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## Middle and High School Choral Directors' Programming of World Music

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### Abstract

Due to a continued increase in population diversity, emphasis on the integration of world music in state and national standards and limited study of world music usage at the middle and high school level, the purpose of this study was to look at choral directors' inclusion of world music at the secondary school level. Middle and high school choral directors served as participants,  $N=165$ , and years of teaching experience, educational background and grade levels taught were examined in relation to their current world music usage in the classroom, as well as perceived benefits and barriers from teaching world music. The survey asked respondents to look at their music usage across eight different geographic regions of the world: Northeast Asia, Southeast Asia, South Asia, Middle East/North Africa, Africa, Eastern European folk, Latin and South America and Oceania. Results showed directors programmed music most often from the region of Africa (excluding North Africa), then Latin and South America. Less frequently, they programmed music from Eastern European folk and North Africa/Middle East. Respondents rarely programmed music from the geographic regions South Asia and Southeast Asia. Appreciation of another culture and adding variety to concerts were perceived by almost all respondents to be benefits to programming world music, and a majority agreed with all benefits identified in the survey. Participants stated properly representing the culture to be a perceived barrier. Conversely, they disagreed that concerns regarding vocal health and lack of interest in world music were barriers in programming.

### Key Words:

*world music usage, choral directors, world music benefits, barriers*

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The American population has increased in ethnic diversity over the last 50 years. In data compiled by the United States Census Bureau (2012), the 1960 census revealed the United States population as 88.6% White, 9.8% Black or African-American and only 0.4% other races. Data from the United States Census Bureau (2011) 2010 census showed 27.6% as races other than White, and 13.2% as foreign born. At its inception in the 1960s and 1970s, the movement primarily emphasized curriculum reform (Banks, 1993).

While many believed the function of multicultural education was curriculum reform, the movement was broader (Banks, 1993). The function of multicultural education was to change education institutions, enabling students of differing gender, race, ethnicity, social class and exceptionality to have equality in their learning environment (Banks & Banks, 2016). In addition to curriculum reform, multicultural education aimed to change the entire school culture, including opinions and approaches of the staff and administrators, to provide equality in education for all students (Banks & Banks, 2016).

As the multicultural education movement expanded, the music education community also recognized the need for a diverse curriculum. Multicultural music education began to expand and both music educators and ethnomusicologists were concerned with definitions and implementation. Ethnomusicologist Bruno Nettl (1983) believed the purpose of multicultural music education was not just to increase awareness of music from other cultures but to expand understanding and appreciation of the cultures themselves. Elliott and Silverman (2015) believed that through experience with the music, students could be exposed to differing customs and beliefs, and gain a greater understanding of world cultures. Wu (2012) stated that cultural understanding must be the purpose of using music from other cultures in the classroom. Anderson and Campbell (2010) added that in addition to understanding the other culture, it would also lead to greater sensitivity for people of other backgrounds and knowledge of their own culture.

To achieve the broader demands of multicultural music education, recommendations were made that students should experience multiple musics of the world, with more in-depth learning of each culture and that teachers should also look to an interdisciplinary study that includes the other arts as well as social studies, poetry, and literature (Anderson & Campbell, 2010; Campbell, 2004; Campbell & Scott-Kassner, 2019; Herring, 2015; Nettl, 1983; Wu, 2012). It was suggested that careful attention be given to how music was transmitted in the other cultures and use similar methods with students in the classroom. Throughout this process, teachers were to guide students' understanding of the significance of music and how it was practical to people in other cultures (Campbell, 2004).

As the multicultural music education movement expanded, debates arose regarding a definition for world music. Nettl (2015) and Wu (2012) both referred to world music encompassing non-Western, traditional and folk music; however, Nettl (2015) and Bakan (2018) offered a more expansive definition that included music traditions from around the world and all human music. Still further, Nettl (2015) mentioned everything that could be considered music within both culture and nature and Bakan (2018) referenced anthropologist

John Blacking's (1973) definition of "humanly organized sound."

Historically, curricular implementation of music from other world cultures was negligible. Prior to the Yale Seminar and Tanglewood Symposium of the 1960's, the curriculum consisted primarily of Western European folk songs or songs by Western classical composers with English translations (Volk, 1998). The Panel on Educational Research and Development (PERD) was formed by the government to look at improving music in the schools and subsequently sponsored the Yale Seminar in 1963. Recommendations were made to expand musical literature beyond Western European classical and folk music due to the lack of musical diversity in the classroom (Palisca, 1964; Volk, 1998). In 1967, the Music Educators National Conference hosted the Tanglewood Symposium, and recommended music from all cultures belonged in the classroom (Choate, 1968). Following the Tanglewood Symposium, the Goals and Objectives project was formed in 1969, and a committee was appointed to focus on implementing world music into the classrooms (Madsen, 2000).

Several organizations also began advocating for the implementation of world music in the classroom. The International Society for Music Education was founded in 1953 out of the International Congress in Music Education and focused on building a community of music educators that would support world music and also emphasize the culture in the classroom. They utilized the *International Journal of Music Education* to promote the importance of world music in the classroom (McCarthy, 2004). The Music Educators National Conference used their publications, the *Music Educators Journal* and the *Journal for Research in Music Education*, to promote articles on world music. They also partnered with the Society for Ethnomusicology and the Smithsonian's Office of Folklife Programs in 1990 to host a Multicultural Approaches to Music Education symposium (Volk, 1998). The American Choral Directors Association (2019) also devoted attention to world music through the formation of the Committee on Ethnic Music and Minority Concerns in 1979, now called the Repertoire and Resources for Ethnic and Multicultural Music. International choirs and sessions were included in conventions, and their publications, the *Choral Journal* and *ChorTeach*, featured articles on world music. The International Federation for Choral Music (2019) offered both a World Youth Choir and a World Day of Choral Singing. Additionally, their publication, the *International Choral Bulletin*, promoted world music in the classroom.

The implementation of the National Standards for Arts Education in 1994 was another significant advancement for multicultural music education. The move to standards-based education required teachers to meet certain standards at each grade level. Teaching music from a variety of cultures was imbedded throughout with use of varied repertoire in the first two standards as well as a standard devoted entirely to the understanding of music in relation to culture (Blakeslee, 1994).

Expansion continued into the 21st century. The results of the Vision 2020: The Housewright Symposium on the Future of Music Education were presented at Music Educators National Conference in March of 2000. These goals continued to emphasize the need for

all music in the curriculum (Madsen, 2000). In 2007, Williams College held the Tanglewood II Symposium and one point discussed was the impact of world music. The declarations from the symposium revealed a need for music from a variety of cultures (Palmer & Quadros, 2012). The National Association for Music Education, formerly the Music Educators National Conference, released updated National Core Arts Standards in 2014, which continued to promote enduring understanding of music and its context from a variety of cultures.

