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CHORAL MUSIC TEACHER EDUCATORS' PRACTICES:
PREPARING UNDERGRADUATES TO TEACH WORLD CHORAL MUSIC

A Dissertation
presented in partial fulfillment of the requirements
for the Doctor of Philosophy Degree
Department of Music
The University of Mississippi

by

STELLAH M. MBUGUA

August 2022

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ABSTRACT

The purpose of this study was to examine how undergraduate choral music teacher educators (MTEs) are including world choral music pedagogy (WCMP) in choral music education courses. Participants of this study were faculty of colleges and universities in the Southern Region of the United States of America (USA), as defined by the American Choral Directors Association (ACDA). Participants either held a choral music education position or teach choral music education courses. A survey design was used to collect data for this descriptive study. The research questions that informed this study focused on the extent of the inclusion of WCMP in undergraduate choral music education courses, the nature of the integration of diverse world music cultures in the choral music education curricula, and the challenges that choral MTEs face related to incorporating WCMP in their courses.

Data were analyzed and represented using percentages in tables for Likert-type questions. For the free response questions, data were coded and reported as emerging themes. The findings of this study indicated that there was willingness and attempts to include WCMP in choral music education courses. However, lack of experience in world choral music was a barrier in achieving this goal, even though most of the participants reporting that they had received specialized training during their undergraduate music studies. Since there are other world music courses offered as part of undergraduate studies that are not taught by choral music education faculty, the results of this study were limited when it comes to understanding the inclusion of world music pedagogy in choral music teacher degree programs.

DEDICATION

To Mum and Dad, for your constant support and always believing that I could achieve this level of education. For every Sunday afternoon phone call. To my siblings, Kinya, Karey, Wambo, Mwau, and Gireh - for your constant encouragement. Only we know how far we've come. To Lucy (Mom) and Shiru - for being my family away from home and for all the cups of early morning chai and the endless therapy sessions. To the Kigaita family - for all the visits, conversations, and mandazis. I could not have done it without you all. This one is for you. I love you.

LIST OF ABBREVIATIONS

ACDA	American Choral Directors Association
ISME	International Society of Music Education
MEJ	Music Educators Journal
MENC	Music Educators National Conference
MTEs	Music Teacher Educators
NAfME	National Association for Music Education
WCMP	World Choral Music Pedagogy

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CHAPTER 1

INTRODUCTION

The United States of America (USA) has admitted immigrants from all nations since its founding, making the country one of the most ethnically diverse nations in the world. The industrial period (1876-1900) saw large numbers of immigrants, with so many people from different countries and regions in Europe moving to the USA. Accommodating the immigrants in the USA was a subject of debate. Some Americans favored preserving the national character whose heritage was Western European, while others advocated for cultural pluralism (Mark, 1998). Schools, and therefore music educators, were key in implementing immigrants' assimilation policies. In this process, many music educators did not include indigenous music, which was attributed to not being familiar with this music (Mark, 1998). New legislation and policies regarding respect for cultural diversity in the USA were created during the Civil Rights Movement bringing a change to how music educators included music of different cultures.

In 1967, the Tanglewood Symposium, sponsored by the Music Educators National Conference (MENC), declared that “music of all periods, styles, forms, and cultures” should be included in music education curriculum (Volk, 1993, p. 141). This declaration saw an emergence of research in music outside of the USA, and in 1972 “Music in World Cultures,” the first Music Educators Journal (MEJ) issue with a special focus on world music, was published. The issues included in this publication a charge for the need for multicultural music in schools, and resources for classroom music teachers (Volk, 1993). Since then, MENC has continued to advocate for multicultural music education.

A 1990 pre-conference symposium on “Multicultural Approaches to Music Education” sponsored by the MENC, the Smithsonian Institution, and the Society for Ethnomusicology included music researchers, performers, and music educators who agreed and re-emphasized the importance of multicultural music education. Speaking during this symposium was Bernice Johnson Reagon, a curator in the Division of Community Life at the Smithsonian Institution’s National Museum of American History, distinguished MacArthur Fellow, performer, composer, and researcher of African American culture. Reagon noted that music educators needed to explore the definition of music to broaden it from what is often adopted in education (Anderson, 1991).

Mark (1998) noted that one of the challenges in implementing multicultural/world music in American schools is lack of uniformity in preparing university music students, which in turn brings a lack of uniformity in teaching future generations of music educators. Lee’s (2018) study on general music teachers’ backgrounds revealed that every teacher’s unique background affected how they selected repertoire. Music educators who had considerable interaction with multicultural music as students felt more comfortable programming repertoire from non-Western classical music traditions. Others felt inadequate when it came to, for example, demonstrating the styles of singing. The latter preferred not to engage in music that they might misinterpret and/or perform in a way that was culturally insensitive.

Multicultural music education continues to be a major topic years after the Tanglewood Symposium. McAllester (1968) asked in his speech during this symposium: “How then can we go on thinking of ‘music’ as Western European music, to the exclusion of the infinitely varied forms of musical expression in other parts of the world?” (p. 50). Recent research has revealed that American music education continues to struggle with a balanced curriculum (Belz, 2006;

Wang & Humphreys, 2009). Results of a study conducted by Wang and Humphreys (2009) regarding inclusion of multicultural and popular music content in music programs revealed that the curriculum continues to be heavily Western art tradition oriented. These results could be attributed to music educators not being comfortable teaching music of a culture with which they are not familiar.

Need for Study

In a previous study (Mbugua, 2021), I explored how confident student teachers were in teaching non-Western music. A majority of them reported that they did not feel adequately prepared by their undergraduate studies for this area of music. In addition, the participants stated that they received most of their learning from a world music course, which helped with their cultural sensitivity but not practical or technical skills that they could use to teach.

A study conducted by Legette (2003) on attitudes, values, and practices of public-school music teachers found that 99% of almost 400 music educators who participated believed that it is necessary to include music from other cultures in music classes. Woods (2018) stated that “Music education is incomplete without multicultural music” (p. 9). Despite the strong agreement and efforts to include music of other cultures in music education, it is interesting that pre-service music educators who participated in my previous (2021) did not feel prepared to engage in teaching world music. Academic institutions are still producing music educators who are not aware of, and/or “seemingly not interested” (p. 42) in the variety of music making traditions of the world (Belz, 2006).

The aim of this research was to explore how choral MTEs are incorporating world choral music pedagogy (WCMP) in their undergraduate courses. Responses regarding the course activities revealed the inclusion and nature of WCMP in participating choral music education

programs. These findings serve to inform other choral MTEs on possible ways to include WCMP in their courses/curricula. Results provided useful insights from the Choral MTEs who include and are comfortable teaching world choral music. On the other hand, choral MTEs who are uncomfortable or not including WCMP provided feedback on what would help them become more comfortable incorporating world choral music in their courses.

Purpose and Research Questions

The purpose of this study was to examine how undergraduate choral MTEs are including WCMP in choral music education courses.

The research questions that guided this study were:

1. Are choral MTEs including WCMP in undergraduate choral music education courses? To what extent?
2. How is learning music of diverse cultures integrated in the choral music education curricula?
3. What are the challenges that choral MTEs face related to incorporating WCMP?
4. What is the nature of the coursework intended to prepare undergraduates to teach world choral music?

CHAPTER 2

REVIEW OF LITERATURE

The foundation for music, and therefore music education, in the USA is based on European traditions (Anderson, 1991; Cash, 2012; Heller, 1983; Mark, 1998; Volk, 1993). Heller (1983) explored the origins of multicultural music education, noting that American music education was an “Anglo-American affair” before World War I (p. 36). It was not until the 1920’s that organizations advocated to include other cultures, particularly Native Americans, African Americans, and Latin Americans in school music curricula. The Music Supervisors National Conference (MSNC) was among the initial organizations advocating for this change in 1922 (Anderson, 1991; Heller, 1983; Mark, 1998). A presidential address by W. Otto Miessner in 1924 convention titled “Music for Every Child” further fueled this advocacy, and later (1950) the International Society of Music Education (ISME) joined in the movement (Heller, 1983). Mark (1998) attributed the origin of multicultural music education to the great immigration during America’s industrial period. In addition, the Civil War contributed to the development of cultural inclusion (define this as opposed to multicultural or world music) in music education.

Cultural inclusion referred to acknowledging, supporting, and valuing the music of other cultures present in the USA. In 1922, the MSNC conference’s advocacy for cultural inclusion involved programming performances representing the African American culture. The performers were from Pearl High School and the Fisk Jubilee Singers (Heller, 1983). One of the items from the 1967 Tanglewood Declaration (Choate, Brown, & Wersen, 1967) was that, “Music of all periods, styles, forms, and cultures belong in the curriculum” (Volk, 1993, p. 141). This

declaration brought a surge in advocacy, and therefore research in multicultural music education expanded as evidenced by Quesada and Volk (1997).

Volk (1993) explored how multicultural music developed in the USA between 1967-1992 by tracing publications in *MEJ* relating to this topic. Volk focused particularly on the first multicultural special issue titled, “Music in World Cultures” published in 1972. The publication included information about music of various cultures, need for use of this music in schools, resources for classroom music teachers, and a book review column that provided additional resources. Fung (1995) identified three major rationales (social, musical, and global) for teaching world music in the USA. The author discussed these rationales in detail and noted that students must be guided as they explore the who, what, where, why, and how of music and culture in school music.

