($p < .01$).

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between subjects (treatment)</td>
<td>16.44</td>
<td>2</td>
<td>8.22</td>
<td>6.59*</td>
</tr>
<tr>
<td>Within subjects S/A</td>
<td>241.89</td>
<td>194</td>
<td>1.25</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td>44.37</td>
<td>2</td>
<td>22.18</td>
<td>188.49*</td>
</tr>
<tr>
<td>A x B (treatment x language)</td>
<td>8.20</td>
<td>4</td>
<td>2.05</td>
<td>17.41*</td>
</tr>
<tr>
<td>Error</td>
<td>45.67</td>
<td>388</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>356.57</td>
<td>590</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* $p < .01$

*Table 13: Repeated measures ANOVA on posttest attitude by treatment group and language.*
It was deemed necessary to interpret the simple effects in the context of the treatment by language interaction. Figure 2 illustrates children’s attitudes toward the songs in various languages. It can be seen that the English-language songs were rated similarly across groups. In contrast, attitudes were different between the sociocultural group and the other groups. Despite group differences in attitude, the two non-English language songs paralleled one another with ratings remaining more positive for the Spanish- than the Chinese-language songs. In light of the nature of this interaction, the English-language songs were analyzed separately, while the two foreign language songs were analyzed together. A one-way ANOVA on attitude toward English-language songs
was performed revealing no significant differences between instructional groups \((F (2, 196) = .10, p > .05)\). A two-way ANOVA with repeated measure on language (Chinese and Spanish) revealed significant differences for song language \((F (1, 194) = 26.99, p < .01)\) and treatment group \((F (2, 194) = 12.27, p < .01)\) but no significant interactions. Results of the Tukey post hoc analysis uncovered significant differences between the sociocultural group, and both the concept and control groups.

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between subjects (treatment)</td>
<td>24.54</td>
<td>2</td>
<td>12.27</td>
<td>12.07*</td>
</tr>
<tr>
<td>Within subjects S/A</td>
<td>197.23</td>
<td>194</td>
<td>1.02</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td>1.23</td>
<td>1</td>
<td>1.23</td>
<td>26.99*</td>
</tr>
<tr>
<td>A x B (treatment x language)</td>
<td>.02</td>
<td>2</td>
<td>.01</td>
<td>.24</td>
</tr>
<tr>
<td>Error</td>
<td>8.86</td>
<td>194</td>
<td>.05</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>231.88</td>
<td>393</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* \(p < .01\)

*Table 14: Repeated measures ANOVA on Attitude for Spanish- and Chinese-language songs*

In summary, there was a significant difference among attitudes toward the three languages on the posttest, with English being rated highest. There was a significant difference between Spanish and Chinese, in favor of Spanish; however, they were both noticeably lower than the English scores. In comparison with the other two groups, the
sociocultural group was significantly more positive in its attitudes toward the foreign language songs after the treatment period. The rank order of attitude by song language remained unchanged from the pretest. Attitude toward English-language songs remained relatively unchanged from pre to posttest, for all treatment groups. However, overall means for the sociocultural group rose for both non-English-language songs after the treatment period. Conversely, attitude ratings for both the control and concept groups dropped slightly for the foreign language songs, after the treatment period.

Preference.

Musical preferences scores were extracted from the attitude measure by calculating a mean for questions one, two, and five (see Appendix C). Mean scores were analyzed to determine if there were differences in musical preferences among the treatment groups. Mean preferences were generally lower than the corresponding attitude scores for all groups (see Table 15 and Figure 3). Although the ranking for the Spanish and Chinese were reversed for the control group, the difference was deemed inconsequential. A wide gap between preference for English-language and foreign-language songs remained after the treatment period. A one-way ANOVA revealed no significant differences in preference decisions for the English-language songs among treatment groups ($F(2, 196) = .17, p > .05$). Secondly, mean preference scores for the Chinese- and Spanish-language songs were compared using a two-way ANOVA with repeated measures on language. Results revealed no significant differences by language ($F(1, 194) = 3.61, p > .05$) but a significant difference by treatment ($F(2, 194) = 3.84, p < .05$). Tukey post hoc analysis revealed significant differences in preference between the concept and sociocultural groups ($p < .05$); and differences approaching significance
(p = .059) between the control and sociocultural groups. There were no significant interaction effects (see Table 16). While there were significant differences between the two foreign languages on attitude scores, there were no differences on the preference measure. Similar to results for mean attitudes, there was no difference between the control and the concept groups on preference.

Figure 3: Posttest mean preference by treatment group
<table>
<thead>
<tr>
<th>Language and Treatment Group</th>
<th>Pretest Preference Mean and S.D. (1 least positive—5 most positive)</th>
<th>Pretest Language Rank</th>
<th>Posttest Preference Mean and S.D. (1 least positive—5 most positive)</th>
<th>Posttest Language Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>English</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td>3.39 (.83)</td>
<td>1</td>
<td>3.31 (.90)</td>
<td>1</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>3.63 (.85)</td>
<td>1</td>
<td>3.36 (.99)</td>
<td>1</td>
</tr>
<tr>
<td>Control</td>
<td>3.54 (.96)</td>
<td>1</td>
<td>3.41 (.85)</td>
<td>1</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td>2.67 (1.06)</td>
<td>2</td>
<td>2.53 (.96)</td>
<td>2</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>2.75 (.97)</td>
<td>2</td>
<td>2.95 (1.05)</td>
<td>2</td>
</tr>
<tr>
<td>Control</td>
<td>2.72 (1.09)</td>
<td>2</td>
<td>2.49 (.92)</td>
<td>3</td>
</tr>
<tr>
<td><strong>Chinese</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td>2.43 (.98)</td>
<td>3</td>
<td>2.44 (.97)</td>
<td>3</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>2.57 (.99)</td>
<td>3</td>
<td>2.81 (1.04)</td>
<td>3</td>
</tr>
<tr>
<td>Control</td>
<td>2.69 (1.10)</td>
<td>3</td>
<td>2.50 (.98)</td>
<td>2</td>
</tr>
</tbody>
</table>

*Table 15: Pretest/posttest preference means, standard deviations, and ranks by treatment group.*
Table 16: Repeated measures ANOVA on preference for Spanish- and Chinese-language songs.

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between subjects (treatment)</td>
<td>14.02</td>
<td>2</td>
<td>7.01</td>
<td>3.84*</td>
</tr>
<tr>
<td>Within subjects S/A Language</td>
<td>354.52</td>
<td>194</td>
<td>1.83</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td>.52</td>
<td>1</td>
<td>.52</td>
<td>3.61</td>
</tr>
<tr>
<td>A x B (treatment x language)</td>
<td>.38</td>
<td>2</td>
<td>.19</td>
<td>1.32</td>
</tr>
<tr>
<td>Error</td>
<td>27.95</td>
<td>194</td>
<td>.14</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>397.39</td>
<td>393</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* p < .05

Descriptors.

The final research questions surrounded children’s open-ended responses to the music. Children (N = 197) were asked to describe what they liked or disliked most in each of the nine song excerpts. Each description was read and placed in one of two categories: musical elements or sociocultural/linguistic qualities. While there were a total of 1,773 possible responses, 78 were left blank. Furthermore, words that passed judgment (n = 63), described metaphors (n = 2), or expressed emotions (n = 14) were not considered since they comprised a small percentage of descriptors. Therefore, only 1616 responses were considered in the statistical analysis.
There were no differences among treatment groups on their use of descriptors in the Chinese- ($\chi^2 = 2.86, \text{df} = 2, p < .05$); English- ($\chi^2 = .73, \text{df} = 2, p < .05$); and Spanish-language songs ($\chi^2 = 2.77, \text{df} = 2, p < .05$). Therefore, frequencies were aggregated so as not to differentiate among treatment groups. Most of the terms were of a musical nature for the English-language pop songs. However, descriptors were more equally distributed for the foreign language examples. Frequency counts are presented in table 15.

<table>
<thead>
<tr>
<th>Song Language</th>
<th>Musical Elements</th>
<th>Sociocultural/Linguistic Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>380 (74%)</td>
<td>132 (26%)</td>
</tr>
<tr>
<td>Spanish</td>
<td>249 (49%)</td>
<td>255 (51%)</td>
</tr>
<tr>
<td>Chinese</td>
<td>275 (50%)</td>
<td>280 (50%)</td>
</tr>
</tbody>
</table>

*Table 17: Descriptors by category and song language.*
There were certain words and phrases that recurred throughout children’s descriptions. Terms or descriptions referring to beat, tempo, instrumentation, and rhythm, were the most frequently used descriptors in the musical elements category across song languages.

Sociocultural or linguistic descriptions became more common when students responded to the unfamiliar language songs. Many children commented about not being able to understand the words of songs with statements such as “I don’t like that it was not English” or “I didn’t like it because I can’t understand it.” Others were able to distinguish between the outgroup and ingroup on linguistic terms. One child stated, “If the language was mine I would like it.” Along those lines, another child commented, “What I strongly disliked about this song was that it wasn’t my music.” Several children specifically referred to the ethnicity of the singers or culture in a negative manner with
comments such as, “I don’t like that she’s Chinese” or “I don’t like Mexican stuff.” A few students reacted to the linguistic properties of the language in a negative manner. One student wrote, “[I] don’t like the chung cheng chong parts.”

On the other hand, some students had positive reactions to the foreign languages heard in the music. One girl stated, “I like hearing that language” and another said, “the words sound cool.” Upon hearing the last English-language example, one student commented, “[I] liked the language and the words to the song”; another simply stated, “I like American music.”
A major goal of a comprehensive music education program is to provide students with experiences in performing, listening to, responding to, and analyzing music representing various styles, periods, forms, and cultures. In the process, educators can shape attitudes, preferences, and values, both purposefully and inadvertently. Music education has the potential to affect children’s present and future musical behaviors and experiences. The present study extended previous research in multicultural music education by examining the effects of instruction on children’s responses to songs performed in various languages.