Schippers (2010) mentioned several advancements in world music classroom implementation in the twenty-first century. One was in world music pedagogy, where music was taught in an aural tradition like the native culture and there was a focus on learning about the entire culture rather than just the music. There was also a shift away from trying to define one single idea for authenticity to an understanding that most all world music is re-contextualized.

The integration of world music into the classroom brought many benefits. Multiple studies reported that world music could help students learn about, appreciate and accept another culture; learn the history, thought process and belief system of the culture, as well as characteristics specific to that culture (Cash, 2012; Illari, Chen-Hafteck, & Crawford, 2013; Herring, 2015; Legette, 2003; Woods, 2018; Yoo, 2017). Illari et al. (2013) also found world music integration could teach about the participants' own culture and how they perceived others. In addition to cultural benefits, Herring reported tonal and linguistic benefits, enhanced basic music skills, cross-curricular implementation within the school and student motivation. Woods (2018) also found teachers believed world music would help develop musical skills.

There were several barriers presented in relation to world music implementation. When researchers looked at application in the classroom, teacher preparation was a concern (Cash, 2012; Legette, 2003; Schippers & Campbell, 2018; Woods, 2018). With collegiate preparation courses, Legette (2003) found that 63% of respondents had no preparation to teach multicultural music. Knapp (2012) found that even those who had courses on world music did not have instruction on multicultural music pedagogy, and students were likewise not prepared to teach the music in the classroom. Once in the classroom, Herring (2015) found that professional development for teaching multicultural music was only available at state and national conventions, with no help at the district level. Cash (2012) and Woods (2018) also found teachers lacking professional development opportunities. Subsequently, Herring reported a predominate focus on Western classical music and world music that is implemented through a Western pedagogical perspective. Conversely, concerns were reported when teaching world music from many different areas at once, without in-depth study, there may be insufficient cultural understanding (Illari et al., 2013).

Another concern with teacher preparation was the ability to prepare to teach the music. Issues expressed included maintaining authenticity during world music implementation

(Gratto, 2010; Herring 2015; Moore, 2007; Woods, 2018). Reservations over perceived authenticity were also revealed due to arrangements released by publishers (Cash, 2012; Gratto, 2010; Herring, 2015). Herring (2015) and Moore (2007) identified language pronunciation concerns when accurately performing world music. Wu (2012) suggested to avoid performances when there is a lack of understanding of the cultural background and spoke about authenticity, not from a perspective of keeping accurately to the original song, but more in an understanding of the style and interpretation. Campbell (1996) revealed that authenticity is debated within both the field of music education and ethnomusicology. Many ethnomusicologists view authenticity as minimally important because music is in a state of fluidity rather than consisting of one static, or authentic example. Campbell encouraged educators to inform students more of similarities and differences between their performance and the traditional culture.

Herring (2015) and Cash (2012) also found that world music usage was limited by a lack of access to repertoire. Furthermore, respondents were missing the resources needed to adequately teach world music, including lack of internet resources, instruments, funding, professional artists, information on publisher websites and quality recordings of the language (Herring, 2015; Legette, 2003; Weidknecht, 2011). Additionally, Legette (2003) and Cash (2012) reported lack of knowledge or expertise in world music as a barrier, and for some respondents, American music was the priority.

When looking at world music usage by grade level, elementary music teachers reported teaching a variety of cultures in the classroom (Moore, 2007; Peterson, 2005; Weidknecht, 2012). Weidknecht (2012) discovered 94% of respondents performed multicultural music; however, only 87% discussed, 83% listened to, 68% played instruments from and 61% expressed satisfaction in the music. Petersen (2005) found teachers in Arizona were confident teaching music from regions of Africa (excluding North Africa), Latin and South America (e.g., Argentina, Brazil, Peru, Guatemala, Mexico, Panama), Native American (e.g., Apache, Blackhawk, Hopi, Navajo, Seminole), European folk (e.g., Balkans, Britain, France, Greece, Italy, Spain) and American jazz, but were most self-assured teaching American folk. Moore (2007) reported Texas elementary teachers most often taught music from Mexico and Africa, but also used music from the areas of South America, Europe and Japan.

At the middle school level, Figgers (2003) found that most Florida teachers taught world music in at least one class, while more than half included it in all their choral classes. Herring (2015) reported that 55% of Texas teachers programmed world music on every concert, 20% on some, 13% on less than two a year and 5% did not program any world music for concerts.

Use of world music at the high school level is still an area with limited research. Marsh Chase (2002) found that although many teachers desired to incorporate world music, specific world music usage and quantity of usage were not in the scope of the study. Cash (2012) found respondents used music from the geographic regions of Africa (all regions

except North Africa), and Latin and South America (e.g., Argentina, Brazil, Peru, Guatemala, Mexico) most frequently. Approximately 30% of respondents reported sometimes using music from Eastern European folk (e.g. Balkans, Estonia, Greece, Latvia, Russia), North African/Middle East (e.g. Egypt, Morocco, Saudi Arabia, Israel) and Northeast Asia (e.g. China Japan, Korea, Taiwan). Music from the geographic regions of South Asia (e.g., India, Pakistan) and Southeast Asia (e.g., Indonesia, Thailand, Laos, Vietnam) as well as Oceania (e.g., Australia, Polynesia, New Zealand, Samoa) were used the least.

Given the continued increase in population diversity, continued emphasis on the integration of world music and limited study of usage at the middle and high school level, the purpose of this study was to look at middle and high school choral directors' inclusion of world music at the middle and high school levels. Participants' years of teaching experience, educational background and grade levels taught were examined in relation to their current world music usage in the classroom, as well as perceived benefits and barriers from teaching world music. World music geographic regions were taken from Petersen (2005) and Cash's (2012) surveys and benefits and barriers questions were expanded from Cash's (2012) survey. Research questions included:

1. From what areas of the world do teachers program world music?
2. What benefits affect teachers programming of world music?
3. What barriers affect teachers programming of world music?
4. Do participant's years of teaching experience and grade level taught affect their world music usage?

## **Method**

### **Participants**

Current middle and high school choral directors in the state of Georgia served as participants in the study. The Georgia Department of Education website yielded a list of all public middle and high schools in the state. Collection of participants email addresses came from school websites or by calling the school directly. A total of 702 emails were sent, 45% to middle schools and 55% to high schools in Georgia.