Professional music organizations have advocated for and supported awareness, teaching, and learning of music from the various parts of the world. (Burton &McFarland, 2009; Campbell, 2002). McCarthy’s (2007) article was a reflection of the MENC’s one hundred years of existence (1907-2007), and how the organization influenced growth in music education internationally. McCarthy discussed MENC’s activities that contributed to growth in music globally. These activities included: (a) building an alliance between America and Europe, (b) fostering inter-American exchanges, (c) founding international forums after World War II, (d) advancing multicultural education, and (e) sustaining the global imperative. In another article, Harper (2016) who is the director of the International Conductors Exchange Program (ICEP) outlined the inception and growth of this initiative by the American Choral Directors Association (ACDA). The initiative was founded after ACDA added, “To foster and promote international exchange programs involving performing groups, conductors, and composers” to its list of

official purposes in 1975 (Harper, p. 2). The process of the ICEP became more standardized in 2010 and included conductors' exchanges representing South America, Europe, Asia, and Africa continents.

Defining World Music and Multicultural Music

There have been challenges in trying to find a term that describes music outside of one's culture. In the scholarly world, the most common term used is "multicultural music," which takes on a different meaning based on the person using it, as observed by Miralis (2006) who explored the multiple mentions, variations, and usage of this term by reviewing published literature. The author noted that this term was used interchangeably with other terms such as ethnic music, world music, and indigenous music

Defining "multicultural" however poses challenges due to the complexity of defining the term culture. Culture takes on a different meaning when applied to various disciplines. Historical development of the term culture, as evident in comparing literature across centuries, further complicates the efforts to define the term. In addition, the term multicultural encompassed not only musical traditions from the various parts of the world, but also non-classical music genres such as Western folk music, African American music (e.g. gospel and jazz), and music of the Native Americans (Miralis, 2006).

Campbell (1993) defined multicultural music education as "the study of music from groups distinguished by race or ethnic origin, age, class, gender, religion, lifestyle and exceptionality" (p. 15). This definition is favored due to the similarity to other scholars from the music education field who agree that multicultural education suggests an approach promoting social equality and cultural pluralism (Miralis, 2006).

Discussions on the proper terminology has been sporadic within music education. A suggestion to help clarify terminology would be to interact with other fields of study such as ethnomusicology, sociology, and psychology and to shed light on the “universal and complex phenomenon” that is music (Miralis, 2006, p. 61).

For simplicity purposes, despite its commercial nature (Noote, 2019), the term world music will be used in this study to refer to music traditions other than those of European origins. This study will not focus on musical genres, and therefore this definition excludes African American and Native American music practices. The term world music is favored due to its “... recognition of locations around the globe” (Woods, 2018, p. 8). World choral music pedagogy (WCMP) will be defined as teaching pre-service choral music educators how to teach choral music from the various parts of the world. This literature review discusses both world music and multicultural music due to how these terms have been used interchangeably over the years.

Programming World Choral Music

Gratto (2005) presented a variety of perspectives on programming multicultural choral music. This study highlighted discussions during two ACDA conferences held in 2003 and 2004 expressing concerns over the neglect of traditional choral repertoire in favor of non-Western European art music. The conference headliners called for a balance in choral programming. In another ACDA conference held after 9/11 events, a position on world music was presented that programming this music not only informs the choral literature available, but also promotes “tolerance, global understanding, and cultural sensitivity” when taught authentically (Gratto, 2005, p. 51)

The outcomes associated with performing world music were reinforced by Cash’s (2012) study which explored the inclusion of world music in Georgia (USA) high school choirs. The

focus was on the amount of repertoire programmed, the world areas represented, and reasons why (or not) the choral directors programmed the music. Choral directors' reasons for including world music on their curricula was to help the students understand different cultures. In addition, Cash found that high schools within the city programmed world music more than those in rural areas. Music from Africa was the most often programmed, while music from the South and Southeast Asia, and Oceania were rarely programmed.

A study by Herring (2015) investigated perceptions, applications, and professional development opportunities pertaining to multicultural music education among middle school choir directors in Texas. Similar to Gratto (2005), and Cash (2012), the study revealed that choir directors programmed multicultural music in order to expose students to different cultures as well as present diverse worldviews through music. Additionally, participants wanted to broaden their students' musical horizons. Students' cultural backgrounds were a factor in deciding repertoire selection. This finding was in contrast to Cash (2012) where a majority of the choral directors did not base their repertoire selection on their student's ethnicity.

Shaw (2012) and Palkki (2005) advocated for a student-centered repertoire selection process. Shaw's (2012) article on culturally responsive choral music education was a description of approaches to teaching choral music to a culturally diverse choral setting. Choral music educators should consider the students' culture in favor of browsing multicultural music catalogues for choral music selection. This approach is defined as culturally responsive teaching. Such an approach would ensure familiarity, accessibility, and relevance of repertoire selected. Palkki's (2005) study reinforced this approach by conducting a case study on two high school students on their choral experiences. The two participants were from a high school comprising 70% students with Hispanic background. Palkki interviewed the participants who stated that if

their choral director taught music from Latin American origin and/or composers more students would join the choir because they would be more comfortable since they would have a connection to this type of music.

Three general music teachers' influences on repertoire selection were studied (Lee, 2018). Results indicated that every teacher's unique musical background affected their repertoire selection. Presence and lack of adequate interaction with multicultural music influenced the teachers' choices. In addition, teachers with less experience interacting with world music utilized a Western pedagogical approach while teaching the music. Lanenga (2011) interviewed four music educators from the Chicago area on whether or not they were including multicultural music in their choral programs. The interview revealed that they all were including some amount of music from other cultures. Even though the ethnicity of their students did not affect their selections, two of the participants indicated that their own cultural background did come into play when selecting and teaching choral repertoire.

Challenges to Programming World Choral Music

In exploring challenges that affect choral directors' decisions to program multicultural music, Woods (2018) interviewed five experts and five non-experts in multicultural music. Results revealed that lack of familiarity, desire to feel like an expert, fear of inauthenticity, and perceptions of cultural appropriation were factors that made it difficult to program multicultural music. These findings corroborate Cash's (2012) where choral directors who did not program world music indicated that they lacked experience and opportunities to learn about world music.

Efforts to create culturally diverse musical experiences are challenged by concerns of authenticity (Abril, 2006; Herring, 2015; Kang, 2016; Lau, 2007; Woods, 2018; Yoo, 2017). Nethsinghe (2013) noted that even defining the term authenticity is difficult. This is particularly

due to the variety of pedagogical approaches to teaching world music. Knapp (2012) found that students' perceptions of authenticity had an effect on their desire to teach multicultural music. Kang (2016) and Reyes (2018) discussed the idea of music being a universal language, as perceived by earlier scholars, and how problematic that idea was in dealing with world music. The idea of music as a universal language focuses on universal function of music. This focus overlooks the various styles of music, which in turn loses recognition, tolerance, and appreciation of the differences in world music (Kang, 2016).

Noote (2019) conducted a study examining authenticity through multicultural choral music. The study focused on equipping choral directors with information to look out for in order to verify authenticity of multicultural scores. Additionally, participants learned about performance practices that lead to authentic multicultural music performances. Noote created an authenticity checklist by synthesizing similar checklists from six authors. The new checklist which "...extends beyond the pages of the octavo" included: a) cultural insider involvement at every stage, (b) cultural context, (c) cultural sensitivity with regards to sacred/ritual, (d) use of original language, (e) movement, (f) recordings/field recordings, and (g) unique aspects (p. 41). Noote noted that lack of confidence was the main barrier to actualizing multicultural choral music education despite the willingness to engage in the subject. The checklist became a tool to assist music educators in teaching multicultural choral music with accuracy and efficiency.

Teaching World Music

Recent studies have emphasized cultural pluralism thus disputing the notion of the universality of music (Herring, 2015; Kang, 2016; Knapp, 2012; Miralis, 2002; Reyes, 2018;). However, westernizing world music is still problematic. Yoo (2017) agreed that there is a disadvantage in using the western approach in teaching multicultural music, and therefore

offered eight strategies that one can use to enhance understanding and performances of world music. The strategies are based on the Facets Model designed in 1977 and include: (a) singing multicultural choral music using a traditional singing style, (b) accompanying the piece using traditional instruments, (c) incorporating folk dance into rehearsals and performances on the piece, (d) learning the music aurally, (e) considering the musical idioms understood in the context of a particular culture, (f) discussing the differences between the original and an arranged version of the piece, (g) teaching the piece's historical and cultural background, and (h) experiencing the audience behaviors associated with the piece.

Kang (2016) advocated for cultural specificity when teaching world music. Lau (2007) exemplified this approach by discussing Chinese folk songs and explained the different groups of folk songs, the tonal framework, the geography of China and how that affected the folk songs, and how they culturally came to be. Lau offered a suggested lesson plan that could be used to teach Chinese folk songs in the classroom.

Onovwerosuoke (2002) noted that it is important to understand that in Africa, music is functional and focused on community. There is no separation in terms of music, dance, drama. As such, the equivalent word to music in some languages like Swahili is actually a word that incorporates more than just the audio aspect of music making. Onovwerosuoke noted that African choral music is a developing field, and that there are “no ground rules, no set standards” (p. 14). As such, conductors rely on resources available from publishers such as extra information provided on the sheet music. It should be noted that representation of African choral music using Western staff notation is an approximation of the actual music. Therefore, a conductor must do thorough research to determine how to perform the music as authentically as possible. To help facilitate this, Onovwerosuoke lists St. Louis African Chorus (SLAC), The

International Consortium for the Music of Africa & its Diaspora (ICMAD), and International Institute-African to American Music (ISAAM) as resources which can be accessed online.