Summary

The purpose of this study was to examine the effects of instructional approach on children’s perceptions of music sung in Chinese, English, and Spanish. Children’s attitude and musical preference toward the music were the dependent variables considered. An additional dependent variable consisted of children’s open-ended verbal description of the musical stimuli. The specific research questions were:
1. Is there a difference in children’s attitudes toward songs in Chinese, English, and Spanish prior to treatment?
2. Is there a relationship between children’s familiarity with a language and their attitude toward songs in that language prior to treatment?
3. What are the effects of two multicultural instructional approaches on children’s attitudes toward music sung in various languages?
4. What are the effects of two multicultural instructional approaches on children’s musical preference decisions?
5. What descriptors do children use to support their preference decision?
6. How do descriptions differ by treatment group?

Participants and Setting.

Participants were fifth-grade students \( (N = 209) \) at four public elementary schools in the suburbs of Columbus, Ohio. All students were native English speakers and born in the United States. Although their experiences with Spanish and Chinese varied slightly, none of the students claimed to be highly familiar with either of those languages. The schools were predominantly composed of white students of middle to upper-middle socioeconomic levels. Students participated in all instructional treatments and tests within intact class groups, as part of the regular music class period.

Instrumentation.

Based on the information gleaned from the pilot tests, nine pop music excerpts were selected for use as the stimuli. Three of the songs were sung in Chinese, three in English, and three in Spanish. These songs were chosen because they were determined to be unfamiliar to preadolescent children and of equal preference when language was not
considered. Furthermore, children were also able to correctly identify the language of these songs. All excerpts were sung by female vocalists and in a style similar to that heard on American pop radio stations. Songs were closely matched for musical characteristics such as instrumentation, style, tempo, and vocal quality.

A response sheet was constructed, in consultation with four experts, to measure children's attitudes toward each of the musical examples. The test consisted of nine statements, three distracters, and one open-ended question for each song. The statements were written based on the triadic theory of attitude (Erwin, 2001). Students responded to each of the nine statements on a five-point Likert-type scale (1 negative—5 positive) and then wrote what they liked or disliked most about that song.

Procedures.

A quasi-experimental pretest-posttest control group design was used in this study. Three intact classes at each school were randomly assigned to one of three instructional treatment groups. Group one \((n = 71)\) received multicultural music lessons taught from a concept-based approach. Children learned to sing foreign language songs of various cultures, played pitched and non-pitched accompaniments, and performed folkdances of the cultures. Instruction for group two \((n = 78)\) was similar to group one in that all music and extension activities remained identical. However, the material was taught through a sociocultural approach, in which students were expected to think critically about social and cultural issues related to the music. Group three \((n = 60)\) was used as the control group. They were provided with concept-based music instruction without any multicultural approaches or materials. To ensure consistent implementation of treatment across the four schools, 25% of the lessons were randomly selected, videotaped, and
analyzed by two independent judges. Teachers met 98% of the teaching criteria for each lesson with a high interjudge reliability of treatment ($r = .98$). Teachers were 100% accurate in the specific objectives that were being implemented for the specific instructional groups—judges were in perfect agreement.

Students took the pretest and posttest the class period immediately preceding and following the treatment, respectively. Attitude toward music performed in various languages was measured using the instrumentation previously described.

**Results.**

Results of this study are summarized under each research question.

1. Is there a difference between attitudes toward songs in Chinese, English, and Spanish prior to treatment?

   There were significant attitude differences between songs in each language ($F (2, 416) = 177.77, p < .01$). Attitudes toward the music in all three languages were quite positive; no mean score was below the midpoint. Children were most positive toward songs sung in English, followed by Spanish, and then Chinese.

2. Is there a relationship between children’s familiarity with a language and their attitude toward songs in that language prior to treatment?

   The results of the analysis showed a low but significant positive correlation ($r = .34, N = 208, p < .01$). In other words, as familiarity for a particular language increased, attitude toward music in that language increased as well. Familiarity with language could explain 12% of the variance in music attitude for each language.
3. What are the effects of two multicultural instructional approaches on children’s attitudes toward music sung in various languages?

   There was a significant interaction effect, and in light of the nature of this interaction, simple effects were interpreted by analyzing the English-language songs separately from the non-English-language songs. Results revealed no difference in children’s attitudes toward the English-language examples across the three instructional treatment groups ($F(2, 196) = .10, p > .05$). However, there were significant differences between the Spanish and the Chinese examples for all groups ($p < .01$). Tukey post hoc analysis revealed that children who participated in the sociocultural music instruction were significantly more positive in their attitudes toward both the Spanish- ($p < .01$) and Chinese-language songs ($p < .01$) than the other two groups.

4. What are the effects of two multicultural instructional approaches on children’s musical preference scores?

   There was no difference in children’s preference for English-language songs across the three treatment conditions ($F(2, 196) = .17, p > .05$). However, there was a significant difference between the sociocultural and concept groups ($p < .05$), as well as a difference approaching significance between the sociocultural and control groups ($p = .059$). The sociocultural group was more positive in their preference decisions toward the Spanish- and Chinese-language songs than the other groups. There were no significant differences between the control and concept-based instructional groups.
5. What characteristics of the music do students claim to like or dislike most in the songs?

Musical characteristics (74%) were used more often than sociocultural/linguistic characteristics (26%) for the English-language songs. Descriptors used for the Chinese-language songs were equally divided, with 50% musical and 50% sociocultural/linguistic characteristics. Similar results were found for the Spanish-language songs with 49% musical and 51% sociocultural/linguistic descriptors.

6. What are the differences between treatment groups in their use of descriptors?

There were no differences among treatment groups on their use of descriptors in the Chinese- ($\chi^2 = 2.86, df = 2, p > .05$); English- ($\chi^2 = .73, df = 2, p > .05$); and Spanish-language songs ($\chi^2 = 2.77, df = 2, p > .05$).

Discussion

Children’s attitudes toward the pop music used in this study were generally quite positive, regardless of language. Mean scores were all above the midpoint on a five-point scale. These positive responses to the pop music stimuli corroborate with previous research examining adolescents’ pop music preferences and tastes (Brittin, 2000, Greer, Dorrow, & Randall, 1974; Hargreaves, et. al, 1995; LeBlanc, Sims, Siivola, & Obert, 1996; Shehan, 1985).

Although the music was controlled for both musical and nonmusical characteristics, songs in each of the three languages were not rated equally. In fact, there were significant differences between each of the languages. English received the highest rating (3.71), followed by Spanish (3.21), then Chinese (3.08). There are several
plausible explanations for these results. First, participants in this study were monolingual English-speakers and as such would have been unable to comprehend the lyrics of the foreign-language songs. In other words, language stood as a barrier to understanding the song’s meaning. Curiously, because of their brisk tempi, the lyrics of most of English-language songs were difficult to comprehend as well. However, participants may have held the belief that the song’s meaning could be acquired after repeated listenings or by following the lyrics in a recording insert. Students’ English literacy and comfort level with the language may explain the higher attitude rating.

Secondly, phonetics and/or aesthetic properties of the language may have been a variable affecting attitude, although some research in sociolinguistics would not support this assertion. Researchers have found that attitude judgments are not made on the aesthetic or linguistic qualities of the sounds but based on the social connotations of a language or language variety (Edwards, 1982; Lippi-Green, 1997; Stafford, Jenckes, & Santos, 1997). Student responses such as “I don’t like that she’s Chinese” and “I don’t like Mexican stuff” support those findings. However, language in a musical context may be judged differently. Because language and music are so inextricably linked in song, an attitude may be shaped by the aesthetic qualities of the language as well. Some comments express this reaction: “[I] don’t like the chung cheng chong parts” and “The language sounds funny.” More than likely it is some combination of both the social and linguistic variables of the language.

Finally, social identity may have played a role in shaping children’s attitudes toward music sung in various languages. By the age of ten, most children are thought to have developed a sense of social identity, as well as ingroup loyalties (Allport, 1979). It
is possible that listening to songs in a foreign language made participants more aware of their membership in an English-speaking culture. As their membership became more clearly defined, the outgroup became more distinctly pronounced. Open-ended responses from students included: “I like American music”, “if the language was mine I would like it”, or “what I strongly disliked about this songs was that it wasn’t my music.” Verbalizations such as these support social identity theory. The more positive responses to the ingroup music supports previous research that builds upon social identity theory (McCrary, 1993; Morrison, 1998; North, Hargreaves, & Tarrant, 2002).

None of the students in the present study claimed to be fluent in either Spanish or Chinese. However, participants varied slightly in their perceived familiarity with these languages. Factors that may have affected their self-reported familiarity include: previous experience of singing a song in one of the languages; or previous encounters with someone who speaks one of the languages. There was a significant positive correlation between familiarity with a particular language and positive attitudes toward songs in that language. In other words, as familiarity for a particular language increased, attitude toward music in that language increased as well. Familiarity with language could explain 12% of the variance in music attitude for each language. However, in light of previous research in music preference (Fung, 1994a; Peery & Peery, 1986; Shehan, 1985; 1987) and language attitudes (Stafford, Jenckes, & Santos, 1997), familiarity with an object or phenomenon seems to correspond with increased positive responses. Therefore, with some caution, one can conclude that higher familiarity with a language corresponds with a higher attitude toward songs in that language.
Posttest results indicated that attitudes toward English-language songs were no
different for any of the treatment groups and remained higher than all other languages.
These results reflect the participants’ native language and culture, and logically, their
language of choice for music. Research has found English to be a language afforded the
most positive responses in both musical and non-musical settings; by individuals of non-
English speaking cultures; and from both inside and outside the United States (Abril,
Based on the results of the current study, attitudes toward English-language songs remain
consistent regardless of multicultural music instruction provided.

Changes were apparent in attitudes toward songs sung in Chinese and Spanish.
Although the rank order of songs by language remained unchanged from the pretest for
all groups, the sociocultural treatment group was significantly more positive in their
attitudes compared with the other groups. Instruction that delves beyond the surface of
the music can improve attitudes toward music sung in a foreign language. By facilitating
children’s understanding of other cultures, forms of communication, linguicism, musical
stereotypes, and prejudice, children may develop an increased openness to unfamiliar
languages heard in music. On the other hand, concept-based instruction, with and
without a multicultural perspective, had no effect on children’s attitudes toward foreign-
language music.

