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The Effects Of Multicultural Music Instruction On The Perception Of Authenticity And Preference For Teaching Multicultural Music

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THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE EFFECTS OF MULTICULTURAL MUSIC INSTRUCTION ON
THE PERCEPTION OF AUTHENTICITY AND PREFERENCE FOR TEACHING
MULTICULTURAL MUSIC

By

DAVID HARRISON KNAPP

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To Katie Doyle, whose life has meant so much to so many.
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TABLE OF CONTENTS

List of Tables	viii
Abstract.....	x
1. INTRODUCTION.....	1
A Multicultural Society	2
Multicultural Education.....	4
Multicultural Music Education.....	6
Development of Multicultural Music Education.....	9
Rationales for Multicultural Music Education.....	11
Multicultural Music Curriculum and Authenticity.....	13
Multicultural Music Teacher Education.....	15
Purpose	16
2. REVIEW OF LITERATURE.....	17
History of Multiculturalism and Internationalism in Music Education.....	18
Multicultural Education.....	27
Multicultural Music Education.....	29
Rationales and Learning Objectives for Multicultural Music Education.....	31
Curricula and Resources.....	34
Teacher Training and Multicultural Music.....	35
Authenticity and Multicultural Music.....	39
Musical Preference.....	41
Familiarity.....	42
Musical Characteristics.....	44
Style.....	46
Nonmusical Characteristics.....	46
Multicultural Music.....	48
Response Mode.....	52
Summary.....	53
3. METHODOLOGY.....	56
Universities.....	57
Students.....	57
Multicultural Music Training Questionnaire.....	58
Stimulus.....	58
Authenticity.....	59
Stimulus Questionnaire.....	59
Controlled Variables.....	60
Order.....	61
Major.....	62

Procedures	62
Measurements	63
4. RESULTS	65
Data Analysis	65
Qualitative Analysis	65
Results	66
Research Question 1	66
Research Question 2	68
Research Question 3	69
Research Question 4	70
Research Question 5	71
Research Question 6	72
Research Question 7	73
Research Question 8	74
Research Question 9	83
Research Question 10	85
Research Question 11	86
5. DISCUSSION	94
Implications of Findings	94
Research Question 1	94
Research Question 2	97
Research Question 3	97
Research Question 4	98
Research Question 5	99
Research Questions 6 and 7	99
Research Question 8	100
Research Question 9	101
Research Question 10	102
Research Question 11	103
Limitations of the Present Study	104
Sample Size	104
Controlled Variables	104
Authenticity Categories	105
Suggestions for Future Research	106
Conclusions	106
Appendices	108
A. Categories of Authenticity	108
B. Selected Universities	109
C. Instructions for Facilitators	110
D. Multicultural Music Training Questionnaire (MMTQ)	112
E. World Music Authenticity Questionnaire (WMAQ)	114
F. Summary of Selected Excerpts	124

G. Authenticity Ratings of Reliability Observers.....	125
H. World Music Authenticity Questionnaire Orders.....	126
I. Perceptions of Authenticity of Selected World Music for Participants in Two Random Questionnaire Orders.....	127
J. Preferences for Teaching Selected Multicultural Music for Participants in Two Random Questionnaire Orders.....	129
K. Free Response Data.....	131
L. Human Subjects Approval Memorandum.....	143
M. Participant Consent Form.....	145
References.....	147
Biographical Sketch.....	159

LIST OF TABLES

Table 1	Multicultural music experiences of undergraduate music education students at selected universities	67
Table 2	Mean authenticity ratings for undergraduate music education students by excerpt and authenticity category	68
Table 3	Authenticity scores for students who have and have not taken a world music course	70
Table 4	Mean preference ratings of undergraduate music education students for selected multicultural music	70
Table 5	Effects of multicultural music instruction on mean preferences for selected multicultural music	72
Table 6	Mean rank results of a Kruskal-Wallis test for the effects of perceived authenticity on preference for teaching selected multicultural music	73
Table 7	Results of a univariate ordinal logistic regression with authenticity as the predictor and preference as the outcome variable	74
Table 8	Concepts and frequencies from participants/ free responses	75
Table 9	References to the concepts authenticity and instrumentation	76
Table 10	References to the concepts authenticity and rhythm or percussion	78
Table 11	References to the concepts authenticity and language	79
Table 12	References to the concepts authenticity and other musical qualities	81
Table 13	References to the concepts authenticity and performance	82
Table 14	References to the concepts authenticity and vocal quality	83
Table 15	References to the concepts authenticity and preference	84
Table 16	References to the concepts authenticity and training	85
Table 17	References to the concept westernization	87
Table 18	References to the concept commercialization	88

