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The State of Multicultural Music Education in Massachusetts Elementary Schools

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Abstract

Globalization and increased diversity within student populations generate a growing impetus toward a multicultural approach to music education. Additionally, the National Standards in Music Education require that students experience the music of other cultures. However, not all multicultural music programs are equivalent in content, depth of study, or quality of execution. This study investigated the extent to which multicultural music is taught in Massachusetts public elementary schools, based upon their location and financial status. The perspectives and teaching strategies of 50 teachers representing urban, suburban, and rural schools were surveyed. The results indicated that the most comprehensive multicultural music programs were found in suburban locations, followed by urban and rural schools. Program funding was an important factor influencing these results.

The State of Multicultural Music Education in Massachusetts Elementary Schools

“Faced with images of the shrinking world, the global village, and the multicultural American mosaic, the general music teacher knows that major shifts in the content of the music class must occur in order to appeal to students in today’s pluralistic classrooms and the world beyond the classroom and in order to reveal the beauty and logic of music as a human phenomenon” (Campbell & Schupman, 1992, p. 35). Multicultural music education is the study of music from a variety of sources, which is used to honor and celebrate the diversity of student populations in today’s classrooms (Blair & Kondo, 2008; Goodkin, 1994). Additionally, the National Standards in Music Education require that students experience the music of other cultures. However, not all multicultural music programs are equivalent in content, depth of study, or quality of execution.

Introduction

The purpose of this study was to investigate the following research questions:

To what extent is multicultural music taught in Massachusetts public elementary schools?

Does either the location or financial status of the schools affect the extent to which it is taught?

The variables of interest for this study include school location (rural, suburban, or urban), financial status of the school (as designated by the percentage of students receiving free or reduced lunch), the amount of funds supplied by administrators to support multicultural music, teacher satisfaction with the multicultural music program in his/her school, and the extent of the program (as designated by instrument playing, discussing, and listening to multicultural music).

Rural Schools

Multicultural music is important in both rural and urban locations, but the needs of rural communities differ from those of urban schools. Although diversity within urban classrooms increases the demand for an ethnically-relevant music program, students of rural communities tend to be more

receptive to familiar music and should be introduced to multicultural music gradually in order to foster a genuine interest in music from diverse cultures (Isbell, 2005). Therefore, the particular needs of rural schools may influence curriculum planning and alignment.

Rural locations often require teachers to instruct multiple musical classes. General music teachers may also be assigned to band, orchestra, or chorus. Teachers must be prepared to tackle multiple teaching assignments and grade levels, and often in multiple schools. Multiple school assignments and the geographic distances between buildings often lead to feelings of professional isolation from other teachers, which are exacerbated by a lack of research literature to assist teachers. This often leads to increased teacher attrition in rural schools.

Rural schools are also typically plagued with low economic status, insufficient program funding, and limited resources for instrumental procurement, repair, and materials (Isbell, 2005). Fund-raising activities and administrative support are vitally important in order to provide the necessary financial basis for an effective multicultural music program. Lack of community and parental support may also be impediments to multicultural music programs in rural schools.

Suburban Schools

Multicultural music is important in suburban schools in a variety of ways. Celebration of global diversity, building connections between student interests and school activities, and validation of the ethnic backgrounds of students are common threads for all schools, regardless of location. “Music from diverse sources is used to illuminate and enrich [musical concepts] through direct experience of the immense variations of expression” (Goodkin, 1994, p. 45). The study of multicultural music enables students to understand the uniqueness of cultures while also appreciating the universal qualities that bind cultures together. In these ways, multicultural music programs support both globalization and diversity.

Urban Schools

“Urban students will have different concerns from rural children” (Carolin, 2006, p. 40). An important consideration of an effective multicultural music program is relevance to student interests and the everyday world in which they live. Multicultural music is particularly important to urban schools students, whose cultural heritage may be quite diverse, because ethnically diverse music provides a link between the lives of the students and their school (Fiese, & DeCarbo, 1995; Hinckley, 1995). Urban students may be interested in participating in salsa groups, mariachi bands, and gospel choirs. By providing relevant musical experiences, an effective multicultural program, “can contribute to a better education and quality of life for those in the urban schools” (Hinckley, p. 32).