### **Questionnaire**

The survey consisted of questions adapted from four previous world music studies (Cash, 2012; Figgers, 2003; Marsh Chase, 2002; Petersen, 2005). Participant demographics adapted included years of teaching experience, education level, grades taught and Georgia Music Educators Association district and were from Cash (2012), Figgers (2003), and Marsh Chase's (2002) studies. One question included world music usage by region based on a 5-point Likert scale and divided the world into eight geographical regions. Respondents

chose what geographical area of the world they used music from in the classroom by indicating *Very Rarely*, *Rarely*, *Sometimes*, *Often* or *Very Often*. The regions were based on Petersen (2005) and Cash's surveys and were listed by region with examples of countries within the region:

Northeast Asia (e.g. China, Japan, Korea, Taiwan)

Southeast Asia (e.g. Indonesia, Thailand, Laos, Vietnam)

South Asia (e.g. India, Pakistan)

Middle East/North Africa (e.g. Egypt, Morocco, Saudi Arabia, Israel)

Africa

Eastern European folk (e.g. Balkans, Estonia, Greece, Latvia, Russia)

Latin and South America (e.g. Argentina, Brazil, Peru, Guatemala, Mexico) and

Oceania (Australia, Polynesia, New Zealand, Samoa).

Cash's (2012) question on the barriers that prevented world music usage was expanded to include concerns over teaching foreign language, vocal health, and properly representing the culture. Participants responded using a 5-point Likert scale consisting of *Strongly Disagree*, *Disagree*, *Neither Agree nor Disagree*, *Agree* or *Strongly Agree*. Adapted from free response answers in Cash's survey, an additional 5-point Likert scale question asked participants to comment on perceived benefits of world music usage, including teaching about an appreciation for other cultures, non-Western harmonies, state/national standards, variety in tone color as well as adding variety to concerts, students and audiences enjoyment of world music, and creating discussions about current world events.

Collegiate music education professors reviewed the questionnaire and made suggestions for improvement. Based on recommendations, the title of the questionnaire read secondary choral directors rather than middle and high school choral directors to eliminate wordiness and years of experience changed to three categories rather than five, including 1-10, 11-20, and 21 or more years of experience.

## Procedure

After revision of the questionnaire, the International Review Board received information for review. Upon approval, the investigator sent out an email to all middle and high school choral directors in Georgia asking for participation in an online questionnaire using Qualtrics, a cloud-based platform for creating and distributing surveys and analyzing data. The initial email indicated the brevity of the questionnaire, voluntary participation, lack of remuneration, minimal risks for participation and confidentiality of responses. The initial email also described the survey and that the first page of the questionnaire served as consent to participate. After the first email, several middle school teachers responded, saying they did not teach high school. It became apparent there was confusion in using secondary school in the title of the survey, so a second email clarified the participants as

middle and high school teachers. A follow-up email went out a week later and a final email the day prior to the close of the survey.

Descriptive statistics were used to analyze data. World music was analyzed by region. Additionally, world music usage was cross tabulated with participants teaching experience and grade levels taught.

## Results

At the close of the questionnaire, there were a total of N=165 respondents, representing a 24% response rate. The teaching levels included 44% in high school, 38% in middle school, 15% at both middle and high schools and 3% teaching either elementary school or college in addition to middle or high school. There were 41% of respondents with 1-10 years of teaching experience, while 34% had 11-20 years of experience and 25% had 21 or more. The majority of respondents, 54%, held a master’s degree, while 29% had a bachelor’s degree, 10% had a doctoral degree and 7% had another advanced degree. Teachers from throughout the state responded based on reported Georgia Music Educators District (see Figure 1).

### World Music Programming

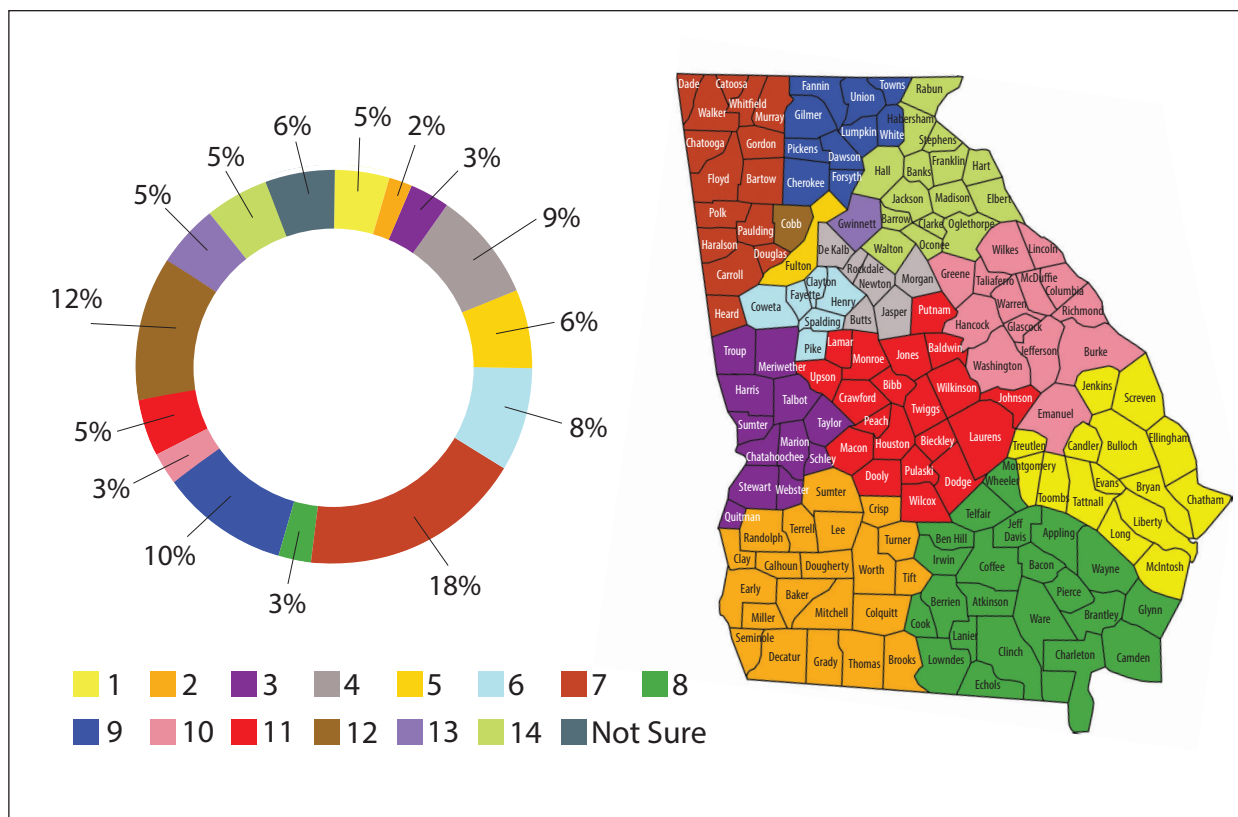


Figure 1. Respondents from each Georgia Music Educators Association District



Teachers world music programming varied by geographical region. Respondents programmed music from the region of Africa more than other areas of the world, where 56% responded using the music *often* or *very often*. When data was combined to include *sometimes*, *often* and *very often*, a majority of respondents programmed music in two other areas. Seventy-nine percent of participants reported programming music from the geographic region of Latin and South America, 40% stated *sometimes* and 39% *often* or *very often*. Additionally, 34% of participants reported they *sometimes* programmed Eastern European folk music and 16% used it *often* or *very often*. (See Figure 2)