In another study contributing to teaching multicultural music more authentically, Abril (2006) tested two teaching approaches to multicultural music. Two groups of elementary students were taught the same music, with one group employing the “music concept approach” in which they learned the rhythm, melody, any other musical instruction, and sang the songs in the native language, while the “sociocultural approach” group discussed the culture, the context of the music, and possible interpretations. The two groups were then asked to write about their learning experience from attending these lessons. The aim was to determine what they knew about the music learned, and what perceived skills they had acquired. Students’ responses were categorized as: (a) musical skill, (b) sociocultural skill, (c) other skill, (d) musical knowledge, (e) sociocultural knowledge, (f) musical affect, (g) sociocultural affect, and (h) other affect.

Results revealed that a majority of sociocultural approach group responses were of sociocultural nature (61%) compared to the 33% sociocultural responses from the music concept approach group. Based on these findings, Abril noted that discussing sociocultural issues surrounding unfamiliar musical cultures, in addition to learning the music, is an effective strategy for facilitating students’ authentic responses to music and culture. Therefore, educators need to establish planned learning targets that result in the ideal balance of the two approaches.

Davis-Grotto and Gratto (2010) noted that authenticity is about “cultural sensitivity, precision, and validity” (p. 65). It is the responsibility of choral directors to understand choral literature of other cultures as thorough as they (conductors) understand their own culture’s music or works that are in the classical choral canon. Davis-Grotto and Gratto discussed language extensively noting that, for example, in Africa, countries are political divisions that were

established by colonizing countries. As such, no consideration was given to communities to exist as a unit within these political boundaries. Therefore, Davis-Grotto and Gratto observed that it would be inaccurate to identify choral works from Africa by the country based on the text. Instead, the conductor has a responsibility to go a step further and research the musical styles of the countries with similar languages, and the historical and cultural contexts of the music.

Burnett (2004) applauded choral directors for taking initiative in educating themselves on non-Western art choral music. Some have even gone as far as collaborating with foreign choirs, and/or hosting foreign conductors/choirs. In addition, music publishers have responded to the need for more authentic multicultural performances by including more information on the scores such as performance notes, pronunciation guides, literal translations, and historical and composer information. Non-Western choral repertoire has moved from being perceived as novelty selections that conclude a concert program, to being included within the program.

Despite all of the available resources, choral directors are still hesitant to program these pieces due to uncertainties about languages (Gratto, 2011; Marsh, 2002). Burnett (2004) observes that even for a language common to more than one country, an understanding of dialect is also something to factor in. Burnett suggested beginning with repertoire that contains “nonsense” syllables as lyrics, instead of completely shying away from music of non-familiar cultures.

Parr (2006) posited that music educators looking to engage in multicultural music should be open to beliefs other than those we hold. An example is what we believe constitutes good singing technique. Burburan (2020) conducted a study on choral vocal health involving singers from the USA and Kenya. The participants sang music from classical choral, traditional Kenyan, and Contemporary Commercial Music (CCM) genres. Using clinical self-reporting instruments

and questionnaire, the singers' vocal fatigue was measured. Burburan's comparison between the two sets of singers revealed that they were vocally healthy despite the differences in the music musical genres tested and their cultural background. It is possible to maintain healthy vocal techniques while performing culturally and technically different repertoire. Another observation made by Davis-Grotto and Gratto (2010) was that even the role of conductors is different in some cultures. The conductor may be expected to be a singer as well, and as such not be required to stand in front of the choir throughout. Parr (2006) offered eight guidelines for conductors of world music: (a) connect with culture, (b) focus on one style at a time, (c) listen widely, (d) provide the context, (e) seek authentic sources, (f) learn the language, (g) teach authentically, and (h) leave your comfort zone. Parr suggested that by following these guidelines, conductors would achieve enhanced understanding, and therefore accuracy in performing multicultural music.

World Music in Higher Education

Despite music educators continually recommending inclusion of other cultures' music, music majors are predominantly studying music that is from the European classical tradition (Belz, 2006; Klocko, 1989; Shaw, 2012). In corroboration, Wang and Humphreys (2009) investigated the music instructors' inclusion of 13 different styles of music into their courses. They asked the instructors to estimate the percentage of time students learned about each of the styles. Results indicated that students spent 93% of their formal music study focusing on the Western art tradition. Klocko (1989) suggested that such curricula are impractical since these future music educators will be teaching students from a variety of cultures, and/or with a variety of musical experiences based on their upbringing. In addition, Klocko attributed the lack of many non-music majors signing up for music courses to the fact that music professors are seemingly interested in only teaching classical music.

Miralis (2002a) studied the music courses offered in the Big Ten institutions in the USA. These institutions were defined as “respected” and “reputable” higher-learning institutes as evident in various college rankings (p. 59). Results indicated that departments with more ethnomusicologists offered more courses on world music. Institutions without ethnomusicologists were therefore at a disadvantage, considering their suggestion to engage and collaborate with educators from this field of music. Miralis (2002a, 2002b) noted that music education courses that were specific to world music’s philosophy, history, implementation, performance, and teaching were acutely scarce.

World Music Pedagogy in Music Teacher Education Programs

To understand preservice music teacher preparation in teaching world music, Montague (1988) examined the content of courses providing training in multicultural music education in selected colleges. The study attempted to include colleges and universities from each geographical area of the USA. The selections were based on responses from an initial questionnaire and statements made on publications, lectures, workshops, and conferences indicating concern for preservice teacher training in multicultural music education by music educators from these institutions. Music educators who taught courses pertaining to multicultural music were interviewed on their qualifications, capabilities, and interests in teaching multicultural music to undergraduate and graduate students. Questionnaires were employed to gather the courses’ syllabi information for analysis of content and resources for the courses these music educators offered.

This study found that music educators agreed there was a need for more multicultural courses to build confidence in music students as future educators (Montague, 1988). However, an increase of credits in already crowded curricula was termed as a hindrance to the needed

development. Montague observed that music educators offering methods classes often claim that there is not enough time to dwell on multicultural topics due to the many aspects that must be explored in such courses. This study suggested two ways of incorporating multicultural music in methods courses: delegating a unit which covers the topic over several days or weeks, and/or attaching a multicultural component to all the topics within the course.

Two groups of elementary education majors enrolled in a music methods class were asked to develop and implement a lesson plan that integrated preselected multicultural music or used the mainstream European/American music (Teicher, 1997). The groups were then asked to respond to a pretest-posttest questionnaire regarding their willingness to teach music of diverse cultures, preparedness, and willingness to teach in a culturally diverse setting. The two groups showed no statistically significant difference in preparedness and willingness to work in a culturally diverse setting. There was a significant difference in willingness to teach multicultural music. A discussion of the results suggested that hands-on experience of lesson planning and classroom implementation can positively affect teachers' attitudes of willingness toward teaching multicultural music in the future.

In a pedagogical article, Belz (2006) recommended course assignments for teaching world music that could be adapted into methods classes in undergraduate studies. The course assignments included observing an experienced music teacher holding a non-Western music class, critiquing existing multicultural music lesson plans, and preparing and performing/presenting a project on a non-Western musical culture. Belz observed that despite recommendations from the Tanglewood Symposium in 1967, and National Standards for Arts Education in 1994, music education continues to concentrate on Western classical music traditions. As a result, academic institutions are producing music educators who are not aware of,

and/or seemingly not interested in the variety of music making traditions of the world. The course assignments were aimed at addressing these challenges.

Campbell and Schupman (1992) discussed why it is important to teach multicultural music, and how learning about other cultures' values, traditions, and musical expressions can help students know the world's people better especially given the diverse ethnic communities in American society. Campbell and Schupman suggested using existing pedagogical approaches such as Orff, Kodály, and Dalcroze to teach multicultural music and offered sample lesson plan models. In addition to calls for revisions in content taught in music institutions to try and achieve a balanced curriculum (Wang & Humphreys, 2009), professional development opportunities, and networking to find experts in multicultural music have been highly recommended by scholars (Herring, 2015; Woods, 2018).

Developing Cultural Consciousness Among Pre-service Music Teachers

Jennings (2005) conducted a study to determine diversity topics that were emphasized by pre-service teacher preparation programs. A questionnaire was sent to the heads of departments of teacher preparation programs across seven USA states. These states represented the West, Midwest, South, and Northeast regions. Participants were asked to rank the emphasis placed on various diversity characteristics within their programs. Results indicated that the most emphasized diversity topic was race/ethnicity. Jennings interpreted these findings as an indication that teacher educators are committed to addressing racial diversity.

Critical consciousness for diversity and equity was explored among pre-service music teachers (Robinson, 2016). Three-part diversity training was offered to pre-service music teachers addressing how to approach the ethnically diverse 21st Century music classroom. This training involved reviewing literature that focused on how best to prepare pre-service music

teachers, and sessions centered on increasing cultural consciousness. Robinson noted that similar to the education area in general, music education has not yet determined better ways to prepare pre-service teachers to teach music from various parts of the world.