Attitude is a broad concept that includes a mental network of beliefs, feelings, and
values (Cutietta, 1992; Erwin, 2001). Although musical preference on its own is not an
attitude, it can serve as a behavioral and affective reflection of attitude. Musical
preference was used as one component of an attitude for purposes of this study.
Interestingly, preference ratings were lower than corresponding attitude scores for all treatment groups. This implies that participants may not have liked music in certain languages (preference), yet expressed tolerance for the music and the language in which it was performed through their overall attitude. There were wide disparities in preference ratings between the English songs and foreign language songs. Across treatment groups, preference ratings for the Spanish- and Chinese-language songs were below the midpoint, whereas all the English-language songs were above the midpoint.

There were no significant differences among groups on their preference for the English-language songs. It seems logical that children would prefer music that is sung in the language they speak. Comprehension of the language in a song may deepen understanding of the music, which may translate into greater musical enjoyment. These results support previous findings, which noted that the more far removed a culture’s music is from the listener’s culture, the lower their preference for the music (Shehan, 1985; Fung, 1992).

There were no significant differences in children’s preferences between songs in the foreign languages, although Spanish-language songs received higher preference ratings than Chinese-language songs. However, those students who partook in the sociocultural music instruction were significantly more positive than all others in their musical preference decisions. There were no significant differences between the foreign language songs on the preference measure. Both languages, although identifiable, were foreign to these students. Therefore, they seemed to cognitively categorize these songs based on language: familiar (ingroup) and foreign (outgroup). Lessons that include
performing, listening to, and discussing music as it relates to culture and people may improve students’ tolerance for music containing unfamiliar characteristics such as language.

Open-ended preference responses to the songs revealed differences between English and foreign language songs. Descriptors chosen for the English-language songs overwhelmingly fell into the musical characteristics category. Children described elements of the music such as: beat, rhythm, tempo, instruments, and melody. Responses that included descriptions such as lyrics, singers’ culture, or language were less evident for these songs.

The number of sociocultural/linguistic and musical descriptors were about equal for both the Chinese and the Spanish songs. These findings contrast with previous findings, which reported that English-speakers focus on melody over words in Chinese-language songs (Shen, 1999b). Children’s responses reflected the thoughts that they were willing to share. However, children’s descriptions were limited by their vocabularies and might not have reflected a complete picture of their perceptions of the music (Flowers, 2000, 2003; Hair, 1985). It seems that the cultural elements of foreign language songs played a more important role in music preference than it did for English language songs. Instruction did not seem to have an effect on children’s use of descriptors to support their preference decisions.

Implications

The results of this study offer implications for music education. In an attempt to teach multicultural songs that are culturally reliable, it is often recommended that they be presented in their original language. Shen goes as far to say that experiences with a
foreign language song are the most “direct method of cultivating cultural experiences” through music (Shen, 1999a, p. 61). The lowest ratings in both attitude and preference for Chinese in the current study may indicate children’s reactions to the language and culture that was most phonetically and socially distant, respectively. Spanish, although never ranked higher than English, was more familiar to students and phonetically similar to English. Teachers who are committed to teaching songs in various languages may begin by introducing songs in languages that are more familiar and phonetically similar to the students’ native language. Gradually, teachers can expand their offerings to more unfamiliar languages and cultures.

Interweaving sociocultural objectives within a more traditional music curriculum may improve children’s attitudes of tolerance, which may lead to more unbiased music behaviors. Some research has found that attitude change may occur through exposure alone (de Cesare, 1972; Gimmestadt & DeChiara, 1982; Litchner, 1969). However, this and other studies support the view that mere exposure to some object of psychological significance—through singing, listening to, moving to, or playing music—may not be sufficient to significantly shift attitudes or preferences (Pembrook & Robinson, 1997; Shehan, 1985, 1987).

The current study supports that assertion that attitude change can occur after an object or experience is critically considered from various perspectives. Students must be led beyond the surface of the music and explore its cultural and humanistic dimensions through teacher-facilitated discussions. This seems especially pertinent when introducing student to songs that are in a foreign language. Attitude towards language in the context of a song may act as a psychological barrier between the music and the individual. Due
to class-time constraints, music teachers may consider interdisciplinary initiatives in cooperation with teachers of other subjects, such as social studies, art, and physical education, to jointly meet sociocultural objectives. This should serve to supplement, not replace, a sociocultural perspective in the music classroom.

General music basal series currently include a large number of songs in many languages. However, these songs are generally used to reach some understanding of Western musical concepts. In light of multicultural music education goals, the impact of textbooks on curricula, and results from this study, textbook authors may consider including sociocultural objectives. Textbooks should not only provide students with a cultural context, but also find ways to lead students to think critically about the ways in which knowledge is constructed and cultural stereotypes and prejudice affect musical experience. This may lead to improved attitudes toward future encounters with music of other cultures. Although it might not drastically change musical preference, it may increase tolerance for that which is different or unfamiliar in music.

The reported number of limited English proficiency children in the United States continues to grow, as does the number of languages encountered. Therefore, teachers should be aware of their students’ linguistic backgrounds and not assume that they will represent the population used in this study. This knowledge can better inform teachers in the development of music lessons and in their selection of multicultural music for inclusion in the music curriculum.

Some children were found to respond to the cultural and linguistic aspects of musical excerpts performed in foreign languages, teachers might consider having children focus on the musical elements of these songs and the ways in which the singer’s
performance is musical, regardless of the language he or she is singing in. At the same time, the sociocultural aspects of the music should not be ignored. They should be considered because they increase understanding of the music and the culture it reflects.

**Recommendations**

Findings from this study lead to further questions, which support the need for continued research. Future research may consider examining how non-English-speakers’ attitudes toward unfamiliar languages differ from English-speakers. How might these attitudes differ between Hispanic (Asian) children in a Latin American (Asian) country and children of these same cultures living in the United States? It may be that the dominance of English transcends national boundaries in both linguistic and musical contexts. Other replications of the study could include using English-speaking individuals of various ages to determine the point at which the foreignness of the language emerges and affects their attitudes.

Research may investigate the ways in which the lyrics of a song affect aesthetic reactions. Can the lyrics of a song, both comprehensible and incomprehensible, heighten or lessen aesthetic reactions? How does it affect sustained listening attention? Might it initially improve attention? Does performing the music have a different effect?

Research that tests the effects of various multicultural pedagogical approaches on students’ musical achievement is scarce. Therefore, research should explore the ways in which both musical and multicultural goals can be met simultaneously.

A qualitative mode of inquiry might be well suited to examine the process by which educators teach music from a sociocultural perspective. Such a study could describe the challenges teachers face in the process and discover how children, other
teachers, administrators, and parents respond to this instruction. This research may uncover effective ways to lead discussions, while simultaneously developing musical skills and conceptual knowledge.

Systematic inquiry in multicultural music education is greatly warranted, especially in an increasingly diverse society. By uncovering the most effective approaches of musically educating the population, research can propel us toward reaching our educational, musical, and social goals.
REFERENCES


source book for music educators (pp. 23-28). Nedlands, Western Australia: Callaway International Resource Centre for Music Education.


towards language variation: Social and applied contexts (pp. 1-19). London: Edward Arnold.


123


Appendix A

DEMOGRAPHIC AND LANGUAGE FAMILIARITY MEASURE
Name_______________________________ Class__________________

1. Age:       9    10    11    12                                     2. Sex:       Male       Female

3. Where were you born?         U.S.                Other (where), _______________________

4. What was the first language you learned to speak? English  Spanish  Chinese  Japanese  Other

5. What language(s) are spoken most often at your home? (Circle all that apply)

<table>
<thead>
<tr>
<th></th>
<th>English</th>
<th>Spanish</th>
<th>Chinese</th>
<th>Japanese</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. How well do you speak English?</td>
<td>1 Very Well</td>
<td>2 Pretty Well</td>
<td>3 Some</td>
<td>4 Not Too Well</td>
<td>5 Not at all</td>
</tr>
<tr>
<td>7. How well do you understand English?</td>
<td>1 Very Well</td>
<td>2 Pretty Well</td>
<td>3 Some</td>
<td>4 Not Too Well</td>
<td>5 Not at all</td>
</tr>
<tr>
<td>8. How often have you heard a song in English?</td>
<td>1 Very Often</td>
<td>2 Pretty Often</td>
<td>3 Sometimes</td>
<td>4 Hardly Ever</td>
<td>5 Never</td>
</tr>
<tr>
<td>9. How many people do you know who speak English?</td>
<td>1 Very Many</td>
<td>2 Many</td>
<td>3 Some</td>
<td>4 Few</td>
<td>5 None</td>
</tr>
<tr>
<td>10. How well do you speak Spanish?</td>
<td>1 Very Well</td>
<td>2 Pretty Well</td>
<td>3 Some</td>
<td>4 Not Too Well</td>
<td>5 Not at all</td>
</tr>
<tr>
<td>11. How well do you understand Spanish?</td>
<td>1 Very Well</td>
<td>2 Pretty Well</td>
<td>3 Some</td>
<td>4 Not Too Well</td>
<td>5 Not at all</td>
</tr>
<tr>
<td>12. How often have you heard a song in Spanish?</td>
<td>1 Very Often</td>
<td>2 Pretty Often</td>
<td>3 Sometimes</td>
<td>4 Hardly Ever</td>
<td>5 Never</td>
</tr>
<tr>
<td>13. How many people do you know who speak Spanish?</td>
<td>1 Very Many</td>
<td>2 Many</td>
<td>3 Some</td>
<td>4 Few</td>
<td>5 None</td>
</tr>
<tr>
<td>14. How well do you speak Chinese?</td>
<td>1 Very Well</td>
<td>2 Pretty Well</td>
<td>3 Some</td>
<td>4 Not Too Well</td>
<td>5 Not at all</td>
</tr>
<tr>
<td>15. How well do you understand Chinese?</td>
<td>1 Very Well</td>
<td>2 Pretty Well</td>
<td>3 Some</td>
<td>4 Not Too Well</td>
<td>5 Not at all</td>
</tr>
<tr>
<td>16. How often have you heard a song in Chinese?</td>
<td>1 Very Often</td>
<td>2 Pretty Often</td>
<td>3 Sometimes</td>
<td>4 Hardly Ever</td>
<td>5 Never</td>
</tr>
<tr>
<td>17. How many people do you know who speak Chinese?</td>
<td>1 Very Many</td>
<td>2 Many</td>
<td>3 Some</td>
<td>4 Few</td>
<td>5 None</td>
</tr>
</tbody>
</table>
APPENDIX B

PILOT TEST RESPONSE ITEMS
Pilot Test #1

I have heard this **song** before. | 1 | 2 | 3 | 4 | 5  
---|---|---|---|---|---
Strongly Disagree | Disagree | Neither | Agree | Strongly Agree

I have heard this **singer** before. | 1 | 2 | 3 | 4 | 5  
---|---|---|---|---|---
Strongly Disagree | Disagree | Neither | Agree | Strongly Agree

**That song was performed in what language?**

| Language  | ENGLISH | FRENCH | SPANISH | ARABIC | CHINESE |
APPENDIX C

ATTITUDE RESPONSE SHEET AND TESTING INSTRUCTIONS
#1 What did you like or dislike most in this song?