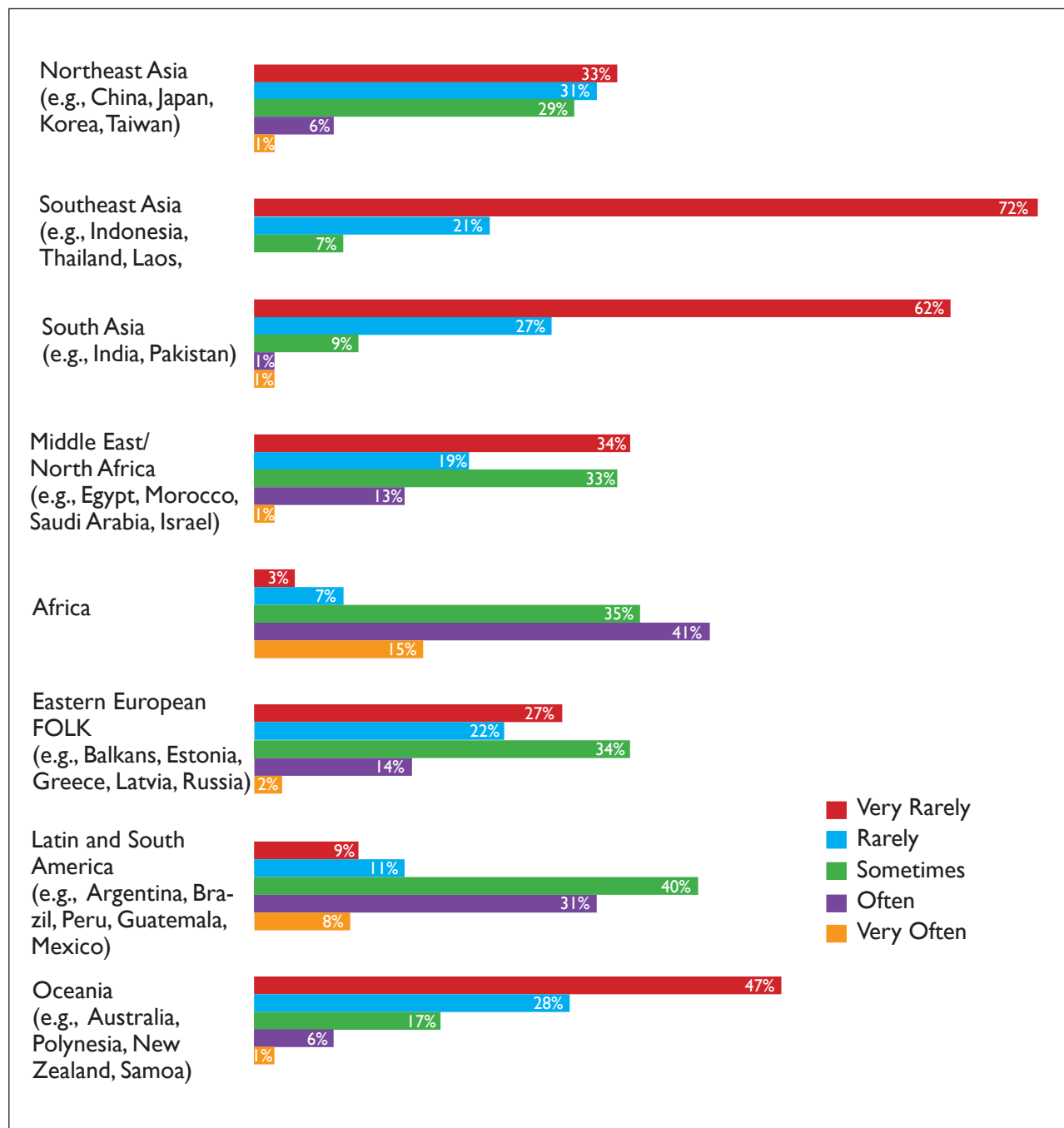


Figure 2. World Music Programming

Disparately, 93% of participants programmed music from the geographic region of Southeast Asia *rarely* or *very rarely* and 89% reported similar responses with music from the region of South Asia. Twenty-nine percent reported using music from the Northeast Asian region *sometimes*; therefore, there were 64% that stated programming it *rarely* or *very rarely*. Many participants, 75%, *rarely* or *very rarely* programmed world music from the geographic region of Oceania. Participants reported using music from the region of North Africa and the Middle East *rarely* or *very rarely*, 51%, while 33% said *sometimes* and 13% said they *often* included music from this area of the world.

### World Music Benefits

Participants also described perceived benefits from programming world music. On all responses, over 65% agreed with the benefits identified in the survey. Ninety-eight percent of respondents believed teaching about and appreciation for other cultures to be a benefit of world music, while only one participant *strongly disagreed*. Additionally, 97% said it added variety to concerts. The area with the most participant discrepancy was in audience enjoyment of world music; where 14% *disagreed*, 22% were *neutral* and 65% *agreed*. Over 80% agreed that programming world music is enjoyable for students, promotes discussions about world events, and allows teaching of non-Western harmonies and variety in tone color. Twenty-five percent were *neutral* in response to world music teaching state and national standards, while 70% *agreed* (See Figure 3).

An additional free response question asked participants if there were other benefits to world music usage. Twenty-four people responded and a common answer was cross-curricular benefits. Additionally, participants said a benefit was the ability to connect with international students in classes by programming music from their home country and utilizing parents in teaching about the culture and music. A few people also mentioned benefits from singing in a foreign language.

### World Music Barriers

When asked about perceived barriers to world music programming, 63% of participants agreed they had concerns over properly representing the culture. Conversely, 77% disagreed that concerns regarding vocal health were an issue and 73% disagreed that a lack of interest in world music was a barrier in programming. Several responses were not as disproportional, including lack of experience in world music, where 42% disagreed, 21% were neutral and 38% agreed; lack of access to world music literature, where 43% disagreed, 17% were neutral and 40% agreed; and concerns about teaching the foreign language, where 47% *disagreed*, 10% were *neutral* and 42% *agreed*. Fifty-three percent of participants said they *disagreed* that a lack time to teach world music was a barrier, while 28% *agreed* that it was a barrier. More teachers, 42%, responded that lack of opportunities to learn about world music presented a barrier to inclusion, while 39% *disagreed*. Furthermore, a lack of authentic instruments from the culture presented a problem for 47% of

teachers, while 29% *disagreed* and 25% were *neutral* (See Figure 4).