VanDeusen (2019) explored the impact of a short-term cultural immersion field experience on nine pre-service music teachers. Participants from the Midwest, spent one week in a school in Dearborn, Michigan whose population was largely Arab and Muslim. Pre and post immersion meetings were conducted, where each participant reflected on their experience and perceptions. In addition, VanDeusen observed the participants' approaches to teaching in the music classrooms. The study found that initially, participants focused on teacher pedagogies and philosophical approaches. Upon post immersion reflection, participants reported changing perspectives in approaches to accommodate different cultures in their classrooms. Participants also benefitted from students as cultural experts, who taught them about Arab and Islamic traditions. VanDeusen advocated for experiential learning for pre-service teachers to better understand concepts taught in courses regarding teaching music from diverse cultures.

Conclusion

This literature review reveals that the inclusion of and training for multicultural music education in the USA is a work in progress. There seems to be a general agreement that it is important for pre-service teachers and school-aged students to study more than just Western classical music (Herring, 2015; Legette, 2003; Shaw, 2012; Teicher, 1997; Yoo, 2017). Music educators are largely open to professional development opportunities designed to present best practices for teaching world music (there are other who found this, include them (Legette, 2003; Pineda, 2020; Woods, 2018)).

Adding more courses on world music in music curricula, requiring undergraduate students to enroll in world music courses, and collaborations with ethnomusicologists were presented as strategies for improving the nature and inclusion of world music pedagogy in music teacher training programs. However, there is a lack of sufficient guidance on world music pedagogical approaches, despite the willingness to include world music in choral music education courses. World music courses provide cultural awareness, but no pedagogical approaches. Music education methods classes provide pedagogical approaches that are not effective when applied to world choral music. Literature specific to world choral music focused primarily on programming in the ensemble settings, and rarely on pedagogical strategies for teaching world music in classroom settings.

CHAPTER 3

METHODOLOGY

The purpose of this study was to examine how undergraduate choral MTEs are including WCMP in choral music education courses.

Four research questions guided this study:

1. Are choral MTEs including WCMP in undergraduate choral music education courses? To what extent?
2. How is learning music of diverse cultures integrated in the choral music education curricula?
3. What are the challenges that choral MTEs face related to incorporating WCMP?
4. What is the nature of the coursework intended to prepare undergraduates to teach world choral music?

Research Design

A cross-sectional survey design was employed to collect and analyze data in this study. Using a questionnaire made it possible to collect data that may explain current attitudes and beliefs in world music pedagogy, and offered participants a chance to give their opinions and practices of the topic (Creswell, 2012).

Participants

Purposeful sampling was employed to recruit participants of this study. Participants of this study were faculty of colleges and universities in the Southern Region of the USA, as defined by ACDA. Selected institutions were 4-year public colleges and universities that have an

undergraduate music education degree. Faculty members from these institutions who held a choral music education position or an equivalent were recruited to participate in this study.

The invitation to participate for this study was sent by email to 70 music faculty of colleges and universities. The questionnaire yielded a 33% response rate ($N = 23$). One respondent did not consent to participation. The participants indicated their faculty positions as assistant professor (43%), instructor (22%), professor (13%), associate professor (13%), adjunct (4%), and other (4%). Of the choral music education courses taught, almost every participant (83%) reported teaching choral methods at the time they were completing this study (see Table 1).

Table 1

Courses Taught by the Participants

Course	Percentage
Choral Methods	83%
Choral Literature	17%
Introduction to Music Education	26%
Choral Conducting	43%
Others (Equivalent to and/or combination of the courses provided)	17%

Table 2 indicates the teaching experiences of the choral music education courses taught by the participants. Most of the participants were within the first five years of teaching their courses.

Table 2

Participants' Course Teaching Experience

Scale	Choral Methods		Choral Literature		Intro to Music Ed		Choral Conducting		Other Courses	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
1 – 5 years	10	45	2	9	3	14	6	27	3	14
6 – 10 years	6	27	1	5	2	9	1	5	0	0
11 – 15 years	1	5	1	5	1	5	1	5	0	0
16 – 20 years	1	5	1	5	0	0	1	5	0	0
20+ years	1	5	0	0	0	0	1	5	0	0

Survey Instrument

I developed a questionnaire that was used to collect data for this study (Appendix A). This questionnaire was made available to the participants through *Qualtrics*. A statement of consent was included on the first page of the questionnaire to allow participants the option to proceed with the study or decline to participate.

The questionnaire was modelled from previous studies on world music which examined the opinions, practices, and challenges of teaching various topics in music teacher education (Cash, 2012; Woods, 2018; Montague, 1998; Culp & Salvador, 2021). The questionnaire consisted of 14 questions in various formats to allow collection of relevant data. There were four

Likert-type questions, three dichotomous questions, four selection-type questions, and three free response questions (see Appendix A).

Data Collection

The questionnaire was sent to ten graduate students at a large southern research university before sending to the participants (Cash, 2012). The graduate students were asked to identify potentially confusing questions and offer suggestions for improvement. After revising the questionnaire, I sought Institutional Review Board (IRB) approval for this study. This process involved sending the research's purpose, procedures, and the questionnaire as requested by the IRB.

Once the study was approved by IRB (see Appendix D), participants received an email with an introduction (see Appendix B), an invitation to participate, and a link to the questionnaire. Since the participants' email addresses were from the respective institutions' website, a statement was included requesting the recipients to forward the email to the targeted participant in case of mistaken recipients. It was anticipated that completing the questionnaire would take less than ten minutes.

After the initial invitation was sent, a second email (see Appendix C) prompting those who had not yet participated was sent two weeks later. A third and final prompt was sent after 13 days thanking those who had participated and informing those who had not that there would be only two weeks left for participation.

Data Analysis

Data collected from the Likert-type scale were analyzed and represented using descriptive statistics. For the free response questions, data were coded and reported as emerging themes. Responses from selection and dichotomous questions were represented using tables.

CHAPTER 4

RESULTS

The purpose of this study was to examine how undergraduate choral MTEs are including WCMP in their choral music education courses. The data yielded from the completion of the questionnaire was analyzed and presented as both related to the research questions and emerging themes.

World Choral Music Pedagogy in Undergraduate Courses

The participants were asked if they included WCMP in their choral music education courses. Most responded that they did include WCMP (68%, $n = 15$), while 32% ($n = 7$) indicated they were not. Respondents who indicated that they were teaching WCMP reported which course(s) include this topic, with a large percentage (52%) covering WCMP in their choral methods course (see Table 3).

Table 3

Inclusion of World Choral Music Pedagogy in Choral Music Education Courses

	Choral Methods	Choral Literature	Intro to Music Ed	Choral Conducting	Other Courses
Percentage	52%	17%	9%	13%	9%

Based on previous research (Cash, 2012; Petersen, 2005), different areas of the world were determined to identify the frequency of the types of world music pedagogy covered by the participants. The participants were asked to indicate on a five-point Likert-type scale how often

they incorporated music from the given areas of the world ranging from 1 (*never*) to 5 (*frequently*). Results indicated that music from Sub-Saharan Africa (29%) and Latin and South America (29%) were frequently incorporated while music from Southeast Asia recorded the highest indication of never being incorporated (38%) (see Table 4). Other parts of the world whose music recorded a high response of never being covered were South Asia (36%), and Middle East/North Africa (29%). All respondents taught musical practices from Sub-Saharan Africa. This is the only region of the world whose music did not record any response as never being incorporated. Music from Oceania region recorded the highest response (43%) to being sometimes incorporated, followed by music from Northeast Asia (38%).

When asked about the sufficiency of the amount of time spent on world choral music pedagogy in their courses, 8% ($n = 1$) of the participants indicated that they spent enough time on the topic, 17% ($n = 2$) felt they did not, while 75% ($n = 9$) indicated that they could spend more time.

Fifty-eight percent of the participants indicated that they received specialized training in music other than that of Western classical culture. Most of them received this training during their music studies (43%, $n = 3$) and 28.5% ($n = 2$) of them spent time learning in another country. The remaining participants (28.5%, $n = 2$) indicated receiving specialized training in workshops and summer institutes.

Using a five-point Likert-type scale, participants were asked to indicate how comfortable they were teaching WCMP, ranging from 1 (*extremely uncomfortable*) to 5 (*extremely comfortable*). Most of them indicated that they were somewhat comfortable (42%, $n = 5$), while 17% ($n = 2$) reported being extremely comfortable (see Table 5). Eight percent of the respondents ($n = 1$) indicated being extremely uncomfortable.

Table 4*Incorporating Music from Various Parts of the World*

	Never	Rarely	Sometimes	Often	Frequently	<i>M</i>	<i>SD</i>
Northeast Asia (e.g., China, Japan, Korea, Taiwan)	8%	23%	38%	8%	23%	3.15	1.23
Southeast Asia (e.g., Indonesia, Thailand, Laos, Vietnam)	38%	38%	15%	0%	8%	2.00	1.11
South Asia (e.g., India, Pakistan)	36%	14%	36%	0%	14%	2.43	1.35
Middle East/North Africa (e.g., Egypt, Morocco, Saudi Arabia, Israel)	29%	29%	29%	0%	14%	2.43	1.29
Sub-Saharan Africa (e.g., Nigeria, Kenya, DRC, South Africa)	0%	14%	36%	21%	29%	3.64	1.04
Latin and South America (e.g., Argentina, Brazil, Peru, Guatemala, Mexico)	7%	7%	29%	29%	29%	3.64	1.17
Oceania (e.g., Australia, Polynesia, New Zealand, Samoa)	14%	21%	43%	14%	7%	2.79	1.08

Nature and Integration of World Choral Music Pedagogy

The second and fourth research questions addressed the nature of the coursework content intended to prepare undergraduate choral music education students to teach world choral music. Seven content categories were given, and participants were asked to indicate on a five-point Likert-type scale ranging from 1 (*never*) to 5 (*frequently*) how often they covered these categories when teaching WCMP. Results revealed that authenticity and historical considerations

were frequently covered (33%) (see Table 6). However, some participants indicated that they never taught performance practice, tone/timbre, and/or accompanying instruments (9%). All the categories were often covered, with accessibility (58%) recording the highest score.