Additionally, these programs are an important tool for reaching and supporting the children of lower socioeconomic status typically found in urban schools (Fiese & DeCarbo, 1995). Perhaps the greatest challenge to urban schools is limited financial support for education, in general. Urban schools are typically, “under-funded, under-staffed, and over-populated” (Hinckley, 1995, p. 32). The school setting may be bleak, neglected, and indifferent. It is the responsibility of administrators, teachers, to provide effective school programs with high expectations to offset the problems inherent with typical urban settings, in order to attract and support the interest of urban students. One solution for the financial straits of many urban schools lies in grant funding for particular programs. City grants for music programs, such as the Toyota Camry Music Education Fund, provide funds to advance music education. Without such funding, many multicultural music programs would not be possible in urban schools (Fehr, 2006).

Multicultural music is an important part of an effective music education program, and presents various challenges to teachers and students. Unfortunately, there is little statistical data to validate these issues and provide a basis for future improvements. This study was conducted to provide data regarding the extent to which multicultural music is taught in Massachusetts elementary schools, based upon their location and financial status, in order to determine the state of multicultural music education.

Method

Instrument Design

This study was a pilot for future dissertation work and utilized a 23-question survey (see Appendix A). The purpose of the survey was to compare the teaching perspectives and strategies of 50 elementary music teachers in public rural, suburban, and urban Massachusetts schools in order to produce much-needed data describing the state of multicultural music. A pre-survey expert review of the survey was conducted to ensure clarity of questions and format. The panel of six experts included amateur and professional surveyors and colleagues, who evaluated the survey questions and provided valuable feedback for improvements. During an interview, surveyors described their thought processes as they answered the survey questions, to test question logic. Colleagues were music educators, who answered a pilot survey in order to replicate the intended population of interest. The following hypotheses were constructed for this study:

H₁: Urban elementary schools in Massachusetts provide more comprehensive multicultural music programs than rural schools.

H₂: Elementary schools in Massachusetts with a higher financial status provide more comprehensive multicultural music programs than those with a lower financial status,.

Variables

One independent variable in this study was the school location, whether rural, suburban, or urban (Question 18). Overall financial status of schools was delineated by the approximate percentage of students receiving free and reduced lunch (Question 20). Program funding was designated by the amount of funds supplied by school administrators (Question 9-9). Demographic information constituted additional independent variables.

The dependent variables involved teacher perspectives and strategies. These variables included teacher satisfaction with the amount of materials provided for the program, teacher satisfaction with the portion of the budget allocated for the program, and overall teacher satisfaction with the multicultural music program within the school.

Several potential threats to the psychometric properties of this survey were considered during the development phase of the survey. Benefits derived from participation were emphasized to respondents in order to increase the response rate. The value of the data and its application toward improving multicultural music programs were included in the cover letter and survey introduction. Respondents were informed of the scarcity of multicultural data and thanked for their input. In addition, the \$50 gift certificate was offered as a token incentive. In these ways, participation was encouraged, and as a result, 50 teachers responded to the survey.

Another consideration was the cost to respondents for participating in the survey. The survey was revised to be concise and easy to follow in order to minimize the time needed for completion. For the sake of convenience, the survey link was included in the cover letter to avert any problems in accessing the survey. Minimizing the cost to the respondents' time and effort was important and resulted in a response rate of 33.3%.

Finally, establishing and maintaining the trust of respondents was also considered during survey design. Sponsorship by UMASS Lowell was mentioned within the cover letter, survey introduction, and the survey itself to add credibility, thus encouraging participation. When the survey was closed, the gift certificate winner was selected, the prize awarded, and all participants notified in order to increase trust in the integrity of the survey. 38 teachers showed trust in the survey by participating in the raffle. By considering these issues, threats to the psychometric properties of this survey were averted.