An additional free response question asked for other barriers to world music programming and 52 participants responded. The most common response was a lack of authenticity in the arrangement, and respondents specifically referenced the Westernized versions on sheet music retailing websites, including having English text rather than the native tongue, Western harmonies or using Western instruments. Additionally, the lack of a pronunciation guide in the score presented a problem. A need for quality recordings also concerned participants. Also, respondents listed a lack of world music on the Georgia Music Educators Association approved music list for performance at Large Group Performance Evaluation as a barrier. Individual responses included lack of student exposure and a lack of student maturity to handle tone quality differences.

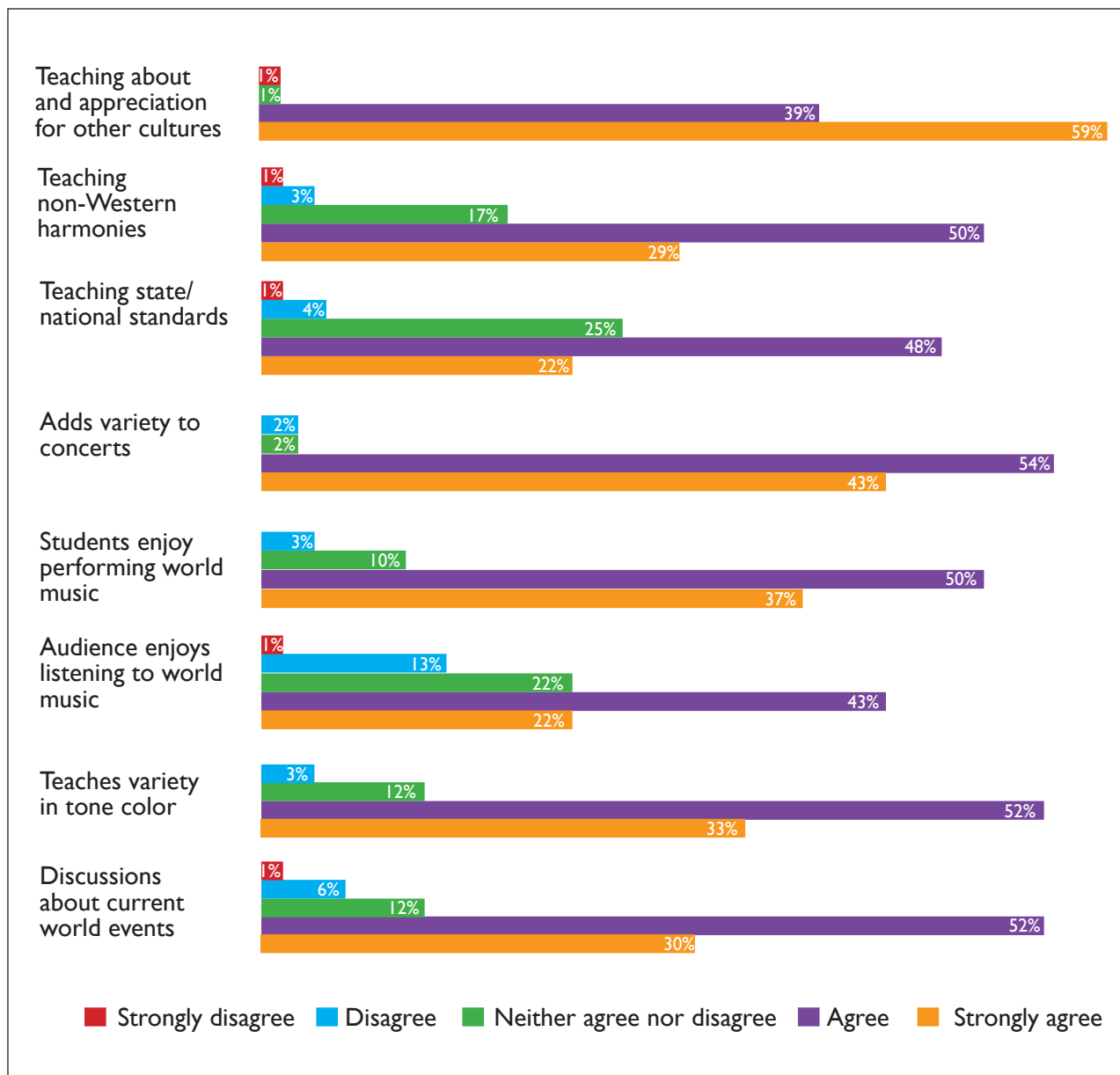


Figure 3. Benefits to World Music Programming

### Years of Teaching Experience and World Music Usage

Cross tabulation of teachers' years of experience with areas of world music programmed revealed variances in several areas. Forty-one percent of respondents had 1-10 years of teaching experience, 34%, 11-20 years of experience, and 25% had 21 or more. While most of all respondents *rarely* or *very rarely* programmed music from the region of North-east Asia, there was a wide variance between those with 21 or more years of teaching experience, 51%, and those with 1-10 years of teaching experience, 76%. The variance was seen in those who responded to sometimes programming world music from the geographic region of Northeast Asia, where 44% of teachers with 21 or more years of experience *sometimes* programmed music from Northeast Asia, whereas only 20% of teachers with 1-10 years of experience used the music. Teachers with 11-20 years of experience had