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>If I heard this song on the radio, I would change the station.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>2</td>
<td>I would like to listen to the rest of this song.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>3</td>
<td>Everyone should have the chance to sing a song in this language.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>4</td>
<td>Some people would enjoy listening to this song.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>5</td>
<td>I enjoyed hearing this song.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>6</td>
<td>This music had a fast beat.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>7</td>
<td>I only like songs with words I can understand.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>8</td>
<td>Someday I might buy a music CD in this language.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>9</td>
<td>I heard a drum in this music.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>10</td>
<td>This type of music should <strong>not</strong> be sold at stores.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>11</td>
<td>I would like to learn a song in this language.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
<tr>
<td>12</td>
<td>This music had a steady beat.</td>
<td>1 Strongly Agree</td>
<td>2 Agree</td>
<td>3 Neither</td>
<td>4 Disagree</td>
<td>5 Strongly Disagree</td>
</tr>
</tbody>
</table>
Testing Instructions

Students need a pencil and something to write on. They should sit far from one another to ensure independent responses.

Read: Today you are going to listen to various examples of music. I want to know what you think about the music. After you listen to the music you are going to answer some questions about it. The way you can do well on this test is to read each statement and answer carefully. Correct answers are the ones that express your true and sincere feelings; incorrect answers are the ones that are not truthful. Make sure to provide your most honest response.

First, in order to be successful at this activity you need listen carefully to the songs. How do you do that?

Second, you have to act like a spy who is hiding top-secret information. Do not let anyone see your responses or let anyone know what you are feeling. What are some of the ways this might happen?

Finally, make sure you do not move to the music, talk about the music, or show any facial expression. Remember, you are a spy relaying top-secret information. By moving or talking you are giving away information.

As the music is playing, close your eyes and focus on the music. Do not start writing until I say, “begin”. At that point, you will respond to 12 statements. Let’s look at the questions together. Put your finger on the example that says SONG #1. After listening to a musical example you will determine how much you agree with each statement you read. Now put your finger on question #1. It says, “If I heard this song on the radio, I would change the station.” Show me with your fingers which response you would circle if the song were your favorite (should be 1 or 2). What if the song you listened to was one that was okay, not bad but not great (should be 2, 3, or 4). How about if you greatly disliked it? There is also one question that you will complete in your own words. It states, “What did you like or dislike most in this song?” Be specific in your description. Can someone give me an example? Once you are done, you will turn your paper over to let me know you are finished. Are there any questions?
Let’s begin.

Play example #1. Monitor to ensure that students are on task and prevent any sounds or gestures. After the first musical example is complete, read through all twelve questions aloud with the students. Subsequent examples do not need to be read aloud. Allow students to go back to any question within the immediate musical example. However, they should not return to another section of the test.
APPENDIX D

LESSONS AND IMPLEMENTATION OF TREATMENT FORM
Lesson Number 1/"Zum Gali Gali" (45 minutes)
Treatment 1
Concept-based
Objectives:
1. Students will identify eighth and sixteenth note patterns in a song.
2. Students will be able to perform eighth and sixteenth note patterns from notation.
3. Students will demonstrate their ability to identify the A and B sections in a song and in a folk dance.

Materials: Recording of song and pronunciation, rhythm sticks or drumsticks, chart of the pronunciation as written in the textbook, and map.

Lesson:
I. Song and Rhythms:
   A. Echo clap 4-beat rhythm patterns contained in the song (sixteenth, eighth, & quarter notes). Eventually end with the rhythm found in the first two measures of the song.
   B. Ask students to listen for the number of times you sing that rhythmic pattern in the song “Zum Gali Gali” (2). Teacher will sing the entire song in Hebrew a cappella. Ask children to listen for how many sections are in the song, and then play the recording (2). Facilitate students in making the transfer between the clapped rhythms and those found in the song. Show students the rhythmic notation of the song and clap out the rhythms of the A section, followed by the B section. (The rhythms can be written out on the board, chart or overhead).
   C. Ask children to determine what language they heard. Listen to the pronunciation of the song while following the pronunciation on the board, an overhead, or a chart. Show a map of Israel and explain that is the country where the song originated. Echo the words with the recording.
   D. Looking at the notation of the song, and tap or speak the rhythms. Do the same with rhythm sticks played on the floor. Provide students with the rhythmic labels and briefly compare eighth notes with sixteenth notes. Place those rhythms found in the song in a different order and challenge students to play those new patterns. (Create your own patterns using only the rhythmic patterns found in the song). Challenge them further by including various permutations of the rhythms.
   E. Teach the song.
      1. Echo words in rhythm
      2. Melody of song
      3. Put words and melody together
      4. Sing the entire song two times. In between the repetition provide students with a chance to improvise on rhythm sticks using sixteenth notes and other rhythms generated from the song.
   F. Sing with the recording
II. Teach the folk dance. Stand in two concentric circles facing center. Inside circle does a grapevine step in a counterclockwise direction during the A section. During the B section, the outside circle takes three steps in, one
touch, turn for four beats, out three, one touch, and turn for four beats. (Directions were found in *Share the Music*, 1995, p. 81). The group that is not moving should clap a steady beat. Repeat the song two times with improvisations (in small groups) in between on rhythm sticks. Lead children to recognize the form of the dance and its relationship to the music. Create a new form. Perform with the class singing and moving.

III. Listen to the recording of the song one last time and review concepts introduced (refer to the objectives).
Lesson 1/“Zum Gali Gali” (45 minutes)
Sociocultural

Objectives:
1. Student will perform a song and folkdance of Israeli origin.
2. Students will be able to relate the meaning of a song to its historical origin.
3. Students will identify characteristics of a working song.
4. Students will verbalize their reactions to songs that are not sung in English.

Materials: Recording of song and pronunciation, chart of pronunciation as written in the textbook, and map.

Lesson:

Song

A. Echo clap 4-beat rhythm patterns containing the same rhythms found in the song (sixteenth, eighth, & quarter notes). Eventually end with the rhythm found in the first two measures of the song. Ask students to listen for the number of times you sing “Zum Gali Gali” (4) in the song.

B. Teacher will sing the entire song in Hebrew a cappella. Ask children to figure out the language they hear then play the recording as they clap to the rhythm of “Zum Gali Gali” every time it occurs. Select various children to provide an answer. List the answers on the board. Ask them to discuss why they thought it was that language and where had they heard that language. Provide them with the answer then state the following:

*While much of the music we listen to and sing in the United States is in English, there are people in this country and other countries around the world who speak Hebrew and listen to and sing songs in that language. Hebrew, and songs sung in that language closely relate to the Jewish culture. Raise your hand if you have ever heard music in another language at home. What was that music like? What did you think about it? Remember, although we cannot understand the words in an unfamiliar language, we can still appreciate the music for the music and the sounds of the language. We should not simply judge a song based on the language it is performed in, but based on our understanding of the music itself. Discuss this topic briefly with children.*

C. Listen to the pronunciation of the song while following the pronunciation guide on the board, an overhead, or a chart.

D. Ask: Does anyone know where this song originated? Allow children to answer. Read the following and show a map of Israel: *Israel is a country in the Middle East, located at the eastern end of the Mediterranean Sea. The capital city of Israel is Jerusalem, a city of great historical significance. Jewish people built a nation there long ago. From ancient times to 1948, various countries have controlled that land. In 1948 the country of Israel was formed and became a homeland for Jewish people all around the world. While much of the land is desert, Jewish pioneers,*
in the late 1800’s cultivated the land so that it would produce food. The words to this song relate to the work ethic of the Jewish people in Israel at the time.

E. Echo the words with the recording.
F. Learn the song.
   1. Echo words in rhythm
   2. Melody of song
   3. Put words and melody together
   4. Sing the entire song
G. Sing with the recording
H. This type of song is called a work song. Relate it to any work songs they have sung in the past. Read: A work song is directly related to doing a job. It was not sung for artistic purposes but to assist in completing a task (making the job enjoyable or at the least more bearable). Sometimes songs are used to “provide rhythm for workers harvesting or weeding crops” (Titon, 1992). Who might sing a work song? What makes you think that? Are there any songs you, your sibling, or your parents use to help you complete a task? (i.e., People who use walkmans as they exercise)

IV. Teach the folk dance. Stand in two concentric circles facing center. Inside circle does a grapevine step in a counterclockwise direction during the A section. During the B section, the outside circle takes three steps in, one touch, turn for four beats, out three, one touch, and turn for four beats. (Directions are found in Share the Music, 1995, p. 81). The group that is not moving should clap a steady beat. Repeat the song two times. Lead children to recognize the form of the dance and its relationship to the music. Perform with the class singing and moving. Read: This is only one example of the many styles of music and dance that are performed in Israel. Different people listen to different styles of music. In fact, many children and teenagers listen and dance to music similar to the music you listen to here in the United States, although it may not be sung in English.