Survey Implementation

Massachusetts schools were selected by random stratified sampling to reflect public elementary schools. Teachers from these schools were selected by purposive sampling to reflect music teachers. 153 teachers were contacted and 50 responses were received, thus providing a response rate of approximately 33.3%. The participant list was constructed from Massachusetts school web sites. Some web sites provided email addresses for teachers, while others provided contact information for administrators. In cases where email addresses of teachers were not available, principals or superintendents were contacted and asked to forward the survey to teachers.

Following IRB approval, the Internet survey of 23 questions was conducted through Zoomerang. The timing of the survey was arranged to be convenient for respondents; it was conducted at the beginning of November and completed prior to the Thanksgiving holiday. Only 16 responses were received from the first mailing. Survey links within the cover letters were emailed to respondents. Results were collected through Zoomerang, and later analyzed through SPSS. The results indicated that the most comprehensive multicultural music programs were found in suburban schools, followed by urban and rural schools. Analysis of the financial status agreed with these results. The most affluent schools were found in suburban areas, followed by urban and lastly, rural locations. The results also indicated that although the overall financial status of schools differed by location, it did not affect the quality of the multicultural music program as much as adequate program funding. Additionally, the survey provided data regarding the problems impeding multicultural music programs in Massachusetts elementary schools.

One unexpected problem arose during survey implementation. Approximately 25 emails were returned as undeliverable, because of inaccurate information provided by the school web sites. When possible, these respondents were re-contacted with updated email addresses. An accurate participant list would have greatly expedited survey administration.

Procedure

The first step in implementing this study was the construction of the survey cover letter. The reason and focus of the survey were conveyed to respondents to encourage responses. Respondents were also advised that participation was voluntary and that they may stop answering questions at any time. Confidentiality and incentives for the survey were also discussed. Additionally, the survey link, preferred timeframe for responses, and contact information in case of questions or issues were provided within the cover letter (see Appendix B).

The survey introduction discussed the need for accurate data and its application for the advancement of multicultural music programs (see Appendix C). Instructions for survey responses were also included. Respondents were reminded that participation was voluntary and responses kept confidential. Consent to participate in the survey was indicated by clicking the “Start Survey” button. The introduction also contained contact information for questions or issues.

The next step was to construct survey format and questions through Zoomerang. Questions one through eight formed the first group and addressed teaching strategies and problems, answered by Yes/No, forced choice, and open-ended responses. Questions nine (9-1 to 9-12) through 14 were grouped to address teacher perspectives, and were answered by Likert-scale responses. Questions 15 to 23 elicited demographic and background information, and were answered by forced choice and open-ended responses. The 23-question survey took approximately 20 minutes to complete and a \$50 gift certificate was offered as an incentive for completed surveys. A pre-survey expert review of the survey was conducted to ensure conciseness and clarity of questions and format.

Following the initial emailing of the survey, a reminder email with the survey link was sent three days later. Respondents of completed surveys were thanked, and all other respondents were reminded to complete the survey as soon as possible. 20 additional responses resulted from this reminder. The third and final emailing of the survey link was sent five days later, with notification to all respondents that the survey would close three days later. This plan allowed 12 days for responses to the survey. Following

completion of the survey, a raffle for the gift certificate was conducted; all respondents were thanked and notified of the winner. Survey data responses were collected through Zoomerang and analyzed with SPSS.

Results

Preliminary results show that in 65% of schools, regardless of location, students play multicultural instruments. In 81% of programs, students discuss multicultural music; students listen to multicultural music in 80% of schools. An initial analysis of all 70 items in this survey indicated a reliability value of .836, according to Cronbach's alpha. To address the first hypothesis regarding the location for the most comprehensive multicultural music program, a paired t-test of means was conducted. School locations (Question 18) were compared with the amount of teacher satisfaction in the multicultural music program of his/her school (Question 9-12), as shown in Table 1. The results indicated that suburban schools had the highest level of teacher satisfaction, followed by urban and rural schools. Due to the subjective nature of teacher satisfaction, an additional, more objective paired t-test comparing school location (Question 18) with the extent of the program (Questions 3, 5, 7) was conducted, which produced the same results (see Table 2). Financial status of the schools was not included in these tests.