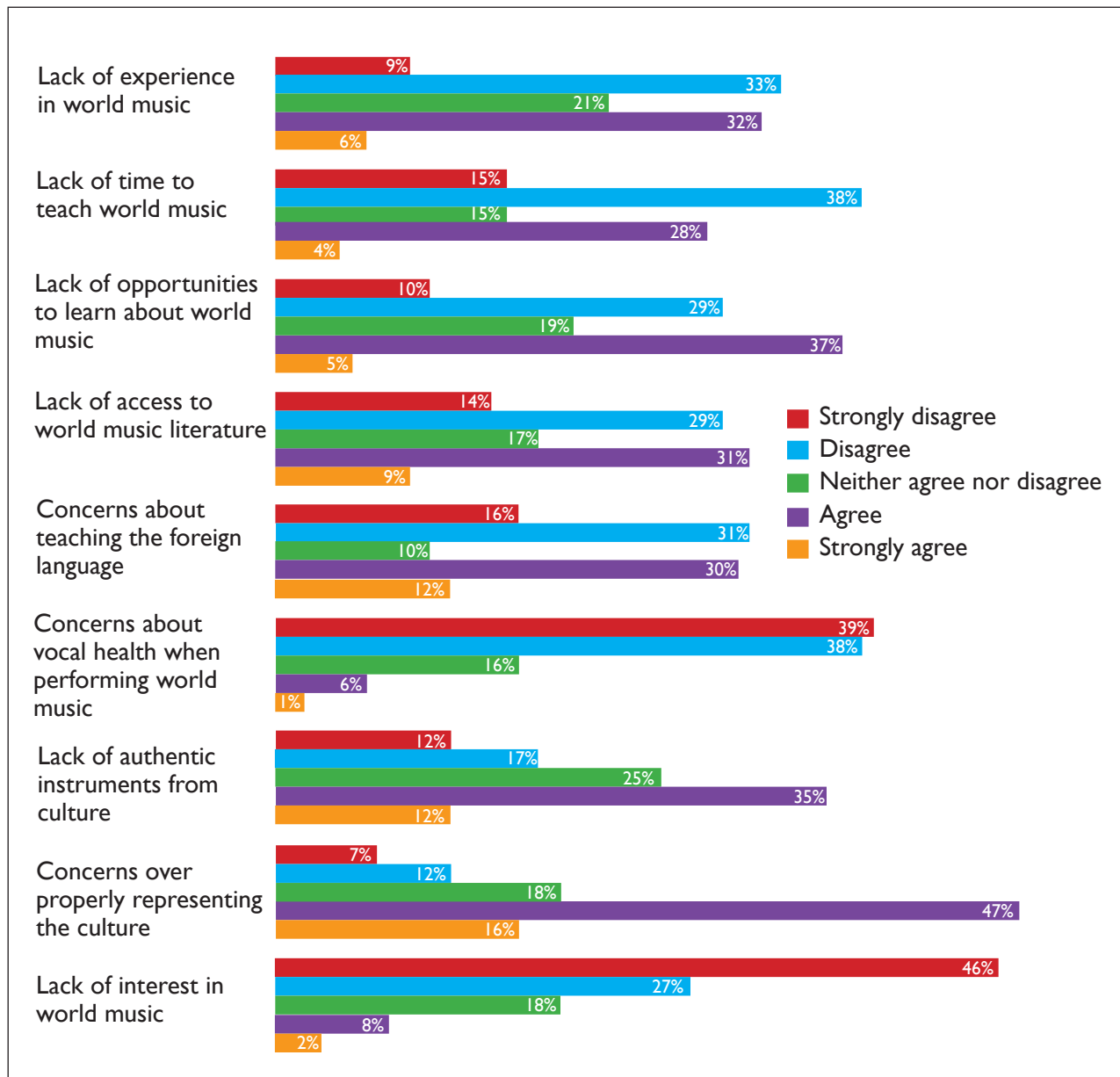


Figure 4. Barriers to World Music Programming

the highest percentage, 11%, of respondents who reported using music from the region of Northeast Asia *often*, while only 28% reported *sometimes* and 61% said *rarely* or *very rarely*.

Results from the geographic regions of Southeast Asia and South Asia were similar in all three ranges of teaching experience. Most respondents reported *rarely* or *very rarely* programming music from Southeast Asia, with 94% of teachers with 1-10 years of experience, 96% with 11-20 and 87% with 21 or more. Results were similar for the region of South Asia, with 90% of teachers with 1-10 years of experience, 87% with 11-20 and 92% with 21 or more reporting *rarely* or *very rarely* using the music.