Table 5

Level of Comfort in Teaching World Choral Music Pedagogy

Extremely Uncomfortable	Somewhat Uncomfortable	Neither Comfortable nor Uncomfortable	Somewhat Comfortable	Extremely Comfortable	<i>M</i>	<i>SD</i>
8%	8%	25%	42%	17%	3.50	1.12

Table 6

World Choral Music Pedagogy Content

Content Categories	Never	Rarely	Sometimes	Often	Frequently	<i>M</i>	<i>SD</i>
Performance Practice	9%	9%	18%	36%	27%	3.64	1.23
Tone/Timbre	9%	9%	18%	36%	27%	3.64	1.23
Language/Diction	0%	18%	9%	45%	27%	3.82	1.03
Historical Considerations	0%	17%	8%	42%	33%	3.92	1.04
Accompanying Instruments	9%	9%	18%	45%	18%	3.55	1.16
Authenticity	0%	0%	17%	50%	33%	4.17	0.69
Accessibility	0%	17%	0%	58%	25%	3.92	0.95

Resources for Teaching World Choral Music Pedagogy

Five categories of WCMP resources were given. The participants were asked to indicate which of the resources they utilized to support their understanding of this content. Almost every participant (91%) indicated attending conferences as a useful resource (see Table 7). The conferences listed were: ISME, ACDA, MEA, NAFME, Chorus America, and Society for Ethnomusicology. The participants who indicated spending time in other countries (36%) had been to Ecuador, Iraq, Greece, Argentina, Australia, Kenya, South Africa, and Brazil. Other experiences (27%) reported were interests in personal ethnic music background and watching online videos.

Table 7

Resources for Teaching World Choral Music Pedagogy

Resource	<i>n</i>	Percentage
Attending conferences	10	91%
Spending time in other countries	4	36%
Websites	6	55%
Books	5	45%
Articles	5	45%
Other sources/experiences	3	27%

Challenges of Incorporating World Choral Music Pedagogy

The participants were asked what challenges they faced when incorporating WCMP in their courses. Four challenges were presented, and the participants were asked to indicate on a

five-point Likert-type scale how much they agreed or disagreed with the statements. According to the results (see Table 8), none of the participants indicated not being interested as a challenge. In fact, most of the participants (73%) strongly disagreed with that statement. Eighteen percent of the participants strongly agreed that they did not have enough time to teach world choral music pedagogy, while 55% somewhat agreed that they did not have experience with this area of music. Thirty six percent of the respondents disagreed that they did not have opportunities to learn about music from diverse cultures, while 18% strongly disagreed. None of the respondents strongly agreed with that statement.

Table 8

World Choral Music Pedagogy Teaching Challenges

Challenge	Strongly disagree	Disagree	Somewhat agree	Agree	Strongly agree	<i>M</i>	<i>SD</i>
I do not have enough time	9%	18%	36%	18%	18%	3.18	1.19
I do not have experience	9%	18%	55%	9%	9%	2.91	1.00
I am not interested	73%	27%	0%	0%	0%	1.27	0.45
I do not have opportunities to learn about music from diverse cultures	18%	36%	27%	18%	0%	2.45	0.99

The participants were asked to give other factors not listed in Table 8 that made it difficult for them to include WCMP in their courses. Several themes emerged from this free response question.

Lack of Time

Even though this was one of the options in the selection-type question reported using Table 8, interestingly, most participants still mentioned and emphasized this challenge. Traditional university systems require credit hours to be within a certain limit. Inclusion of WCMP within a course would mean that time is spent on this topic that would otherwise be delegated to another topic that is traditional to the respective course. One respondent stated that “... few have the luxury of having an actual world choral music pedagogy course within the framework of the traditional university system.”

Lack of Supplemental Resources

Some textbooks offer information on world music. Some respondents indicated that there were only one or two chapters designated for this topic. The information in these textbooks need to be broadened and refined. However, the respondents lacked knowledge of resources that would supplement the textbooks. In addition, some respondents reported not finding published music from the particular parts of the world that they wanted to teach about. Whenever a published score was available, it did not always include specific pedagogical information that would help enhance their minimal knowledge.

Expectation for a Variety of Technical Skills

Most of the respondents indicated that world choral music is a wide field of study and therefore there is too much content to cover. This calls for a variety of skills due to the diverse nature of world choral music cultures. One respondent stated that:

“... it’s not realistic to expect music teachers (or music teacher educators) to be expert in all possible musical genres/cultures. For me, the most important thing is to consider authenticity and to make an effort to include other musical cultures wherever possible, but I don’t think it’s likely that I or any other music teacher will be able to confidently teach basic performance practice from all of the areas listed earlier in the survey.”

Reasons for Not Teaching World Choral Music Pedagogy

The participants who reported that they were not including WCMP in their courses were asked to give reasons for their decision. Themes which emerged from their open responses are presented below.

Focusing on Technique

This theme emerged in response to conducting courses where some respondents opted to focus on general conducting techniques. World choral pieces were studied sometimes. However, there was no particular attention to the music cultural practices of the corresponding world choral pieces.

Lack of Time

Respondents felt that they did not have enough time to cover WCMP in their courses. One respondent stated that “students are encouraged to program world [choral] music but no specific pedagogical methods are described.”

WCMP Preparation

Some respondents attributed their lack of including WCMP in their courses on lack of proper preparation. One of the respondents stated that “I don’t feel that I was properly prepared to teach this topic and would need to do a lot of research.” Despite the availability of resources for research, these respondents opted to simply omit this topic in their courses.

Conflict of Value and Practice

One theme that emerged from almost every respondent who did not include WCMP in their courses was that they still mentioned the awareness of this topic to their students. One respondent stated that “I include discussions about incorporating a diversity of perspectives, musical genres, styles, and traditions in choral music education. [However] I do not include a pedagogy of world music.” The disconnect between the value of world choral music pedagogy and practice remains a relevant issue as demonstrated in the participants’ responses.

World Choral Music Pedagogy Value

The participants were asked what they valued about teaching WCMP in undergraduate courses. Several themes emerged from this free response question.

Broadening the Scope of Choral Music

The respondents stated that it was important for students to learn music beyond their own culture. One respondent wished that the National Association of Schools of Music (NASM) requirements would emphasize more on learning WCMP. Learning about world musical practices was perceived as an opportunity to broaden the view of choral music education beyond the Western canon, and to realize that there is more to learn about each culture. Another participant stated that inclusion of WCMP would help to combat Eurocentrism.

Cultural Appreciation

One participant stated that “students should have at least a beginning appreciation of music outside their own culture. It’s important to approach this music from a place of acceptance, even when we don’t know everything we would like to [know] about it.” Another participant concurred and added that in addition to broadening their horizons, students would also gain respect for other cultures’ music.

Creating a Diverse Classroom

The respondents indicated that it is important to have pedagogical skills that are culturally relevant. Future choral music educators are likely to encounter culturally diverse learning environments and students. One participant observed that teaching WCMP would not only offer a variety of music but also transfer specific information such as vocal techniques that are relevant to a culture. This culturally relevant pedagogy would ensure that the students are best prepared and understand how to engage in world choral music with authenticity and meaning. One respondent stated that:

“I think it [WCMP] is integral to a well-rounded music education. We are preparing future teachers for working in the classroom with a diverse student body. It is critical that they have the skills to identify, research, and prepare materials from a variety of different cultures, especially when we consider culturally relevant pedagogy in the classroom.”

Conclusion

The results and analysis reported here provided useful information on how undergraduate choral MTEs interact with world choral music pedagogy in their teacher education courses. The participants indicated that they sometimes taught music pedagogy from all the world regions as classified in the questionnaire. Music pedagogy from Sub-Saharan Africa and Latin and South America was mostly covered while music from Southeast Asia was rarely taught. Free responses indicated that world choral music is such a broad field of study and therefore it is challenging to be an expert in all musical cultures. There are practitioners that study world music cultures, but for a music teacher educator, what is valued is discovering the authentic considerations of a musical culture to be able to teach some basic performance practices and to expose their students to music outside of the Western canon.

Finally, the participants indicated a desire for more emphasis on culturally diverse music pedagogy in music organizations such as ACDA. They wished that there would be more emphasis of world choral music in NASM requirements. In addition, there is need for more scholarship that supports studying music from diverse cultures because many of the participants agreed they did not have experience with world music, which was a challenge when incorporating WCMP in their courses. None of the participants indicated that they were not interested in teaching WCMP.

CHAPTER 5

DISCUSSION

This descriptive study examined music teacher educators' inclusion of world choral music pedagogy (WCMP) in undergraduate choral music education courses. This chapter reviews and discusses the main findings from the questionnaire guided by the research questions. In addition, the implications of this study and suggestions for future research will be considered.