Table 1

Comparison of School Location with Teacher Satisfaction Level

	Rural	Suburban	Urban
Mean	2.14	2.41	2.38
Std Error	0.361	0.383	0.204
Significance	0.017	0.462	0.013

Note. Significance value measured $p < .05$.

This test indicated the highest mean value for suburban schools, followed by urban and rural. Test results for rural and urban schools were statistically significant with p values of .017 and .013 respectively. The result for suburban schools was not statistically significant.

Table 2

Comparison of School Location and Program Extent

Rural				Suburban			Urban		
Question	Mean	SE	Sig	Mean	SE	Sig	Mean	SE	Sig
3	0.57	0.388	0	0.7	0.316	0	0.69	0.245	0
5	0.64	0.372	0	0.78	0.317	0	0.75	0.239	0
7	0.57	0.429	0	0.81	0.317	0	0.81	0.232	0

Note. SE indicated Standard Error; Sig value measured $p < .05$.

Test results showed that the highest mean values, indicating the most comprehensive multicultural music programs, were found in suburban schools, followed by urban and rural schools. All test results were statistically significant and were conducted without regard to the financial level of the schools.

The second hypothesis regarding the financial status of schools, based upon their location, was addressed by a comparison of means. The mean values of students receiving free and reduced lunch were analyzed based upon school location. This question was scored so that higher mean values indicated more students receiving free and reduced lunch, and a lower overall financial status. The results indicated that the highest financial status was found in suburban schools, followed by urban and rural schools.

	Rural	Suburban	Urban
Mean	3	2.37	2.87

The next series of tests compared teacher satisfaction at rural, suburban, and urban schools with high and low financial status. However, these tests did not produce statistically significant results. Paired

t-tests comparing teacher satisfaction levels at all three locations with program funding indicated that suburban schools with adequate program funding produced the highest teacher satisfaction. Urban schools were next, followed by rural schools (see Table 3).

Table 3

Comparison of School Location with Teacher Satisfaction Based Upon Program Funding

	Rural	Suburban	Urban
Mean	2.14	2.41	2.38
Std Error	0.251	0.179	0.228
Sig	0.02	0.016	0.211

Note. Sig value measured $p < .05$.

Test results for rural and suburban schools were statistically significant with p values of .020 and .016 respectively. Results for urban schools were not statistically significant.

Paired t-tests were also conducted to compare program extent in all three locations with program funding. These tests indicated that suburban schools with adequate program funding produced the most extensive multicultural music programs. Urban schools were second, followed by rural schools (see Table 4).

Table 4

Comparison of School Location with Program Extent Based Upon Program Funding

Rural				Suburban			Urban		
Question	Mean	SE	Sig	Mean	SE	Sig	Mean	SE	Sig
3	0.57	0.182	0	0.7	0.176	0	0.69	0.258	0
5	0.64	0.165	0	0.78	0.154	0	0.75	0.241	0
7	0.57	0.21	0	0.81	0.16	0	0.81	0.239	0

Note. SE indicated Standard Error; Sig value measured $p < .05$.

Factor analysis was also conducted for survey data. Variables were consolidated into three factors: Problems Impacting Multicultural Music Programs, Teacher Satisfaction, and Externally Generated Problems Affecting Instrument Playing (see Table 5).

Table 5

Factors Describing the Variables of the Multicultural Music Survey

Factor Name	No. of Items	Variance	Alpha	SD	Mean
Problems Impacting MM Programs	12	2.62	0.959	1.162	0.32
Teacher Satisfaction	5	12.931	0.863	3.59	10.54
External Problems for Instrument Playing	4	1.927	0.834	1.38	0.96

Note. MM referred to Multicultural Music.

Factor analysis indicated that the three constructs had strong reliability, based upon the alpha values.