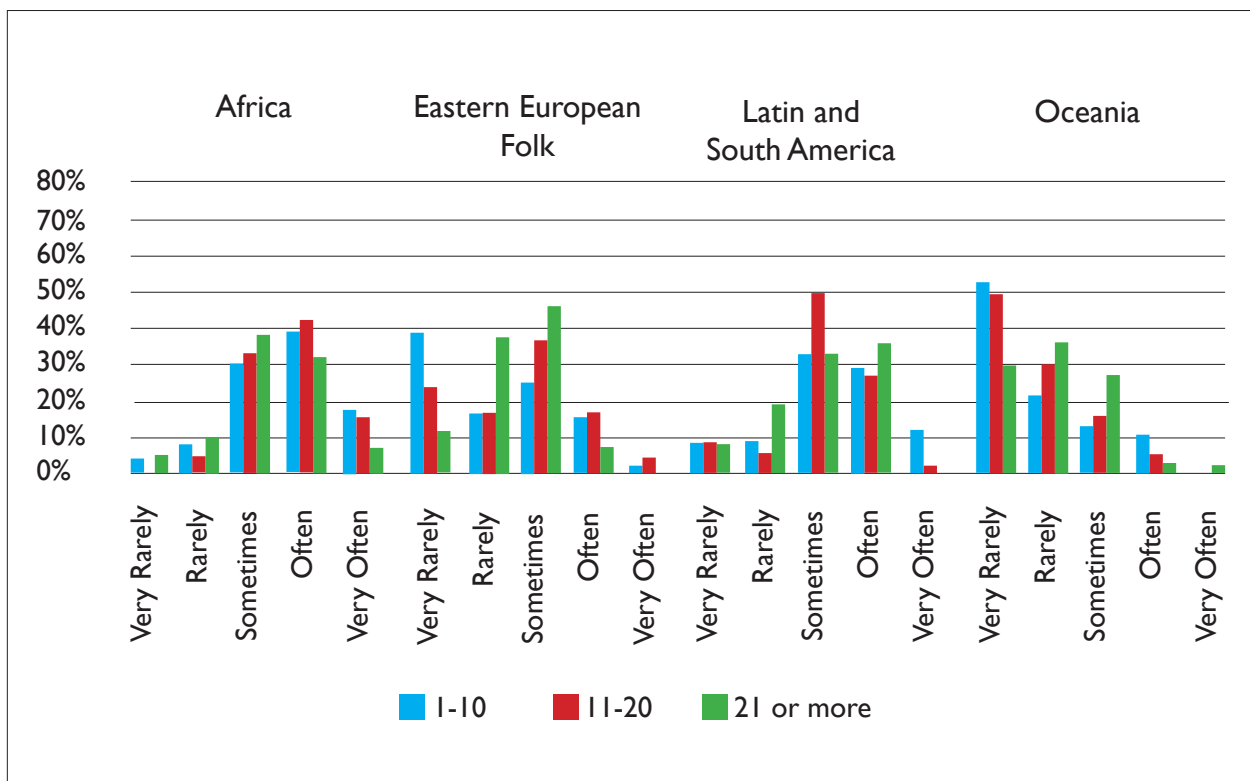
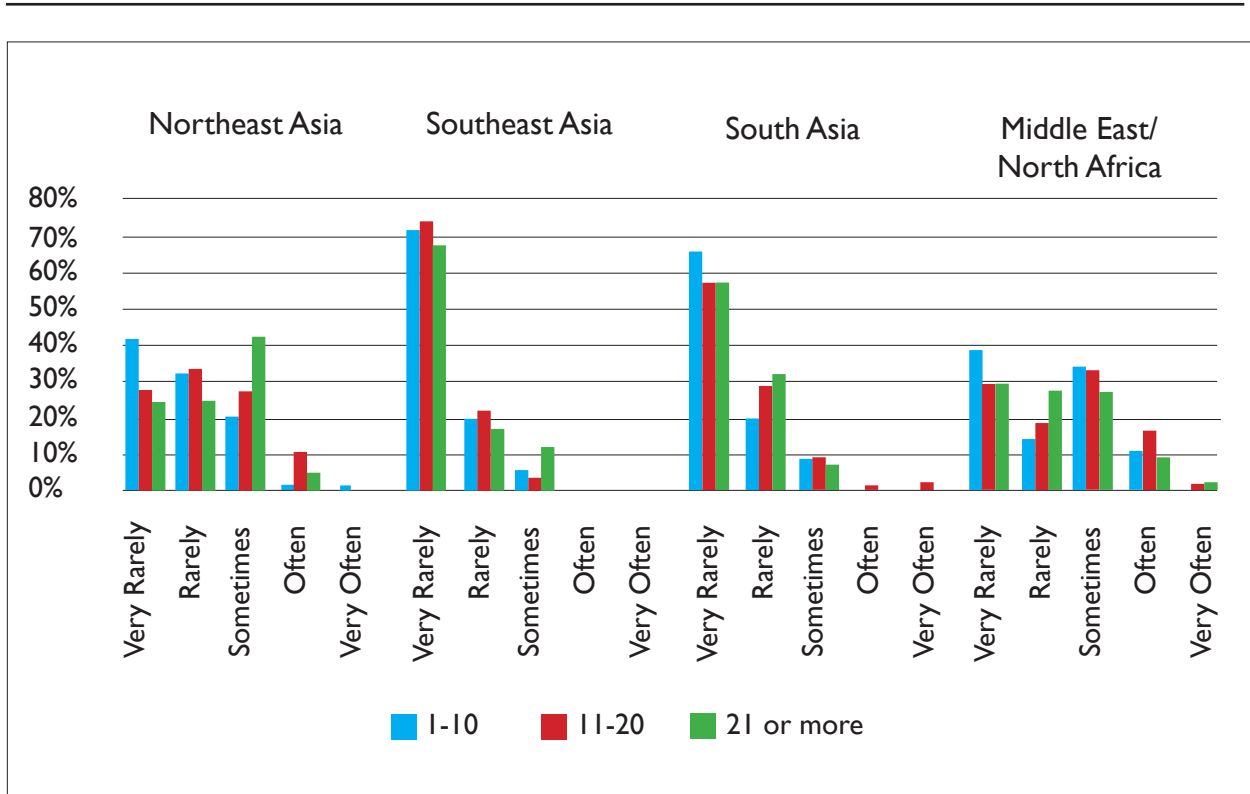
Respondents also *rarely* or *very rarely* programmed music from the geographic region of Oceania; however, there was a greater variance between the years of teaching experience. Teachers with 21 years or more experience had 68% *rarely* or *very rarely* performing music from Oceania, while 29% responded they *sometimes* programmed the music. Both the areas of 1-10 and 11-20 years of teaching experience had higher percentages of respondents *rarely* or *very rarely* programming the music, 76% and 80% respectively, while 12% of teachers with 1-10 years and 14% with 11-20 said they programmed it *sometimes*. It is noteworthy that although less respondents with 21 or more years of experience reported *rarely* or *very rarely* programming music from Oceania, only 3% reported programming it *often*, while the percentage was higher with teachers with 1-10 years of experience at 11%, and 11-20, with 6%.

The music from the geographic regions of the Middle East/North Africa and Eastern European folk had more respondents reporting using music *sometimes*, *often* or *very often* than the Asian or Oceania regions; however, there were some differences between how often when cross-tabulating with years of teaching experience. The greatest variance was music from Eastern European folk, where only 8% of teachers with 21 or more years of experience reported programming it *often*, while 21% of teachers with 11-20 years of experience and 18% with 1-10 reported programming it *often* or *very often*. Although only 8% of teachers with 21 or more years of experience reported using Eastern European folk music *often*, 45% reported using it *sometimes*, where there were fewer respondents in the other years of teaching experience, 24% with 1-10 and 38% with 11-20. Respondents reported *rarely* or *very rarely* programming music from North Africa/Middle East; however, only 43% of those with 11-20 years of experience, 54% with 1-10 and 59% with 21 or more.

The geographic areas with the most usage were Africa and Central and South America; however, there were also wide differences between *rarely* and *very rarely* in the African responses, 4% of those with 11-20 years of experience, 11% with 1-10 and 16% with 21 or more. Responses for *sometimes* programming stayed within a 10% margin, while responses for *often* and *very often* were again wide. While 43% of teachers with 21 or more years of experience reported using music of Africa, 58% with 1-10 years and 61% with 11-20 years of experience reported using it *often* or *very often*. The variance for music from the geographic region of Latin and South America was seen in those who *sometimes* programmed

the music, with 50% of those with 11-20, 35% with 1-10 and 36% with 21 or more years of teaching experience. (See Table 1)