Table 19	References to the concept cheesy	89
Table 20	References to the concept statement about authenticity	90
Table 21	References to the concept statement about multiculturalism	92
Table 22	References to the concept representation	92

ABSTRACT

The purpose of this mixed-method study was to examine the relationship between undergraduate music education students' multicultural music training, perceptions of authenticity of multicultural music, and preferences for teaching multicultural music. Students from selected universities ($N = 71$) listened to 16 excerpts of multicultural music and rated their perception of authenticity on a 4-point scale, and their preference for teaching the excerpt on a 7-point scale. Results demonstrated no differences in the perceptions of authenticity or preferences for teaching multicultural music between students who had taken a world music course and those who had not.

Authenticity and preference responses were examined for a relationship. An analysis of variance demonstrated significant differences in preference ratings between excerpts of different authenticity ratings. Additionally, the perception of authenticity was found to be a significant predictor of preference.

Qualitative data generally supported quantitative results. Students believed authenticity affected their preferences for teaching multicultural music and that they lacked the multicultural training necessary to make decisions about authenticity. Free response data also revealed that students relate authenticity to several other characteristics, including instrumentation, rhythm, language, performance, and other musical qualities. These characteristics are similar to those outlined by Volk (1998) in her four categories of authenticity.

CHAPTER 1

INTRODUCTION

The United States has historically been a nation of many cultures and is becoming increasingly diverse (U.S. Census, 2008). As American society continues to diversify, educators have responded by adopting multicultural perspectives (Banks, 1999; Spring, 2004). Like education in general, the field of music education has become increasingly multicultural. To provide relevant musical experiences for all students, some music educators have broadened their curricula to include music from many cultures (Campbell, 2004; Elliott, 1995; Reimer, 2002b; Schippers, 2010; Volk, 1998). For example, music educators in the southwest use mariachi ensembles to attend to the distinct cultural needs of Mexican-American students in their classrooms (Clark, 2005). In other instances, such as choral arrangements of Balinese gamelan, instrumental performances of Korean folk songs, and the growth of steel bands throughout the United States, music educators have intended to expose all students to broad musical and cultural perspectives.

Despite the growth of multicultural music education, the music predominantly taught in schools represents a narrow slice of America's cultural diversity (Kindall-Smith, McKoy, & Mills, 2011; Wang & Humphreys, 2009). Music from minority cultures remains largely untaught. As in other areas of education, the inclusion of curricular content within music classes that reflects students' culture is necessary for achieving student equality (Banks, 1999). If minority students are taught only the music of the dominant culture group, they become divested of cultural knowledge, such as performance skills, aesthetic knowledge, and folklore. Palmer (2002) described the relationship between musical knowledge and cultural knowledge, saying, "the music of a people will contain their answers to fundamental questions of existence, that is, the truths of their experience" (p. 39). Elliott (1989) also explained the role of music in interpreting our social environment, saying, "musical processes become metaphors for life activities, and life is learned by making music" (p.13). In essence, music is culture, and learning music is learning culture. The paired tuning system of a Balinese gamelan is not just a

sonic phenomenon, but represents the importance of the female and male genders in sustaining the universe. The polyrhythms of many West African musics are not simply examples of polyphony, but reflect communal beliefs in social interdependence. Music education teaches students how to interact with and interpret the world. What can be made of a music education system that limits its curricular content to the musical systems of the Western world? By excluding other musics, the values of other cultures—other “metaphors for life activities”—are ignored. Moreover, students from diverse backgrounds who lack opportunities in school to make music from their culture are denied opportunities to learn “the truths of their experience.” In contrast to the diversity of students in our schools, the narrowness of American music education promotes a colonial perspective of musical heritage in a post-colonial, pluralistic American society (Campbell, 2004; Kindall-Smith, McKoy, & Mills, 2011). Further, by limiting the musical diversity of the classroom, all students are denied access to experience other cultures. Banks (1999) argued that students “who know the world only from their own cultural and ethnic perspectives are denied important parts of the human experience and are culturally and ethnically encapsulated” (p.1). By learning about other cultures, students are able to learn more about themselves in relation to this greater diversity.