Some questions requiring Yes/No responses produced zero variance and were eliminated from analysis. These questions should be revised to avoid the loss of data. Analysis of results was helpful in illuminating problems with the format of some survey questions.

Discussion

Limitations

Various types of survey error may create a limitation for this survey. Measurement error might occur in this survey if any questions were unclear or misunderstood by respondents. The pre-survey review may avert this problem. Non-response error results when surveys are not returned from all respondents. Increased motivation for participation may alleviate this potential problem. Sampling error occurs when only a subset of the population is surveyed. This survey polled only Massachusetts elementary music teachers, whose responses may not be indicative of the opinions of all teachers. Coverage error results when an incomplete list of participants is used. Many problems impeded the construction of an accurate participant list for this survey.

Improvements

Several aspects of this survey required improvement. The most critical issue was the inaccurate participant list, which could have been improved by telephoning schools to request email addresses. Additionally, some survey questions should have been revised. Many Yes/No questions resulted in zero variance and could not be analyzed. These questions could be improved by rewording into Likert-scale format. Non-respondents were not re-contacted for this survey. In future, this follow-up procedure might be useful.

Future Plans

The plans for future dissertation work require several changes from the pilot study. The dissertation will survey elementary music teachers across the United States. This national survey will utilize the MENC distribution list to survey 2, 500 participants. Purposive sampling will be applied to reflect only the elementary level teachers on the MENC list. Dissertation data analysis will be similar to the analysis for the pilot study. The survey will be conducted through Zoomerang and analyzed with SPSS.

In addition to an expanded sample of respondents, the scope of the questions will also be expanded. Grant funding for multicultural music programs will be explored to determine whether it

affects the quality of the program. Geographic areas of the United States may also affect program quality. The results of the pilot study are limited to Massachusetts schools. The results from other areas of the US may be quite different. Demographics of school populations may also influence these programs. Additionally, the problems impacting multicultural music programs may vary depending upon the geographic area. The dissertation survey will collect data regarding these aspects of multicultural music programs in order to formulate a more complete depiction of the state of multicultural music education.

Survey revision will be conducted during the summer of 2010 and the dissertation survey launched in the fall. The timeframe for the survey will span two weeks to include the initial emailing, reminder, and final call for responses. Depending upon the response rate, telephone follow-up surveys for non-respondents may be necessary. Analysis of the data will occur during the fall of 2010, and the dissertation writing will begin during the winter.

Dissertation costs will include monthly Zoomerang costs and dissertation credit fees at UMASS Lowell. I will also offer other gift certificate incentives for survey completion.

Conclusion

The need for comprehensive, high-quality multicultural music education arises from increased diversity. “Students will venture beyond their neighborhoods and...associate with people in diverse ethnic communities of an increasingly pluralistic American society. Knowing about other groups’ values, their traditions, their artistic and musical expressions will help students to know the world’s people better” (Campbell& Schupman, 1992, p. 30).

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Appendix A

Multicultural Music Survey

Multicultural Music Survey-1

Created: October 25 2009, 4:40 PM
Last Modified: October 25 2009, 4:40 PM
Design Theme: Business Suit Blue
Language: English
Button Options: Labels
Disable Browser "Back" Button: False

Graduate School of Education
Multicultural Music Survey
UMASS Lowell

Page 1 - Heading

Multicultural music may be defined as music reflecting a particular ethnicity, race, and/or part of the world.

Page 1 - Question 1 - Yes or No

Are you interested in multicultural music?

- Yes
- No

Page 1 - Question 2 - Yes or No

Do you believe that multicultural music should be included in a music education program?

- Yes
- No

Page 2 - Question 3 - Yes or No

Do students play multicultural instruments in your classes?

- Yes
 - No
 - If YES, please describe the activity.
-

Page 2 - Question 4 - Choice - Multiple Answers (Bullets)

If students do NOT play multicultural instruments in your classes, to an extent that is satisfactory to you, do any of the following reasons prevent it? Please check all that apply.