**Table 1. Years of Teaching Experience and World Music Usage**



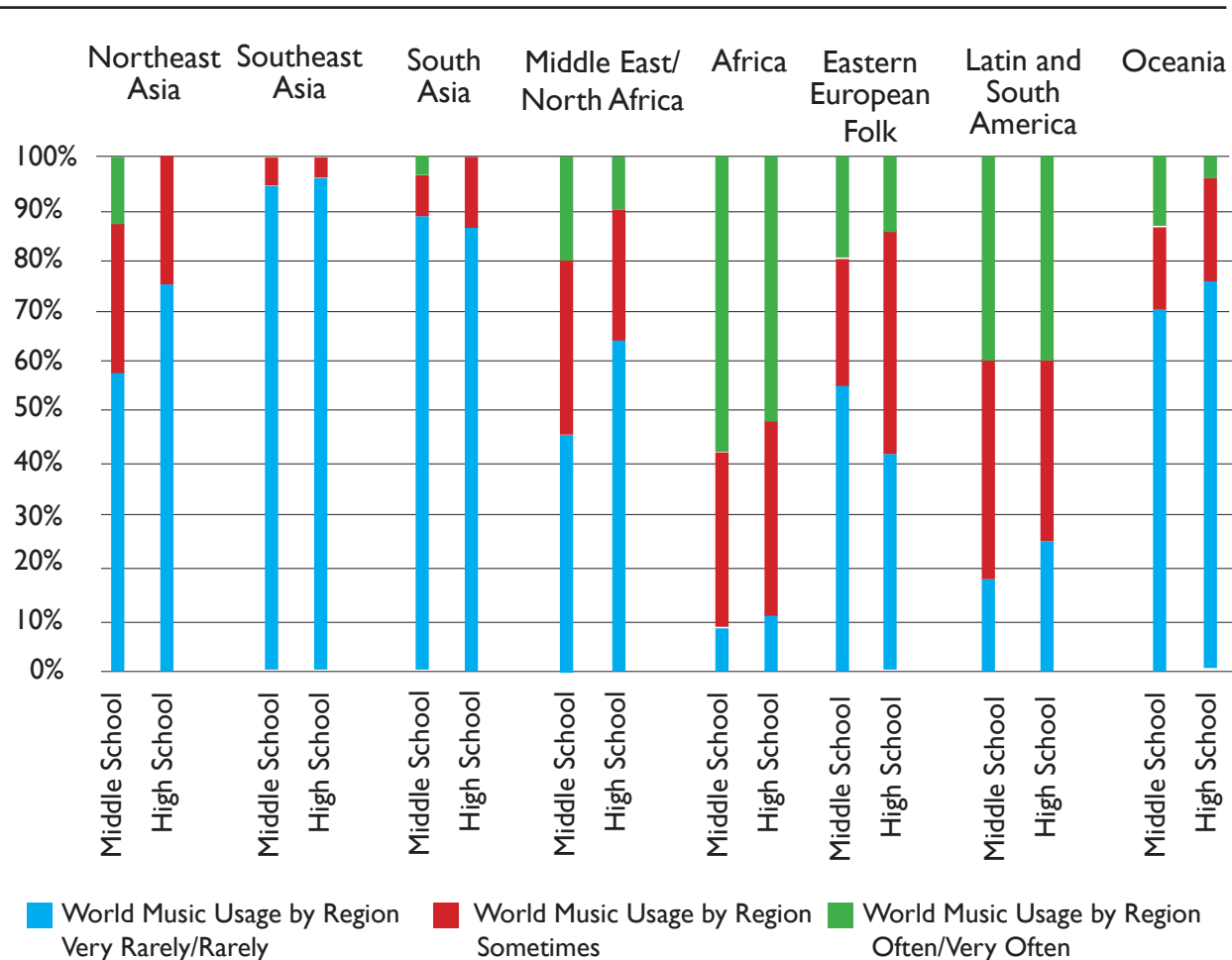
### Grade Level Taught and World Music Usage

Cross tabulation of the 44% of respondents teaching high school and 38% teaching middle school with world music usage revealed similar responses in most areas; however, Northeast Asia, the Middle East/North Africa and Eastern European folk showed slight variance. Fifty-eight percent of middle school directors reported *rarely* or *very rarely* programming music from Northeast Asia unlike the 76% of high school teachers. Middle and high school directors reported sometimes using music 29% and 24% of the time, respectively; however, 12% of middle school directors reported using the music *often* or *very often* as opposed to 0% of high school directors.

Another area with variance is the Middle East/North Africa, where 20% of middle and 9% of high school teachers reported programming the music *often* or *very often*. More respondents teaching middle school also reported that they sometimes programmed the music than those teaching high school, with 35% and 26% respectively.

Finally, in Eastern European folk music, 44% of high school teachers reported sometimes programming the music, while only 25% of middle school; although, 19% of middle and 14% of high school teachers reported programming it *often* or *very often*. (See Table 2)

**Table 2. Grade Level Taught and World Music Usage**



## Discussion

Findings from this questionnaire show a limited use of world music from the geographic regions of Asia and Oceania, a frequent use of music from Africa, use of Latin and South American music less frequently than Africa, and some music from Eastern European folk, North Africa/Middle East. Although both middle and high school teachers participated in the survey, the results are fairly consistent with findings from Cash's (2012) previous study of high school teachers' world music usage. There was an increase in number of respondents that indicated *sometimes* and *often* using music from the region of the Middle East/North Africa. There was an increase of 10% in the number of participants using music from the geographic region of Africa often, resulting in a smaller percentage using it *rarely*, *very rarely* or *sometimes*. Eastern European folk music saw a 10% rise in respondents reporting *often* using the music and decrease in *rarely*, while other categories were similar from the previous study. More respondents reported using music from the region of Latin and South America *sometimes* or *often*, with a 30% decrease in the *rarely* category.

The majority of participants responded favorably to the listed benefits of world music. The appreciation of another culture, learning musical concepts and teaching across the curriculum supported previous research (Edwards, 1998; Herring, 2015; Illari et al., 2013; Legette, 2003; Woods, 2018; Yoo, 2017). Audiences enjoying world music was not perceived by as many participants as a benefit in comparison with the other benefits.

The barriers to world music programming showed respondents were concerned about properly representing the culture, but were interested in programming world music. Participants responses to lack of experience, time to teach, opportunities to learn about, and lack of access to world music literature, all follow a similar pattern to the data in Cash's (2012) study of high school choral directors. Lack of teacher preparation, professional development opportunities, equipment, finances, access to repertoire, authenticity in arrangements and pronunciation issues perceived by participants were consistent with previous research (Cash, 2012; Gratto, 2010; Herring, 2015; Knapp, 2012; Legette, 2003; Moore, 2007; Weidknecht, 2011; Woods, 2018).

Cross tabulations of years of teaching experience and world music programmed revealed that other than the geographic region of Africa, respondents with 21 years or more of teaching reported programming all other areas of world music more frequently than those with 10 or less years of teaching experience. Further study is warranted as to why those with less than 10 years or less of teaching experience are programming less world music. These teachers were required to complete a world music course in their teacher preparation program, while not all institutions mandated the course for those with 21 years or more of experience. This would support Knapp's (2012) results that world music courses do not equate to a sense of preparation to teach world music in the public school upon graduation. Also, the availability of world music has grown and those with 1-10 years of teaching experience may have had more opportunities to sing music from other cultures in their public school and collegiate choral ensembles, as opposed to those with 21 years or



more of experience.

The cross tabulation of grade level taught with world music programmed revealed few differences. More middle school teachers reported using music from Northeast Asia and the Middle East/North Africa than high school teachers. Further studies could examine specific literature that teachers often program from this region to find reasons for the difference. Conversely, more high school teachers reported using music from the Eastern European folk tradition. Research could review the high school teachers' programs to determine if this is due to the increase in popularity of music from the Baltic states and Scandinavia or if the difficulty of music or language factors into the decision.

Future studies may also investigate why teachers are not programming music from countries in Asia and Oceania. Specifically, questions could be studied regarding why the increased availability of YouTube videos and octavos with either IPA pronunciation or a native speaker recording have not caused a significant increase in use of world music. Studies could also assess students' perceived benefits of studying and performing world music. Finally, studies could investigate ways to provide meaningful learning opportunities and broader access to world music literature.

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