V. Review the ideas and concepts discussed, and then listen to the recording of the song one last time.
Lesson Number 2/"Everybody Loves Saturday Night" (45 minutes)

Treatment 1

Concept-based

Objectives:
1. Students will be able to visually and aurally identify pitch direction.
2. Students will be able to sight-sing simple three-note patterns.

Materials: Recording of song and pronunciation, chart of pronunciation as written in the textbook, song notation on overhead, three-note melodic patterns, xylophones, drums, and map.

Lesson:

I. Review “Zum Gali Gali” from the previous lesson.

II. Song and Concept

A. While teacher sings the song a cappella in “Ga”, have students listen for the number of phrases and any similarities among phrases (4 phrases, 1 and 2 are exactly the same in the text, melody, length, and rhythm/ 3 is different/ 4 is similar with a different melody).

B. Sing again, while having students use hand motions to draw the melodic contour of the song. Tell the students the language of the song is “Ga”.

C. Name the country of origin (Accra, the capital of Ghana). Listen to the recording in “Ga”. Stop the recording before the English version is heard. Find the country on a map of the world.

D. Listen to the song a second time with the recording, as children follow the notation on an overhead projection. Teacher outlines the melodic contour on the notation; children outline contour with their finger in the air. Ask children to compare their movements with notation (visual) and with the aural example (aural/section B).

E. Look at the notation of the third phrase. Ask: What is the general direction of the pitch throughout the phrase? (Descending pitches from C to G). Relate the concept of melodic direction to the ways in which children identified similar phrases at the beginning of the lesson (as in 2a.).

F. Listen to the pronunciation spoken by a native speaker on the recording as you follow the words on an overhead, chart, or chalkboard. Listen and echo the second time.

G. Learn the song using a phrase by phrase method
   1. Words in rhythm
   2. Melody
   3. Words and melody
   4. Entire song

H. Sing entire song with the recording in “Ga”. You can take voices out if you adjust the balance on your stereo.

I. Take the three pitches F G A and arrange them in four to five different patterns (FGA, AGF, FFF, FAF …) and have children identity the melodic direction. Challenge them to sight sing each of those patterns using your
preferred system (solfege, letter names, neutral syllables). Make the patterns as challenging as you may need to for your class.

III. Instrumental extension (parts attached)
A. Teach the CBB (use Bass Xylophone) part to the entire class. Children should sing the pitches and practice the mallet movements. Relate to pitch direction as discussed previously. (e.g. What hand are you using when the note move downward …). Select a few students to play that part (depending on how many B.X.s you own).
B. Teach the SX xylophone part by rote to the entire class. Stress the different phrases. The parts are attached. Select a number of students to play that part on either a SX and/or AX.
C. Teach the high and low drum part to the entire class. Choose some students to play that part. Everyone should be on an instrument at this point. Play on any drum or other percussion instrument. Everyone should have the opportunity to play on an instrument.
D. Perform the instrumental part as the class sings the song. (If time permits, create a form to the piece with an intro. and coda).

IV. Review concept for the day then listen to the recording of the song one last time.
Lesson Number 2/“Everybody Loves Saturday Night” (45 minutes)

Treatment 2

Sociocultural

Objective:

1. Students will be able to identify the characteristics of West African Highlife music.
2. Students will be able to relate the popular music of the United States with the popular music of Ghana.
3. Students will apply their knowledge of the songs background to performing the song expressively.

Materials: Recording of song and pronunciation, chart of pronunciation as written in the textbook, xylophones, drums, and map.

I. Review “Zum Gali Gali” from the previous lesson.

II. Song

A. While teacher sings the song a cappella in “Ga”, have students determine if that is a language or just non-sense syllables.

B. Sing again and have students guess the language and/or the country. (Ga/Ghana).

C. Name the city and country of origin (Accra, the capital of Ghana). Find the country on a map of the world. Specify that there are many languages spoken and sung, as well as many countries in the continent of Africa. Listen to the recording in “Ga”. Stop the recording before the English version is heard.

D. Listen to the entire song a second time with the recording as children follow the words on an overhead projection. Ask them to follow the words as they hear it in the music and notice letters which look unfamiliar. Challenge them to determine why there might be different symbols. Explain that not all languages share the same exact sounds. Provide an example of sounds that are not written in our language but are a part of another language (umlaut in German). These sounds make languages unique. No one language is better than the other; they are merely different from one another. Ask: What do all languages have in common? (A form of communication). Discuss.

E. Listen to the pronunciation spoken by a native speaker on the recording as you follow the words on an overhead, chart, or chalkboard. Listen and echo the second time. Tell them what the words mean.

F. Learn the song using a phrase by phrase method

1. Words in rhythm
2. Melody
3. Words and melody
4. Entire song

G. Read: This song was created at a time when many Western African countries were under European rule. During that time, native West Africans in certain cities were forbidden to gather any night but Saturday.
This song became very popular in many cities throughout Western Africa because it expresses the joy they felt for being free on Saturday night. How would you feel on that one night you were able to go out? When you sing it you should express the feeling of joy and happiness. How do you think you might do that musically?

H. Sing entire song with the recording in “Ga” only. You can take voices out if you adjust the balance on your stereo.

I. Read: This style of music is called Highlife, a popular music in Western African countries, especially in Ghana, Nigeria and Sierra Leone. It is made up of a combination of various styles of music with African dance rhythms, languages, and melodies. You can hear the influence of American dance band sounds in the music. This particular song became so popular that it has been translated into many different languages such as English, Spanish and French. What characteristics of this song sound like other popular music you have heard in the past?

V. Teach instrumental part: Although these are not the instruments that would be used to perform this music, we will use these instruments because they are the ones we are familiar with and have the ability to play.
   A. Teach the CBB (use Bass Xylophone) part to the entire class. Children should sing the pitches and practice the mallet movements. Select a few students to play that part (depending on how many B.X.s you own.
   B. Teach the SX xylophone part by rote to the entire class. Stress the different phrases. The parts are attached. Select a number of students to play that part on either a SX and/or AX.
   C. Teach the high and low drum part to the entire class. Choose some students to play that part. Everyone should be on an instrument at this point. Play on any drum or other percussion instrument. Everyone should have the opportunity to play on an instrument.
   D. Perform the instrumental part as the class sings the song. (If time permits, create a form to the piece with an intro. and coda).

VI. Listen to the recording of the song one last time and recap the objectives.
Lesson 3/"Sakura"
Treatment 1 (45 minutes)
Concept-based
Objectives:
1. Students will be able to identify a musical phrase from notation.
2. Students will be able to show a musical phrase through hand motions.
3. Students will be able to define “phrase” as it relates to music.
Materials: A copy of the song for each student, pencil for each student, Orff instruments, hand drums, recording of song and pronunciation, chart of pronunciation as written in the textbook, and map.

Lesson:
I. Review “Everybody Loves a Saturday Night” from the previous lesson.
II. Song and Concept
A. As teacher sings “Sakura” a cappella, students will be asked to listen for the musical phrases. Ask them to signal at the end of each phrase.
B. Define musical phrase. Compare how they are similar and different.
C. Ask students to guess what language they hear. Play the recording of the song from Share the Music. Only play the Japanese version. If they do not guess correctly, tell them the language (Japanese) and describe the meaning of the words.
D. Pass out musical notation and ask children to mark (with check marks) the ends of phrases as they listen to song one more time. Tell students that the phrases are of different lengths (1, 2, or 3 measures long).
E. As students listen to the recording again, project words and music on an overhead (or use a chart) showing phrases with check marks at the end of the phrases. Students will compare the phrasing on overhead with their worksheet and make corrections on their worksheets.
F. Students listen to native-speaker on the recording as they read the word pronunciation projected on the board (or chart). Play the recording one more time and allow students to speak the words after the model. Show a chart of the Japanese pronunciation as written in the Share the Music textbook.
G. Show the students a map of Japan.
H. Teach the song phrase-by-phrase:
   1. Chant words in rhythm.
   2. Sing melody on “loo”. Show phrasing with arm motions arcing left to right.
   3. Sing words and melody together. Continue arm motions.
   4. Sing entire song. Continue arm motions.
I. Sing song with the accompaniment only on the recording (split track method).
III. Extension
A. Teach drum ostinato (practice with 2-finger tap against open hand); all students perform pattern softly on hand drums while listening to the recording.

B. Divide class into small groups so that everyone is near an Orff instrument. Teach Orff accompaniment notated on board (attached to this lesson). Initially students all play accompaniment (2 note chords) on imaginary bars (their knees) using imaginary mallets (their fists) while teacher points to notation.

C. Relate the mallet part to the concept of “phrase”.

D. Students imitate playing the Orff instrument on their body while teacher plays one of the instruments aloud. Then students take turns playing as a class, rotating players. Students not playing continue to imitate with body motions. Keep accompaniment steady, slow, and soft. After several rotations of practice, have students not playing the instruments sing the song as accompaniment is played. Alternate variation: students not playing instruments will show phrases with arm motions arcing left to right while teacher and/or students sing. Make sure each student does each activity at least once.

E. Select a few students to play hand drum ostinato pattern. Select one student per instrument type (AX BX AM…) to play accompaniment. All other students sing song. Teacher plays finger cymbals as indicated on the music at the ends of the phrases. Teacher will also add a stroke of wind chimes on beat 1 on the last measure. Let sound of chimes and last chord of accompaniment fade away to silence.

IV. Review the concept for the lesson and listen to recording of song.
Lesson 3/ “Sakura” (45 minutes)
Treatment 2
Sociocultural
Objectives:
1. Students will discuss the various ways the voice can be used to sing
2. Students will discover that there is no “best” way to use the voice, only different ways.
3. Students will be able to apply their knowledge of Japanese vocal tone in their performance of the song.
4. Students will demonstrate their understanding of musical adaptations.