Research Question One: *Are choral MTEs including WCMP in their undergraduate choral music education courses? To what extent?* The parts of the world whose music was frequently taught were Sub-Saharan Africa and Latin and South America. These results parallel with the findings of previous studies (Cash, 2012; Petersen, 2005; Woods, 2018), which indicated that choral music teachers/conductors usually taught music from these world regions. Cash (2012) attributed these results to the fact that music from Sub-Saharan Africa is more readily available from publishers, and the scores often have directions such phonetic pronunciation making the music more accessible. As for the music from Latin and South America, Cash observed that availability of native Spanish speakers in the USA, opportunities to learn Spanish language in schools, and proximity to Latin America thus easy to travel to could be reasons why music from this area of the world was frequently taught. Cash's study focused on high school choirs of Georgia state. The similar findings to Cash's (2012) study could be due to Georgia state being part of the Southern states as defined in this study. According to the 2020 United States Census Bureau, Alabama, Georgia, Mississippi, and South Carolina states had the highest population who reported their ethnicity as African American. Considering the scope of

the current study extended to these states, the prevalence of music from Sub-Saharan Africa being taught could be because of the population's interest in African music cultures given their ethnicity.

Participants in the current study indicated that they rarely covered music from Southeast Asia and South Asia. These findings were concurrent to Petersen (2005), and Woods (2018), who found that languages spoken in these parts of the world are very different from English, which would make them difficult to learn for a native English speaker as opposed to romantic languages such as Spanish. In addition, there are not many published scores, and the publications available do not always have pronunciation guides (Cash, 2012).

Petersen (2005) stated that one factor that contributed greatly to programming music of a certain part of the world was availability of authentic recordings of the music. There is less availability of authentic music recordings from South and Southeast Asia. For choral MTEs to include WCMP in their courses, they first have to know about the cultures whose music they wish to include. Therefore, there are similarities in issues surrounding programming in choral ensembles and teaching the pedagogies of world music. The present study found that only a few of the participants felt extremely comfortable teaching WCMP. In addition, free response questions highlighted lack of resources as a challenge to achieve teaching WCMP. Considering that the participants of this study are not experts in world choral music, they would need to first educate themselves on diverse musical cultures before they can be able to pass the knowledge to their students. This would not be possible for choral MTEs if there are no resources such as authentic recordings and published music.

Although this study had similar findings with previous studies, Woods' (2018) study found that participants were comfortable teaching music from Northeast Asia. The findings of

the current study are contrary to Woods (2018), as well as previous studies (Cash, 2012; Petersen, 2005), with participants indicating that they were not comfortable teaching music from Northeast Asia. This finding could be due to the cultural representation of population studied. Woods (2018) population included two sets of music educators: Those who considered themselves experts and those who felt uncomfortable teaching music from various cultures in classrooms and ensemble settings. Four out of five of the subjects that considered themselves experts were born outside of the USA. This could explain the difference in findings with the present study.

As someone born outside of the USA and currently involved in the music education in USA, I have found that I am open to learning about an unfamiliar musical culture no matter how challenging it seems. This is because my initial musical experiences growing up were not European oriented. I actively studied to understand Western classical and folk music traditions. Therefore, studying music of another culture to me is similar to how I learned music from European traditions. I have found that there are more similarities between my traditional music and music of non-Western cultures which makes it easier in my learning. For example, Lau (2007) explains that Chinese folk songs are commonly written in pentatonic scale. In addition, the Chinese language is tonal, a characteristic that guides the melodic structures of these songs. These two characteristics are similar to my native language, Kikuyu, and the musical practices. Given that Woods' (2018) four subjects had other cultural heritage could explain the difference in findings pertaining to music from Northeast Asia.

Research Question Two: *How is learning music of diverse cultures integrated in the choral music education courses curriculum?* Historical considerations and authenticity are topics that were frequently covered in teaching WCMP. Accessibility had the highest indication of

being covered, while performance practice, tone/timbre, and accompanying instruments were the only categories that some participants indicated never covering.

Authenticity is extremely important in ensuring that a choral MTE remains respectful to a musical culture. It begins with the choice of music, and how accurate the scores are. I have come across some published scores labeled as belonging to my native culture (Kenya) that were completely inaccurate. The high demand for world choral music has music publishing companies commercializing on this need at the expense of quality music.

The focus on historical considerations and authenticity highlights the departure from the notion that music is a universal language. This study's findings agree with Kang (2016) and Reyes (2018) that focusing on the universal function of music overlooks a culture's recognition, tolerance, and appreciation of differences in world choral music practices.

The inclusion of accessibility content at a higher frequency could be because the MTEs are not cultural experts. Therefore, they are likely relying on information that is included with the published scores. There is a high likelihood that scores with extra information will be selected to be used in teaching WCMP since the composer/arranger has already done some work for the conductor/teachers.

Research Question Three: *What are the challenges that choral MTEs face related to incorporating WCMP?* Some participants strongly agreed that lack of experience was a reason that hindered them from including WCMP in their courses. This finding was concerning given the availability of learning resources such as world music training conventions provided by professional music organizations and journal articles published containing information about world music. The present study found that almost every participant indicated that attending conferences offered by organizations such as ISME, ACDA, MEAs, and NAFME supported the

incorporation of WCMP in their courses. In addition, no participant strongly agreed that they lacked opportunities to learn about world choral music and most participants disagreed with that statement.

Lack of opportunities was a challenge that participants reported in Cash's (2012) study. A possible reason stated was that despite there being opportunities to learn, teachers did not actually attend the conventions. The present study's findings were contrary to Cash's (2012). A possible reason could be the time period that this study was conducted. With the increase in advocacy for world choral music, there are more interest sessions in conferences addressing this topic today than there were in 2012.

Cash's (2012) study found that funding was a contributing factor to accessing world choral music in terms of purchasing music scores. Although this was beyond the scope of the current study, one participant stated that they wished there was more funding to support learning world choral music in terms of funded research.

Similar to Montague (1988), many participants strongly agreed that lack of time created challenges for incorporating WCMP into their courses. One of the free response questions offered a possible explanation for these results; that there is too much world choral music content to cover. In addition, there is a limit to the number of credits a student can take in traditional university systems. Considering that undergraduate music curriculum continues to be heavily Western art tradition oriented (Wang and Humphreys, 2009), it could be challenging to figure out how to incorporate music from other cultures within the existing framework. Conversely, participants in Cash's (2012) study did not report lack of time as a hindrance to their programming of world choral music.

The participants strongly disagreed that they lacked interest in WCMP. This finding is similar to the common agreement evidenced in the review of literature that there is continued interest in world choral music even when there is no clear strategy of how to actualize learning WCMP. This finding was supported by the free response question where participants discussed what they valued about teaching WCMP. A major theme was exposure to other musical cultures to broaden the view of choral music, create cultural appreciation, and combat Eurocentrism in music. These findings were similar to Anderson (1991), and Campbell & Schupman (1992) who advocated for understanding and respect for music of other cultures.

Research Question Four: *What is the nature of the coursework intended to prepare undergraduates to teach world choral music?* Understanding performance practice requires an understanding of cultural background, which might not be easily accessible to a non-expert in a certain culture. Onovwerosuoke (2002) explained that in Africa, music is functional and community focused, and that music, dance, and drama are inseparable. With such information, a music teacher educator might be more confident in teaching performance practice. This is because the music teacher would be able to make informed decisions on how to stage the performance; what movements, if any, would be appropriate? How much attention should be given to the movements, and how do you strike a balance with the singing?

Vocal production technique is an area of focus in world choral music. This focus is due to the differences in tone/timbre evident in music from various parts of the world. To achieve a certain culture's authentic musical tone/timbre might mean going against what is considered healthy vocal production in Western classical music. The reluctance to explore unfamiliar vocal timbres in this study might be the reason why some participants did not teach this area of music. Burburan's (2020) study revealed that it is possible to maintain healthy vocal techniques while

remaining true to a culture's tone/timbre. MTEs must be open to other beliefs of what constitutes good vocal production techniques (Parr, 2006).

Limitations

This study focused on choral MTEs in a specific region of the country. This limitation could affect the generalizability of the results to the rest of the country and even globally. The results may be limiting when it comes to understanding the entire state of world choral music pedagogy in institutions of higher learning, since there are other world music courses offered as part of undergraduate studies.

A questionnaire was used to collect data for this study which gave participants a chance to share their opinions on world choral music topic. However, this mode of data collection was limiting since it did not allow follow up questions and/or clarification of information. Given the complexity in defining music outside of European classical traditions, there is no telling if the participants were clear on the definition of the terminologies used for this study.

This study received a low response rate (33%). An increase in response rate would have offered more information on this topic. The participants' contact information was collected from the institutions' websites. There was no telling if the information on the websites was current, and therefore the faculty members being recruited for this study were still members of the institutions.

Previous research has shown a positive correlation between world music attitudes and previous training on areas such as diction (Chase, 2002). This study did not explore the participants' level of training in world music, and neither were there attempts to create correlation with choral MTEs current attitudes and practices of world music. This study did not include the category of Western folk music as other studies have. This is because of favoring the

term world music, and its definition for this study as opposed to the term multicultural music which is prevalent in other study.