- Overloaded curriculum
 - Insufficient educational background for you
 - Insufficient music available for use
 - Insufficient musical instruments available
 - Insufficient administrative support
 - Inadequate instructional space
 - Lack of student interest in multicultural music
 - Lack of teacher interest in multicultural music
 - Inability to authentically represent music from other cultures
 - N/A
 - Other, please specify
-

Page 3 - Question 5 - Yes or No

Do students discuss multicultural music in your classes?

- Yes
 - No
 - If YES, please describe the activity.
-

Page 3 - Question 6 - Choice - Multiple Answers (Bullets)

If students do NOT discuss multicultural music in your classes, to an extent that is satisfactory to you, do any of the following reasons prevent it? Please check all that apply.

- Overloaded curriculum
 - Insufficient educational background for you
 - Insufficient music available for use
 - Insufficient musical instruments available for use
 - Insufficient administrative support
 - Inadequate instructional space
 - Lack of student interest in multicultural music
 - Lack of teacher interest in multicultural music
 - Inability to authentically represent music from other cultures
 - N/A
 - Other, please specify
-

Page 4 - Question 7 - Yes or No

Do students listen to multicultural music in your classes?

- Yes
- No
- If YES, please describe the activity.

Page 4 - Question 8 - Choice - Multiple Answers (Bullets)

If students do NOT listen to multicultural music in your classes, to an extent that is satisfactory to you, do any of the following reasons prevent it? Please check all that apply.

- Overloaded curriculum
- Insufficient educational background for you
- Insufficient music available for use
- Insufficient musical instruments available for use
- Insufficient administrative support
- Inadequate instructional space
- Lack of student interest in multicultural music
- Lack of teacher interest in multicultural music
- Inability to authentically represent music from other cultures
- N/A
- Other, please specify

Page 5 - Question 9 - Rating Scale - Matrix

Please indicate how much you agree or disagree with the following statements.

	Strongly Disagree	D i s a g r e e	A g r e e	Strongly Agree
I feel comfortable teaching multicultural music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe that teaching multicultural music is as important as teaching traditional Western music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My educational background enables me to teach multicultural music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am satisfied with the materials provided by my school for teaching multicultural music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The portion of the music budget in my school that is available for the purchase of multicultural music materials is satisfactory to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The amount of authentic materials that I have to represent the music of particular ethnicities, race, or parts of the world is satisfactory to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My instructional space is conducive to teaching multicultural music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I include multicultural music selections in school performances.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
School administrators provide sufficient funds to support multicultural music education, to an extent that is satisfactory to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Audiences respond positively to multicultural music selections in my school performances.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I create interdisciplinary lessons integrating multicultural music with other subjects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am satisfied with the multicultural music program in my school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Page 5 - Question 10 - Choice - One Answer (Bullets)

How many times in a year do you typically invite musicians to perform multicultural music for your classes?

- 4 or more times
- 1 to 3 times
- Never

Page 5 - Question 11 - Choice - One Answer (Bullets)

When do you teach multicultural music?

- Throughout the semester
- At the end of the semester, if time permits
- Never

Page 6 - Question 12 - Rating Scale - Matrix

Please indicate how much you agree or disagree with the following statements regarding your students' reactions to multicultural music.

	Strongly Disagree	Disagree	Unknown	Agree	Strongly Agree
My students show interest in multicultural music lessons.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My students show interest in playing multicultural musical instruments.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My students indicate that they prefer to learn about multicultural music rather than traditional Western music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Page 6 - Question 13 - Choice - One Answer (Bullets)

My students indicate that they prefer to learn about American music rather than multicultural music.

- Strongly Disagree
- Disagree
- Unknown
- Agree
- Strongly Agree

Page 6 - Question 14 - Choice - One Answer (Bullets)

What is your students' initial response to the sound of multicultural music?

- Strongly Negative
- Negative
- Unknown
- Positive
- Strongly Positive

Page 7 - Heading

The following questions will provide necessary background information from all survey participants. Please indicate your response by selecting the option that applies.