Materials: Orff instruments, hand drums, recording of song and pronunciation, chart of pronunciation as written in the textbook, chart of Japanese characters, and map.

Lesson:
I. Review “Everybody Loves a Saturday Night” from the previous lesson.
II. Song and Concept
A. Before the teacher sings “Sakura” a cappella, students should be asked to identify the country from which this song may originate and the language that it is sung in. (Japan: Japanese).
B. Ask students to identify the words that repeat in the song (Sakura, Iza ya). Play the recording of the song (only the Japanese version). Read them a translation of the words.
C. Hear song one more time and listen for any melodic motives that repeat (same as when the words repeat)
D. Students listen to native-speaker on the recording as they read the word pronunciation projected on the board (or chart). Play the recording one more time and allow students to speak the words after the model. Show a chart of the Japanese pronunciation as written in the Share the Music textbook. Show the Japanese characters and explain that this is the way Japanese is written. Explain that our letters may look just as unfamiliar to fifth-grade children in Japan; unless they were taught to write using the same letters we use in America.
E. Show the students a map of Japan.
F. Teach the song phrase-by-phrase:
   1. Chant words in rhythm.
   2. Sing melody on “loo”.
   3. Sing words and melody together.
   4. Sing entire song.
G. In the late 1800’s, Japan imported many products and culture from the West (Europe and the United States). This was a time when the Japanese began to learn about the foreign technologies (like electricity and the light bulb), schools, and music of these countries. It was at this time that “Sakura”, which was influenced by Western music, was created. Today people in Japan listen to music such as Western pop music (in both English and Japanese), traditional folk music, and European classical
music (Anderson & Campbell, 1996). Why do you think Western music had the ability to influence other cultures? Discuss. It may be that each cultures looses a bit of its individuality by being dominated by a Western aesthetic.

H. Vocal performance in traditional Japanese music uses various tone qualities. “In [music] theatre traditions like kabuki and bunraku, there is a wide range of vocal sound that includes speech-like and shouted sounds as well those more similar to the” head voice employed in Western art music. “Most Japanese vocal production centers in the throat, with little head resonance or vibrato. The quality, therefore is direct and penetrating, closer to rock than opera” (Anderson & Campbell, 1996, p. 332). Is there a best way to sing music? Discuss. Then decide on a way the class would like to sing “Sakura”. Allow children to experiment.

I. Sing song with the accompaniment only on the recording (split track method).

III. Extend
A. Teach drum ostinato (practice with 2-finger tap against open hand); all students perform pattern softly on hand drums while listening to song recording. Explain that this would not be the way this song would be performed in traditional Japanese music. The instrument that we heard in the recording was the Koto. (Describe the Koto). This music is being adapted or changed to fit with the instruments we have in the class. Do you know any other music that has been adapted for different purposes? Discuss
B. Divide class into small groups so that everyone is near an Orff instrument. Teach a simple Orff accompaniment notated on board (attached to this lesson). Initially students all play accompaniment (2 note chords) on imaginary bars (their knees) using imaginary mallets (their fists) while teacher points to notation.
C. Students imitate playing the Orff instrument on their body while teacher plays one of the instruments aloud. Then students take turns playing as a class, rotating players. Students not playing continue to imitate with body motions. Keep accompaniment steady, slow, and soft. After several rotations of practice, have students not playing the instruments sing the song as accompaniment is played.
D. Select a few students to play hand drum ostinato pattern. Select one student per instrument type (AX BX AM…) to play accompaniment. All other students sing song. Teacher plays finger cymbals as indicated on the music at the ends of the phrases. Teacher will also add a stroke of wind chimes on beat 1 on the last measure. Let sound of chimes and last chord of accompaniment fade away to silence.

IV. Review the concepts for the lesson and listen to recording of song.
Lesson 4/ “Kalinka” (45 minutes)
Treatment 1
Concept-based
Objectives:
1. Students will be able to aurally and visually identify a fermata in a song.
2. Students will be able to define fermata and accelerando.
3. Students will be able to conduct in 2 to show the tempo of a song.
Materials: Recording of song and pronunciation, overhead of the notation and pronunciation, map, and balls for each student.

I. Review “Sakura”
II. Song and Concept
A. Teacher sings “Kalinka” a cappella while students tap the beat silently on their legs with two fingers. Focus children’s attention on the tempo. Ask them to determine if there are any noticeable changes (slow tempo, faster tempo, fermata). After listening, discuss the tempo. Write these terms on the board: fermata and accelerando.
B. Ask students to guess what language they heard. Tell them it was Russian.
C. Looking at the music on the overhead, go over the “road map” and terms (refrain, verse, repeat signs, 1st and 2nd endings, D.C. al fine, fermata). Play the recording, following the words and music on the overhead.
D. Listen to the recording of a native speaker. Listen again and repeat after each phrase. Read the pronunciation together from the overhead, chart, or board.
E. Show map of Russia.
F. Teach the song phrase-by-phrase method.
   1. Speak words in rhythm (phrase by phrase)
   2. Sing melody on neutral syllable
   3. Sing words and melody together
   4. Sing whole song with recording and no vocals.

III. Extend
A. Provide each student with a ball. Allow students to bounce ball freely. Tap a steady beat on a hand drum asking students to ensure they bounce on beat 1 and catch on 2. When you play a fermata, they should hold their ball upward. Once they are ready to move on do this with the song. Do it with the recording.
B. Students will conduct in 2, showing fermatas while singing the song.
C. Teach the structured movement found in the book. (A section = grapevine; B section = schottische/step, step, step, hop).

IV. Review concepts learned and listen to recording of the song one last time.
Lesson 4/ “Kalinka” (40 minutes)

Treatment 2
Sociocultural
Objectives:
1. Students will sing a Russian folksong with characteristic expression.
2. Students will be able to define a stereotype.
3. Students will be able to identify a stereotypes applied in various contexts (including musical ones).

Materials: Recording of song and pronunciation, overhead of the notation and pronunciation, map, and balls for each student.

I. Review “Sakura”

II. Song

A. Teacher sings “Kalinka” a cappella while students tap the beat silently on their legs with two fingers. Focus children’s attention on the style and language of the music. Ask them to determine what culture or language this song may be reflecting (Russian). After listening, discuss the children’s answers. Ask them to determine what it was exactly about the language or the music that gave it away. What were the characteristics? Read: A song can express many things to the listener. It can relate to a culture, a language, or a country/or part of the world. We often develop a visual image of what the singer or person who likes this music might look like.

B. Ask students to close their eyes as they listen to a recording of the music and imagine what people who sing that music look like. After listening, ask students to describe the characteristics of the individual they imagine either singing with, dancing to, or listening to the song. List those characteristics on the board as students are called on.

C. Explain that many of those descriptions are called stereotypes. A stereotype is a set of beliefs that people have regarding groups of people. When we apply those beliefs in the way things we say or do we are stereotyping. It is a way of classifying people. Think about how we might do that in music? Discuss. There is no one type of person who may like this song or sing this song. It is an expectation we have that has been created from reading stories, watching movies, or news. That only provides you with one, limited perspective. Many Russian people today listen to various styles of music but we have this notion that they only listen to one certain type of music. Imagine if all people from other parts of the world thought American children only listened to American country music or just rock. There are a wide variety of styles of music heard and enjoyed in every country.

D. A stereotype can sometimes be harmful. Imagine if a teacher had a stereotype that girls were not good at Math. Imagine the negative ways that could affect the girls. Discuss. Relate to music preference groups in school.
E. Listen to the recording of a native speaker. Listen again and repeat after each phrase. Provide a translation of the words. Read the pronunciation together from the overhead, chart, or board.

F. Show map of Russia and read: “Although we often think of Russia as a cold place, parts of the country in central Asia (point out) experience some of the highest temperatures on earth--up to 140 degrees F. And, on the other extreme, with much of its country lying within the Artic circle, Russia is no stranger to freezing winters of – 70 degrees F” (Campbell, McCullough-Brabson, & Tucker, 1994, p. 88). What is the stereotype in this example? (Russia being frigid) The same goes for music. Russian individuals may listen to many styles of music. We can’t say all their music is like the song we are going to learn today. Make transfer between different types of stereotyping.

G. Teach the song phrase-by-phrase method.
   1. Speak words in rhythm (phrase by phrase)
   2. Sing melody on neutral syllable
   3. Sing words and melody together
   4. Sing whole song with recording with no vocals. Use the paragraph below to set up the children to sing with exaggerated feelings.

H. Read: This particular Russian song is a classic folk song and is performed with exaggerated feelings and lots of schmaltz. “The word kalinka refers to a snowball bush with puffy white flowers and bitter berries” (Campbell, McCullough-Brabson, & Tucker, 1994, p. 90). It tells the story of a young man sitting under the bush singing about his feelings for his sweetheart (Gregoryk, 1995). This time perform it applying the expressive elements.

III. Extend
   A. Teach the structured movement found in the book. (A section = grapevine; B section = schottische/step, step, step, hop).
   B. Review objectives and listen to recording of the song one last time.
Lesson 5/Treatment 1 "Mi Gallo" (40 minutes)

Concept-based

Objectives:
1. Students will be able to identify quarter, eighth, and half notes from notation.
2. Students will be able to define a rhythmic motive.
3. Students will differentiate between a motive and a phrase.

Materials: Melodic rhythm of the Mi Gallo on a chart, recordings of song and pronunciation, lyrics of Mi Gallo on a chart, and pronunciation of lyrics on a chart

I. Review “Kalinka”

II. Rhythmic Warm-Up
   A. Using whatever rhythmic reading system your students are familiar with, have them sight read the melodic rhythm of the song from notation. Encourage them to maintain a steady tempo while you pat the steady beat on a hand drum.
   B. Read again
   C. Ask students: What similarities or differences did you notice about each of the rhythmic phrases? (1&2, 3&4, and 5&6 are the same). Ask students to choose body percussion/sounds for each of the different rhythmic values: half note, quarter note and eighth note. Perform melodic rhythm using student created body percussion/sounds. Perform again asking students to determine if the chosen sounds fit well with the rhythm, if not adjust by changing sounds and perform again.