Implications of the Study and Conclusion

Despite the limitations, the results of this study provided insight into the state of world choral music pedagogy and training in music teacher education programs. The findings of this study highlight the disconnect between training, practice, and values of WCMP. The participants of this study valued the inclusion of world choral music in the music education curriculum. In addition, they indicated a desire to include this topic more than they already were in their courses. However, most of the participants were not actually including WCMP to an extent that they felt was adequate.

One of the resources identified for choral music educators is published world music scores that offer more information on the music. Relying on publisher and composer notes is a helpful source. However, there are potential issues with information accuracy found on scores. Before using this information, one has to find out: Who is the composer/arranger of the music? Are they native to the part of the world whose music they are publishing? If not, have they had significant contact with the people and musical practices of that part of the world? These questions might offer more credibility of information and hopefully eliminate potentially culturally offensive practices that come with generalization and westernization of world music practices.

Results indicated that most participants had received specialized training in music other than that of Western classical culture. This training happened by spending time learning in another country, attending workshops and conventions, and mostly, learning during their music studies. From previous research (Mbugua, 2021, Montague, 1988) world music learning in

undergraduate programs tends to be offered as one course throughout the program. In addition, this course is from an ethnomusicological approach where the students gain cultural sensitivity but not practical skills they could transfer in teaching. There is a need to bridge this gap.

MTEs must come up with a variety of pedagogical approaches to teaching world choral music. Existing models can be adapted and edited to fit music of the particular culture being covered. Previous research (Yoo, 2017; Lau, 2007) offered strategies and models that can be used to improve the understanding and teaching of world choral music.

It is true that world choral music is a broad field, and that it is not feasible to be an expert in choral music of all cultures. A starting point would be to adapt a culturally responsive teaching (CRT) approach. CRT is a pedagogical approach that uses "... cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively" (Gay, 2002, p. 106). This approach begins to offer a more inclusive learning environment, and at the same time makes use of the students as resources. Additionally, there is a need for a more deliberate collaboration between choral music teacher educators and ethnomusicologists.

It is better to introduce even a little bit of WCMP in undergraduate courses than not at all. As suggested by Montague (1988), time can be created within a course by introducing WCMP as a unit covered over several days/weeks, and/or attaching this topic as a component to all other topics within the course. Another suggestion would be to address music from a different part of the world every time the course is offered.

It can be frustrating wanting to learn music of a culture so that you can teach it to your students but lack access to the music itself. This phenomenon is similar to the absence of many published scores available from my native country, Kenya. There is a lot of choral music in

Kenya that the other countries do not know about. This is because there are no established music publishing companies. In addition, there is no clear copyright law or organizations that deal with print music. From experience, it is unclear how to copyright music on scores and therefore publication is not something that most composers consider. Therefore, even as a Kenyan, I can only find music by contacting a composer I know and asking what they have or attending music festivals to discover new compositions and arrangements then reaching out to the respective composer/arranger. The absence of organizations in Kenya such as ASCAP make it hard for Kenyan musicians to share their scores outside the country because they fear someone might copyright their work internationally and there would be no proof of original ownership. Kenyan choral music scores do not have extra information such as a pronunciation guide. It could be because the music is intended for the local consumers. The irony is that there are 43 different ethnic groups in Kenya who speak different languages. The ease and feasibility of learning diverse music within Kenya comes from the easy access to cultural representatives of these ethnic groups. A music educator in the USA wanting to learn music from Kenya would have a hard time if there was no guidance on the score, no available authentic recording, and no access to a cultural representative.

There is common agreement on the importance of teaching choral music from different parts of the world. It is therefore important to keep researching topics on WCMP to try and address the disconnect between value and practice of world choral music. If music teachers are expected to teach world choral music, then undergraduate music teacher education programs must find a way to adequately prepare these future music educators. I strongly agree with Montague (1988) that the practice of world choral music "... will not occur on a widespread scale until educators are specifically trained for this implementation; and in order for this training

to be the most effective and produce the most widespread results, it should occur on the undergraduate level” (p. 173).

Suggestions for Future Research

There is a significant lack of research that specifically addresses WCMP. This is evident in the literature review where most studies pertain to programming and rehearsing world choral music in ensemble settings. I argue that simply learning music of another culture in an ensemble does not necessarily transfer skills for how to teach that music. Therefore, even if undergraduate choral music education students are exposed to world choral music in choir, their experience should be supplemented with pedagogy so that they are equipped to teach world music. Therefore, WCMP is an area of music education that needs to be further explored.

This study focused on the Southern Region of the USA, as defined by the ACDA. Woods (2018) observed that cultural representation of the population studied has a definite influence on the outcome of studies pertaining to world music. Future research could replicate this study in other parts of the USA and compare findings to identify additional strategies for incorporating world choral music pedagogy in undergraduate programs.

Future research could also examine pedagogical approaches and resources employed by music teacher educators that include world choral music in their courses. This information would be useful to those who would like to include this topic in their choral music education courses but do not know where to start.

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LIST OF APPENDICES

APPENDIX A
QUESTIONNAIRE

Investigator

Stellah Mbugua, M.M.
Department of Music
114 Music Building
The University of Mississippi
University, MS 38677

Research Advisor

Elizabeth Hearn, Ph.D.
Department of Music
137 Music Building
The University of Mississippi
University, MS 38677

Thank you for your willingness to take this survey. You are being asked to take this survey because you teach undergraduate classroom choral music course(s) such as *Introduction to Music Education, Choral Methods, Choral Literature, Choral Conducting*, or their equivalent.

This is a survey on a study titled *Choral Music Teacher Educators' Practices: Preparing Undergraduates to Teach World Choral Music*. The purpose of this study will be to find out how undergraduate choral music teacher educator programs are including world choral music pedagogy in choral music education courses.

For purposes of this study, world music is defined as music traditions other than those of European origins. World choral music pedagogy is defined as teaching pre-service choral music education students how to teach world choral music, not simply singing world choral music.

The study is designed to answer the questions: 1) Are choral music teacher educators including world choral music pedagogy in undergraduate choral music education courses? To what extent? 2) How is learning music of diverse cultures integrated in the choral music education curricula? 3) What are the challenges that choral music teacher educators face related to incorporating world choral music pedagogy? 4) What is the nature of the coursework intended to prepare undergraduates to teach world choral music?

This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB Protocol #22x-234). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at (662) 915-7482 or irb@olemiss.edu.

Participation is voluntary, and personal identifying information such as name, email e.t.c. shall not be collected.

This survey will take approximately 10 minutes to complete.

By clicking "proceed" you confirm that you have read the above information. You have had an opportunity to ask questions, and you have received answers. You acknowledge that you are at 18 years old. You consent to participate in this study. Otherwise, click "exit".

1. What is your current faculty position?.....
 a) adjunct b) instructor) assistant professor d) associate professor e) professor f) other (please specify)
2. What undergraduate choral music education courses do you teach? (Select all that apply)
 - a. Choral Methods
 - b. Choral Literature
 - c. Introduction to Music Education
 - d. Choral Conducting
 - e. Others (Please list)
3. Are you including world choral music pedagogy in your choral music education course(s)?
 Y/N (If no, respondents will be directed to the end of the survey)
4. If you answered yes, select the courses in which you include world choral music pedagogy from your selection in question 2
 - a. Choral Methods
 - b. Choral Literature
 - c. Introduction to Music Education
 - d. Choral Conducting
 - e. Others (Please list)
5. How often do you incorporate the following types of world choral music pedagogy into your choral music courses?
 (5-Frequently 4-Often 3-Sometimes 2-Rarely 1-Never)
 - a. Northeast Asia 1 2 3 4 5
 (e.g., China, Japan, Korea, Taiwan)
 - b. Southeast Asia 1 2 3 4 5
 (e.g., Indonesia, Thailand, Laos, Vietnam)
 - c. South Asia 1 2 3 4 5
 (e.g., India, Pakistan)
 - d. Middle East/North Africa 1 2 3 4 5
 (e.g., Egypt, Morocco, Saudi Arabia, Israel)
 - e. Sub-Saharan Africa 1 2 3 4 5
 (e.g., Nigeria, Kenya, DRC, South Africa)
 - f. Latin and South America 1 2 3 4 5
 (e.g., Argentina, Brazil, Peru, Guatemala, Mexico)
 - g. Oceania 1 2 3 4 5
 (e.g., Australia, Polynesia, New Zealand, Samoa)

6. Please describe how you integrate world choral music pedagogy in the undergraduate choral music education courses you teach
(5-Frequently 4-Often 3-Sometimes 2-Rarely 1-Never)
1. Performance Practice 1 2 3 4 5
 2. Tone/Timbre 1 2 3 4 5
 3. Diction/Language 1 2 3 4 5
 4. Historical Considerations 1 2 3 4 5
 5. Accompanying Instruments 1 2 3 4 5
 6. Authenticity 1 2 3 4 5
 7. Accessibility 1 2 3 4 5
7. How comfortable are you teaching world choral music pedagogy?
(5- extremely 4-very 3-comfortable 2-fairly 1-not)
8. What factors make it difficult for you to teach world choral music pedagogy?
(5-Strongly Agree 4-Agree 3-Somewhat Agree 2-Disagree 1-Strongly disagree)
- a. I do not have enough time 1 2 3 4 5
 - b. I do not have experience 1 2 3 4 5
 - c. I am not interested 1 2 3 4 5
 - d. I do not have opportunities to learn about music from diverse cultures 1 2 3 4 5
9. What other factors not listed in question 8 make it difficult for you to teach world choral music pedagogy to undergraduates?.....
10. Have you received specialized training in music other than Western classical culture? Y/N
11. What resources help you to incorporate world choral music pedagogy in your music education courses?
- a. Attending conferences (list)
 - b. Websites (list)
 - c. Books (list)
 - d. Articles (list)
 - e. Others (list)
12. Do you think the amount of time spent on world choral music pedagogy within your courses is sufficient to prepare pre-service music teachers to apply the knowledge in their choral teaching careers? Y/N/Could be better
13. What do you value about teaching world choral music pedagogy in the undergraduate music education curriculum?.....
14. Are there any other opinions/clarifications you would like to share regarding teaching world choral music pedagogy?.....
15. Please indicate your race...../Prefer not to answer
16. Please indicate your ethnicity...../Prefer not to answer

APPENDIX B

RECRUITMENT EMAIL

Dear Instructor,

My name is Stellah Mbugua and I am a PhD Music Education candidate at the University of Mississippi. For my doctoral dissertation, I am conducting a study titled *Choral Music Teacher Educators' Practices: Preparing Undergraduates to Teach World Choral Music*.