Page 7 - Question 15 - Choice - One Answer (Bullets)

What is the highest educational level you have attained?

- Bachelor's
- Master's
- CAGS
- PhD

Page 7 - Question 16 - Choice - Multiple Answers (Bullets)

What type(s) of music class(es) do you teach? Please check all that apply.

- General
 - Band
 - Orchestra
 - Other, please specify
-

Page 7 - Question 17 - Choice - One Answer (Bullets)

What geographic region describes the location of your school?

- Northeast
- South
- Midwest
- West

Page 7 - Question 18 - Choice - One Answer (Bullets)

What community area describes the location of your school?

- Rural
- Suburban
- Urban

Page 7 - Question 19 - Choice - One Answer (Bullets)

What is the approximate size of the student population at your school?

- Small (Less than 300)
- Medium (301 - 999)
- Large (More than 1,000)

Page 7 - Question 20 - Choice - One Answer (Bullets)

What is the approximate percentage of students that are eligible for free and reduced lunch at your school?

- 0 - 10%
- 11 - 49%
- 50 - 74%
- More than 75%
- Unknown

Page 7 - Question 21 - Choice - One Answer (Bullets)

What demographic represents the majority of the student population at your school?

- White
 - Hispanic
 - African-American
 - Asian
 - Other, please specify
-

Page 7 - Question 22 - Choice - One Answer (Bullets)

How long have you been teaching music?

- 0 - 4 years
- 5 - 9 years
- 10 - 19 years
- 20 years or more

Page 8 - Question 23 - Choice - Multiple Answers (Bullets)

What type(s) of multicultural music do you teach? Please check all that apply.

- Native American
 - African
 - Indonesian
 - Indian
 - Japanese
 - Chinese
 - African-American
 - Latin-American
 - Middle-Eastern
 - None
 - Other, please specify
-

Page 9 - Question 24 - Open Ended - Comments Box

If you would like to be entered in the raffle for the \$50.00 gift certificate to West Music Co., please enter you email address below.

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Page 9 - Heading

Congratulations on completing this survey and thank you for your time, effort, and professional input. The results will be used to improve music education in public elementary schools by providing data to determine the extent to which multicultural music is being taught in Massachusetts and to identify problems impacting teachers. From this data, recommendations may be made to address these issues and enable teachers to feel more comfortable teaching multicultural music. If you have questions, please contact Marguerite K. Weidknecht at Marguerite_Weidknecht@student.uml.edu. Thank you.

Appendix B

Survey Email Cover Letter

Research data is vitally needed to improve music education. I am a doctoral student at UMASS Lowell, conducting a survey as part of my dissertation work. It will take only 20 minutes of your time and your participation would be greatly appreciated. Additionally, if the survey is completed within the next seven days, you may win a gift certificate to West Music Co. If you click on the following link, you will find the survey:

<http://www.zoomerang.com/Survey/?p=WEB229T2CUS2SU> If the link does not work, please copy and paste the link on your browser. Thank you for your assistance.

Appendix C

Survey Introduction

Dear Fellow Music Educator,

I am interested in finding out about your experiences teaching multicultural music. I am a doctoral student in the Graduate School of Education at the University of Massachusetts Lowell and am conducting this survey as part of my dissertation work. The survey should take approximately 20 minutes to complete and is conducted anonymously. It includes questions about your teaching strategies and perspectives, your background, and information about the school in which you teach. Although all information will remain confidential, it is possible, with internet communications, that through intent or accident someone other than the intended recipient may see your response. Your participation is voluntary and your consent is assumed when you click the "Start Survey" button below to begin the survey. Your input is of great importance and any questions may be referred to Marguerite Weidknecht at Marguerite_Weidknecht@student.uml.edu.

As an added bonus, all participants returning completed surveys may enter a raffle to win a \$50 gift certificate to West Music Co. Online shopping is available at www.westmusic.com. Your participation in this survey may provide information that will assist other music educators to meet the challenges of teaching multicultural music education in the future. Thank you for your time, effort, and professional interest in advancing music education.