II. Song and Concept

   A. Ask students to find a recurring rhythm pattern they hear in this song. Teacher sings song a cappella. Write down the notation for some of the patterns that were identified. Relate the rhythmic patterns to the term rhythmic motive.
   B. Play the recording, first section only, (it is sung first in unison Spanish, then in unison English and then in three part round) and ask again what language they believe they are hearing. Listen to the song again and follow the words on the chart (overhead, chart, or chalkboard).
   C. A motive—is a short rhythmic or melodic idea that can serve as an element from which to compose music. It is generally shorter than a musical phrase. We can compare motives to words; whereas a phrase is like a sentence.
   D. Listen to the native speaker and ask the students to echo. Show them the pronunciation of the words as found in the textbook pronunciation guide and ask them to echo the native speaker again.
   E. Show the children a map of Central and South America and tell them that although we don't which country Mi Gallo originated from, it is a popular children's song in this region of the Americas.
F. Teach song by rote (use pronunciation chart, not lyric chart)
   1. Have the children echo the lyrics with you as the model (repeat)
   2. Have the children echo each phrase (repeat)
   3. Challenge them to echo you as you string 2 phrases together
   4. Sing the entire song alone and challenge them to sing the entire song
      as your echo (a cappella)

III. Ensemble Piece

A. Echo-teach one rhythmic motive and a phrase from the song.
B. Ask students to identify where this pattern occurs in the song. Clap the
   rhythm: Mi gallo se. There are four places this one occurs. Ask students to
   echo each part as you speak it. Repeating each pattern four times while
   clapping the rhythm. Clap the rhythm without words. Transfer to hand
   drums for a few students.
C. Co-co-ri co-ri coraaaa. This is the last phrase of the song. Ask students to
   echo the phrase as you speak it. Repeat 4 times. Ask student to clap and
   say the pattern. Clap only 4 times. Transfer this pattern to hand movements
   that correspond to the last phrase of the song. Chose a group to play that
   pattern on xylophones.
D. Co-co-ra! Teach this last (chachacha) rhythmic motive. Transfer to clave.
E. Layer all three parts.
   1. Choose a group to play the accompaniment (half of the class if
      possible so that you can rotate the second time). The ensemble should
      consist of xylophones, hand drums, and clave.
F. Discuss the concepts in relation to the instrumental accompaniment.
G. Have the xylophones and clave play twice for an introduction and have hand
   drums enter with the voices. The rest of the class sings Mi Gallo.
H. Singers switch to the accompaniment.

IV. Review concept and listen to recording of song.
Lesson 5/ "Mi Gallo"
Treatment 2
Sociocultural
Objectives:
1. Students will recognize the relationship between people and music.
2. Students will discuss the ramifications of group stereotypes.
3. Students will identify the ways in which their musical decisions can be influenced by a group stereotype.

Materials: Melodic rhythm of the “Mi Gallo” on a chart, recordings of song and pronunciation, lyrics (not notation) of “Mi Gallo” on a chart, pronunciation of lyrics on a chart

I. Introduction
   A. Using whatever rhythmic reading system your students are familiar with, have them sight read the melodic rhythm of the song from notation. Encourage them to maintain a steady tempo while you pat the steady beat on a hand drum.
   B. Read again

II. Song
   A. Ask students to notice the language of the song and what country it may have originated from. Teacher sings song a cappella. Write down the various responses on the board. Show the children a map of Central and South America and tell them that although we don’t know which country “Mi Gallo” originated from, it is a popular children's song in this region of the Americas.
   B. Discuss: Spanish is sung and spoken in many countries that span three continents: North America, South America, and Europe. Some countries include: The United States, Mexico, Cuba, Puerto Rico, Honduras, Venezuela, Argentina, Peru, Nicaragua, and Spain. Spanish is the second most common language in the United States. Have you ever heard someone speak Spanish in Columbus? How did you react?
   C. Put students into small groups (about 4 per group) and provide each group with an index card. Students are to listen to the song one more time and list as many things they can think of that best describes the people whose culture they think is represented in this song. Each group will discuss their responses. Teacher acts as facilitator. Lead group discussion by posing the following questions:
      1. Do these characteristics we hold apply to all people in that group?
      2. Why do most people hold the same characteristics?
      3. Does this information truly tell us anything about a person? About the music? (We can’t generalize because every individual is unique; as is each piece of music we may listen to).
4. How might these feelings toward a group affect the way you act to the music you hear? (It should not)

D. Listen to the native speaker and ask the students to echo. Show them the pronunciation of the words as found in the textbook pronunciation guide and ask them to echo the native speaker again.

E. Teach song by rote (use pronunciation chart, not lyric chart)
   1. Have the children echo the lyrics with you as the model (repeat)
   2. Have the children echo each phrase (repeat)
   3. Challenge them to echo you as you string 2 phrases together
   4. Sing the entire song alone and challenge them to sing the entire song as your echo (a cappella). As you sing the song, think about the musical qualities of the notes and the words. Then remember that this music is a reflection of the people who created it, sing it, and listen to it.

III. Extend

A. Echo-teach one rhythmic motive and a phrase from the song. Ask students to become aware of the interesting sounds made from speaking these words in Spanish.

B. Students echo teacher: Mi gallo se. There are four places this one occurs. Ask students to echo each part as you speak it. Repeating each pattern four times while clapping the rhythm. Clap the rhythm without words. Transfer to hand drums for a few students.

C. Co-co-ri co-ri co ra-a-a-a. This is the last phrase of the song. Ask students to echo the phrase as you speak it. Repeat 4 times. Ask student to clap and say the pattern. Clap only 4 times. Transfer this pattern to hand movements which correspond to the last phrase of the song. Chose a group to play that pattern on xylophones.

D. Co-co-ra! Teach this last (chachacha) rhythmic motive. Transfer to clave.

E. Layer all three parts.

F. Choose a group to play the accompaniment (half of the class if possible so that you can rotate the second time). The ensemble should consist of Xylophones, hand drums, and clave.

G. Have the xylophones and clave play twice for an introduction and have hand drums enter with the voices. The rest of the class sings Mi Gallo.

H. Singers switch to the accompaniment.

IV. Review concept of categorization/stereotyping and listen to the recording of the song.
Lesson 6/ “Review” (45 minutes)
Treatment 1
Concept-based

Provide a brief review of all the songs. Sing with the pronunciation guide and the recordings. Perform the dances for “Kalinka” and “Zum Gali Gali”. Review the key concepts from each of the five lessons, including: phrase, rhythmic motive, fermata, accelerando, pitch movement/direction, form, and sixteenth notes.

Have students take out a sheet of paper. Explain that you would like to know a little more about the things they’ve learned since the beginning of the multicultural unit. They are to write two paragraphs, each beginning with the following prompts: “In music class I learned how to . . .” and “In music class I learned that…” They should write at least four sentences per paragraph. (Collect these papers).

Lesson 6/Sociocultural “Review” (45 minutes)

Provide a brief review of all the songs. Sing with the pronunciation guide and the recordings. Perform the dances for “Kalinka” and “Zum Gali Gali”. Review the key concepts from each of the five lessons, including: working song, music’s historical roots, expression related to cultures, stereotypes, potentially limiting effects of stereotypes in making musical choices, musical diversity in each country, and vocal styles.

Have students take out a sheet of paper. Explain that you would like to know a little more about the things they learned since the beginning of the multicultural unit. They are to write two paragraphs, each beginning with the following prompts: “In music class I learned how to . . .” and “In music class I learned that…” They should write at least four sentences per paragraph. (Collect these papers).
Instructions for video observations: Determine whether or not the teacher has met the following criteria for each lesson by circling YES or NO. For questions 3 and 9, please circle the one that was most evident in the lesson (cultural context, musical concept; musical or sociocultural).

**TAPE 1**

**Lesson 1**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teacher reviewed a song from previous lesson</td>
<td>YES NO</td>
</tr>
<tr>
<td>2.</td>
<td>Teacher sang new song for students</td>
<td>YES NO</td>
</tr>
<tr>
<td>3.</td>
<td>Teacher provided a cultural context OR taught a musical concept</td>
<td>YES NO</td>
</tr>
<tr>
<td>4.</td>
<td>Teacher played a recording of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>5.</td>
<td>Teacher played a recording of a cultural-bearer speaking words</td>
<td>YES NO</td>
</tr>
<tr>
<td>6.</td>
<td>Teacher spoke the words in rhythm and the students echoed</td>
<td>YES NO</td>
</tr>
<tr>
<td>7.</td>
<td>Teacher taught the melody of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>8.</td>
<td>Teacher extended the lesson with some other musical activity</td>
<td>YES NO</td>
</tr>
<tr>
<td>9.</td>
<td>The lesson seemed driven by specific <strong>musical</strong> OR <strong>sociocultural</strong> objectives</td>
<td>YES NO</td>
</tr>
</tbody>
</table>

**Lesson 2**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teacher reviewed a song from previous lesson</td>
<td>YES NO</td>
</tr>
<tr>
<td>2.</td>
<td>Teacher sang new song for students</td>
<td>YES NO</td>
</tr>
<tr>
<td>3.</td>
<td>Teacher provided a cultural context OR taught a musical concept</td>
<td>YES NO</td>
</tr>
<tr>
<td>4.</td>
<td>Teacher played a recording of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>5.</td>
<td>Teacher played a recording of a cultural-bearer speaking words</td>
<td>YES NO</td>
</tr>
<tr>
<td>6.</td>
<td>Teacher spoke the words in rhythm and the students echoed</td>
<td>YES NO</td>
</tr>
<tr>
<td>7.</td>
<td>Teacher taught the melody of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>8.</td>
<td>Teacher extended the lesson with some other musical activity</td>
<td>YES NO</td>
</tr>
<tr>
<td>9.</td>
<td>The lesson seemed driven by specific <strong>musical</strong> OR <strong>sociocultural</strong> objectives</td>
<td>YES NO</td>
</tr>
</tbody>
</table>