You are receiving this invitation because your school website has you listed as an instructor of undergraduate classroom choral music course(s) such as *Introduction to Music Education*, *Choral Methods*, *Choral Literature*, *Choral Conducting*, or their equivalent. If this contact information is inaccurate, kindly forward this email to the appropriate instructors.

I would greatly appreciate your input in the study by taking this survey ([link](#)), which would take approximately 10 minutes to complete. Participation is completely voluntary, and answers will be anonymous.

If you have any questions, please do not hesitate to contact me (smmbugua@olemiss.edu).

This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB Protocol #22x-234). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at (662) 915-7482 or irb@olemiss.edu.

Thank you in advance for your time and willingness to participate.

Kind regards,
Stellah Mbugua
PhD Music Education Candidate

APPENDIX C

SURVEY RESPONSE EMAIL

Dear Instructor,

If you have already completed the survey to my study, *Choral Music Teacher Educators' Practices: Preparing Undergraduates to Teach World Choral Music*, I would like to sincerely thank you for your time and participation. If you have not responded, I would value your input on the subject.

To complete the survey, click on this link (link). This survey will take approximately 10 minutes to complete.

Thank you again for your time and participation.

Kind regards,
Stellah Mbugua
PhD Music Education Candidate

APPENDIX D

INSTITUTIONAL REVIEW BOARD (IRB) APPROVAL

IRB Exempt Determination of 22x-234
irb@olemiss.edu <irb@olemiss.edu>

PI:

This is to inform you that your application to conduct research with human participants, "Choral Music Teacher Educators' Practices: Preparing Undergraduates to Teach World Choral Music" (Protocol #22x-234), has been determined as Exempt under 45 CFR 46.101(b)(#2). You may proceed with your research.

Please remember that all of The University of Mississippi's human participant research activities, regardless of whether the research is subject to federal regulations, must be guided by the ethical principles in The Belmont Report: Ethical Principles and Guidelines for the Protection of Human Subjects of Research.

It is especially important for you to keep these points in mind:

- You must protect the rights and welfare of human research participants.
- Any changes to your approved protocol must be reviewed and approved before initiating those changes.
- You must report promptly to the IRB any injuries or other unanticipated problems involving risks to participants or others.
- If research is to be conducted during class, the PI must email the instructor and ask if they wish to see the protocol materials (surveys, interview questions, etc) prior to research beginning.

If you have any questions, please feel free to contact the IRB at irb@olemiss.edu.

Miranda L. Core

Senior Research Compliance Specialist, Research Integrity and Compliance

Office of Research and Sponsored Programs

The University of Mississippi

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University, MS 38677-1848

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VITA

Stellah Mbugua

EDUCATION

- May 2018 Master of Music, Choral Conducting
The University of Mississippi
Oxford, MS
- Dec 2012 Bachelor of Music (First Class Honors)
Kenyatta University
Nairobi, Kenya

TEACHING EXPERIENCE

- 2018 AUG - **Instructor**
2022 **The University of Mississippi**
Courses taught:
MUS 103: Introduction to Music (Fall 2018 – Current)

- Teach Introduction to Music to non-music majors.
- Develop lesson plans, research, and collect teaching material to meet course objectives.
- Design assignments and exams
- Evaluate students daily and semesterly.

MUS 105: Music Theory and Analysis I – Sight Singing and Aural Skills (Fall 2018 – 2021)

MUS 106: Music Theory and Analysis II – Sight Singing and Aural Skills (Spring 2019 – 2020, 2022)

MUS 206: Music Theory and Analysis IV – Sight Singing and Aural Skills (Spring 2021)

- Teach Sight Singing and Aural Skills to music majors and minors.
- Reinforce aurally concepts taught in written Theory class.
- Research and implement various approaches to ear-training based on individual students' needs.

- 2016 AUG - **Graduate Teaching Assistant**
2022 **University of Mississippi**
Courses taught:
MUS 135: Women's Ensemble (Fall 2017)
- Selecting music for the ensemble
- Rehearsing and conducting the ensemble during fall concert
- Ensemble Assistant:
Women's Glee and Concert Singers (Fall 2016 – Current)
- Assist in leading sectionals and rehearsals
- Recording and maintaining student attendance
- Assessing students through MatchMySound
- Additional Responsibilities:
- Choral Festival Coordinator Fall 2019
- Assist in choral and departmental voice auditions
- Assist in recruiting for choral department
- Maintaining choral library
- 2014 - 2016 **Instructor and Conductor**
Kenya Conservatoire of Music
- Teaching, rehearsing, and conducting SingOut!, a Choral Program at the Conservatoire
- Private teaching of Voice, Clarinet, Music Theory
- 2009 - 2015 **Music Teacher**
Kianda School (HS)
St. Teresia Kilungu Academy (HS)
West Nairobi School (MS)
Nairobi International School Preparatory
Marion Preparatory School
- Teaching general music
- Choir rehearsing and conducting
- Organizing musical events relevant to the institutions
- Preparing choir for national music festivals
- Private teaching of Voice, Clarinet, and Music Theory

PROFESSIONAL EXPERIENCE

- 2009 – 2019 **Singer**
Nairobi Chamber Chorus (NCC)
Performed and toured with NCC, a professional choir based in Nairobi, Kenya.

- 2016 JAN - MAY **Singer**
Singers of United Lands (SOUL)
 -Selected to be the alto as part of a quartet with SOUL, an organization that develops international and cultural relationships through vocal music from around the world.
 -Toured various states and Puerto Rico in the US with SOUL, sharing Kenyan music, language, and culture with public and private schools, churches, homeless shelters, and senior homes.
- 2009 - 2016 **Mentor**
Safaricom Choir
 -Alto sectional leader. Taught assigned music and basic sight-reading to the section, as well as nurtured singers, who did not have classical music background.
 - Assisted in rehearsing the choir
- 2013 - 2015 **Adjudicator**
 -Kenya National Music Festival, Embu County
 -Various church festivals
- 2011, 2014 **Conductor**
Baptist Women’s Choir
 Prepared and presented the choir for festivals.
- 2011, 2013 - 2014 **Clarinetist**
Kenya Conservatoire of Music Orchestra
- 2012 **Fellow**
The DO School
 Organized and held a music concert entitled *World Sound* in Hamburg, Germany involving the youth with the theme “Harmony through Diversity”.

PROGRAMS CREATED AND IMPLEMENTED

SingOut! Co-founder (2014 - 2016)

- Developed a curriculum for a conservatory choir
- Implemented the curriculum, while continuously revising and improving material and delivery
- Introduced musical literacy in choral setting
- Presented the ensemble for certification by ABRSM

Music Mentorship Program (2013)

- Developed a music mentorship program involving 20 primary school children
- Implemented the program for 10 months, involving musicians and counsellors within Nairobi

PRESENTATIONS

A History of Nairobi Chamber Chorus (NCC)

Symposium of the History of Music Education, Virtual, June 2021 (Research Roundtable)

Missouri Music Educator Association Conference, Osage Beach, MO, Jan 2020 (Poster Presentation)

Developing Multicultural Music Education in US: International Conductors Exchange Program (ICEP) 2018 - 2019

Southern Region American Choral Directors Association Conference, Mobile, AL, Mar, 2020 (Poster Presentation – Cancelled due to pandemic)

The Effect of Language on Native English Speakers' Music Preference

Mid-South Music Education Research Symposium, Oxford, MS, Feb 2019 (Poster Presentation)

Teaching Ethnic Music: A Conductor-Teacher Approach

Mississippi American Choral Directors Association Conference, Natchez, MS, Jul 2017 (Presentation)

Musical Practices in Kenyan Culture

The University of Mississippi Honors College (HON 102), Oxford, MS, Feb 2017 & 2018 (Invited Presentation and Discussion)

PUBLICATION

Mbugua, Stellah and Richard Culpepper. "Three Kenyan Folksongs for Treble Choir" choral arrangements, published by Hal Leonard: Craig Hella Johnson Choral Series, 2019.

AWARDS & HONORS

2022	Outstanding Graduate Student of the Year
2020	Outstanding Achievement in Music Education
2020	Choral Excellence Award
2020	Phi Kappa Phi
2018	Pi Kappa Lambda (National Music Honor Society)
2012	The DO School Music Fellowship in Hamburg, Germany