**Lesson 3**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teacher reviewed a song from previous lesson</td>
<td>YES NO</td>
</tr>
<tr>
<td>2.</td>
<td>Teacher sang new song for students</td>
<td>YES NO</td>
</tr>
<tr>
<td>3.</td>
<td>Teacher provided a cultural context OR taught a musical concept</td>
<td>YES NO</td>
</tr>
<tr>
<td>4.</td>
<td>Teacher played a recording of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>5.</td>
<td>Teacher played a recording of a cultural-bearer speaking words</td>
<td>YES NO</td>
</tr>
<tr>
<td>6.</td>
<td>Teacher spoke the words in rhythm and the students echoed</td>
<td>YES NO</td>
</tr>
<tr>
<td>7.</td>
<td>Teacher taught the melody of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>8.</td>
<td>Teacher extended the lesson with some other musical activity</td>
<td>YES NO</td>
</tr>
<tr>
<td>9.</td>
<td>The lesson seemed driven by specific <strong>musical</strong> OR <strong>sociocultural</strong> objectives</td>
<td>YES NO</td>
</tr>
</tbody>
</table>

**Lesson 4**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teacher reviewed a song from previous lesson</td>
<td>YES NO</td>
</tr>
<tr>
<td>2.</td>
<td>Teacher sang new song for students</td>
<td>YES NO</td>
</tr>
<tr>
<td>3.</td>
<td>Teacher provided a cultural context OR taught a musical concept</td>
<td>YES NO</td>
</tr>
<tr>
<td>4.</td>
<td>Teacher played a recording of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>5.</td>
<td>Teacher played a recording of a cultural-bearer speaking words</td>
<td>YES NO</td>
</tr>
<tr>
<td>6.</td>
<td>Teacher spoke the words in rhythm and the students echoed</td>
<td>YES NO</td>
</tr>
<tr>
<td>7.</td>
<td>Teacher taught the melody of the song</td>
<td>YES NO</td>
</tr>
<tr>
<td>8.</td>
<td>Teacher extended the lesson with some other musical activity</td>
<td>YES NO</td>
</tr>
<tr>
<td>9.</td>
<td>The lesson seemed driven by specific <strong>musical</strong> OR <strong>sociocultural</strong> objectives</td>
<td>YES NO</td>
</tr>
</tbody>
</table>
### Lesson 5

| 1. | Teacher reviewed a song from previous lesson | YES  NO |
| 2. | Teacher sang new song for students          | YES  NO |
| 3. | Teacher provided a cultural context OR taught a musical concept | YES  NO |
| 4. | Teacher played a recording of the song      | YES  NO |
| 5. | Teacher played a recording of a cultural-bearer speaking words | YES  NO |
| 6. | Teacher spoke the words in rhythm and the students echoed | YES  NO |
| 7. | Teacher taught the melody of the song       | YES  NO |
| 8. | Teacher extended the lesson with some other musical activity | YES  NO |
| 9. | The lesson seemed driven by specific musical OR sociocultural objectives | YES  NO |

### Lesson 6

| 1. | Teacher reviewed a song from previous lesson | YES  NO |
| 2. | Teacher sang new song for students          | YES  NO |
| 3. | Teacher provided a cultural context OR taught a musical concept | YES  NO |
| 4. | Teacher played a recording of the song      | YES  NO |
| 5. | Teacher played a recording of a cultural-bearer speaking words | YES  NO |
| 6. | Teacher spoke the words in rhythm and the students echoed | YES  NO |
| 7. | Teacher taught the melody of the song       | YES  NO |
| 8. | Teacher extended the lesson with some other musical activity | YES  NO |
| 9. | The lesson seemed driven by specific musical OR sociocultural objectives | YES  NO |

### TAPE 2

#### Lesson 7

| 1. | Teacher reviewed a song from previous lesson | YES  NO |
| 2. | Teacher sang new song for students          | YES  NO |
| 3. | Teacher provided a cultural context OR taught a musical concept | YES  NO |
| 4. | Teacher played a recording of the song      | YES  NO |
| 5. | Teacher played a recording of a cultural-bearer speaking words | YES  NO |
| 6. | Teacher spoke the words in rhythm and the students echoed | YES  NO |
| 7. | Teacher taught the melody of the song       | YES  NO |
| 8. | Teacher extended the lesson with some other musical activity | YES  NO |
| 9. | The lesson seemed driven by specific musical OR sociocultural objectives | YES  NO |

#### Lesson 8

<p>| 1. | Teacher reviewed a song from previous lesson | YES  NO |
| 2. | Teacher sang new song for students          | YES  NO |
| 3. | Teacher provided a cultural context OR taught a musical concept | YES  NO |
| 4. | Teacher played a recording of the song      | YES  NO |
| 5. | Teacher played a recording of a cultural-bearer speaking words | YES  NO |
| 6. | Teacher spoke the words in rhythm and the students echoed | YES  NO |
| 7. | Teacher taught the melody of the song       | YES  NO |
| 8. | Teacher extended the lesson with some other musical activity | YES  NO |
| 9. | The lesson seemed driven by specific musical OR sociocultural objectives | YES  NO |</p>
<table>
<thead>
<tr>
<th>Lesson 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teacher reviewed a song from previous lesson</td>
</tr>
<tr>
<td>2. Teacher sang new song for students</td>
</tr>
<tr>
<td>3. Teacher provided a cultural context OR taught a musical concept</td>
</tr>
<tr>
<td>4. Teacher played a recording of the song</td>
</tr>
<tr>
<td>5. Teacher played a recording of a cultural-bearer speaking words</td>
</tr>
<tr>
<td>6. Teacher spoke the words in rhythm and the students echoed</td>
</tr>
<tr>
<td>7. Teacher taught the melody of the song</td>
</tr>
<tr>
<td>8. Teacher extended the lesson with some other musical activity</td>
</tr>
<tr>
<td>9. The lesson seemed driven by specific musical OR sociocultural objectives</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teacher reviewed a song from previous lesson</td>
</tr>
<tr>
<td>2. Teacher sang new song for students</td>
</tr>
<tr>
<td>3. Teacher provided a cultural context OR taught a musical concept</td>
</tr>
<tr>
<td>4. Teacher played a recording of the song</td>
</tr>
<tr>
<td>5. Teacher played a recording of a cultural-bearer speaking words</td>
</tr>
<tr>
<td>6. Teacher spoke the words in rhythm and the students echoed</td>
</tr>
<tr>
<td>7. Teacher taught the melody of the song</td>
</tr>
<tr>
<td>8. Teacher extended the lesson with some other musical activity</td>
</tr>
<tr>
<td>9. The lesson seemed driven by specific musical OR sociocultural objectives</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teacher reviewed a song from previous lesson</td>
</tr>
<tr>
<td>2. Teacher sang new song for students</td>
</tr>
<tr>
<td>3. Teacher provided a cultural context OR taught a musical concept</td>
</tr>
<tr>
<td>4. Teacher played a recording of the song</td>
</tr>
<tr>
<td>5. Teacher played a recording of a cultural-bearer speaking words</td>
</tr>
<tr>
<td>6. Teacher spoke the words in rhythm and the students echoed</td>
</tr>
<tr>
<td>7. Teacher taught the melody of the song</td>
</tr>
<tr>
<td>8. Teacher extended the lesson with some other musical activity</td>
</tr>
<tr>
<td>9. The lesson seemed driven by specific musical OR sociocultural objectives</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teacher reviewed a song from previous lesson</td>
</tr>
<tr>
<td>2. Teacher sang new song for students</td>
</tr>
<tr>
<td>3. Teacher provided a cultural context OR taught a musical concept</td>
</tr>
<tr>
<td>4. Teacher played a recording of the song</td>
</tr>
<tr>
<td>5. Teacher played a recording of a cultural-bearer speaking words</td>
</tr>
<tr>
<td>6. Teacher spoke the words in rhythm and the students echoed</td>
</tr>
<tr>
<td>7. Teacher taught the melody of the song</td>
</tr>
<tr>
<td>8. Teacher extended the lesson with some other musical activity</td>
</tr>
<tr>
<td>9. The lesson seemed driven by specific musical OR sociocultural objectives</td>
</tr>
</tbody>
</table>
APPENDIX E

PARENTAL PERMISSION AND CONSENT FORMS
December 9, 2002

Dear Parent or Guardian,

Beginning in the month of January, ________ and I will be working on a project about how children respond to and learn from music of diverse cultures. Our goal is provide students with a variety of multicultural music education instruction to determine how that affects their perceptions of music. This project is conducted with the hope that this information will help music teachers determine what instructional methods are most effective in school music instruction. All activities will take place during the regular music class time.

Children will be asked to listen and respond to musical examples before and after the instruction to measure changes in their perceptions. During the project, ______ will teach children to sing and play music from various cultures, in several languages, and from different parts of the world. Small group discussions may be audio taped so that the responses can be studied in detail. Tapes will be discarded at the conclusion of the project. Your child’s responses will remain confidential and filed by number, not name. At the conclusion of the study, a research paper will be written.

If you have any questions about the study I would be happy to answer them. An electronic copy of the final paper will be made available to you if you so request it. Finally, we do need your permission before we can include your child in the project. If you agree to allow your child to participate in the music project, please sign and return the attached consent form to ________ as soon as possible. We appreciate your support concerning this project.

Yours Truly,

Carlos Abril
The Ohio State University
CONSENT FOR PARTICIPATION

I consent to my child’s participation in “Multicultural Music Education Approaches in the Elementary School”. Carlos Abril has explained the purpose of the study, the procedures followed, and the expected duration of my child’s participation. Possible benefits of the study have been described, as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that my child may withdraw consent and discontinue participation in the study without prejudice to my child.

Finally, I acknowledge that I have read and fully understand the consent form. I sign it freely and voluntarily. I have received a copy of the letter.

Signed: ____________________ Date: ____________________
(Parent or Guardian)

Signed: ____________________ Date: ____________________
(Principal Investigator)