A Multicultural Society

From its beginning, the United States has been a culturally diverse nation. Before Europeans visited North America, Native Americans, numbering between 80 and 110 million before Columbus’ 1492 voyage, belonged to several hundred diverse tribes (Nies, 1996). By the end of the 17th century, French, Dutch, Spanish, English, Scottish, German, and Swedish colonies had been established in North America for economic and religious purposes (Dinnerstein & Reimers, 2009; Wright, 2008). The first Africans arrived in Jamestown in 1619, likely journeying from present-day Angola in transit to the West Indies to be sold as slaves before being captured by a Dutch privateer (Rein, 2006; Rose, 1976). Before slavery’s abolition, 645,000 more African slaves would be brought to the United States. The first American census in 1790 showed a US population of 3.9 million people, mostly of British heritage, and included over half a million slaves (U.S. Census Bureau, 1793).

After American independence in 1776, the newly formed government defined citizenship as a “free white person” of “good character” (Naturalization Act, 1790). This definition was expanded to include African-Americans following the Civil War by the passage of the 14th Amendment in 1868. During the 19th century, most immigrants to the United States came from northern European countries, especially Ireland and Germany (Dinnerstein & Reimers, 2009; Wright, 2008). Toward the end of the 19th century, the rate of immigration increased. In the last decade of the 19th century, approximately 3.7 million persons immigrated to the United States. In the first decade of the 20th century, this figure increased to 8.2 million. In 1907 alone, 1.285 million persons immigrated to the United States. Also increasing was the number of immigrants coming from southern and eastern European countries (Wright, 2008).

With the changes in immigration patterns, public sentiment toward new immigrants became negative as some citizens felt the ethnic identity of America was threatened (Halter, 2006). Politicians responded by passing a series of laws prohibiting immigration from specific ethnic groups. The Emergency Quota Act of 1921 established a quota system that favored immigrants from northern Europe, while reducing the number of incoming immigrants from southern and eastern Europe, as well as Asia. Though revised over the years, the quota system remained in effect until the Immigration and Nationalization Act of 1952, which removed race as a factor in immigration.

A common belief during the first half of the 20th century was that America was a melting pot society, where members from distinct cultures would be absorbed into American society by learning the values and behaviors of mainstream culture (Lewis, 1929). Policies such as English language mandates were enacted to promote this perspective (Carnevale, 2006). These policies sought to reduce diversity by having individuals assimilate to the dominant culture. Though immigrants undoubtedly were acculturated by their new experiences in America, ethnic groups, such as Italian-Americans, Mexican-Americans, and African-Americans, retained many of their original cultural practices. These diverse cultural practices remain in many of America’s ethnic communities and this pluralism is perceived by some to be an asset within our society because of the diverse perspectives it brings (Fischer, Gerber, Guitart & Seller, 1997).

Current American demographics demonstrate a multicultural society that is diverse and becoming increasingly diverse. The 2010 United States Census shows a nation that is mostly white. However, non-Whites make up 27.6% of the U.S. population (U.S. Census, 2011). By 2050, the minority population is expected to become the majority (U.S. Census, August 14, 2008). The most expected growth of the minority population is due to an increase of the Hispanic population. Currently at 16.3%, the Hispanic population is expected to increase to 30% by 2050. The black population is expected to increase marginally from 14% to 15%. Meanwhile, the white population is expected to decrease from 72.4% to 46% (U.S. Census, August 14, 2008).

Multicultural Education

The term multicultural education may have a variety of meanings relating to students, curricula, or methodology. In some instances multicultural refers to an attempt to increase equity in classrooms by diversifying content to include perspectives of minority populations. In other instances multicultural refers to the ethnic diversity of students themselves. The term may also refer to student diversity beyond ethnicity, including religion, sexual orientation, intelligence and ability. Additionally, multicultural may also describe the kinds of methods used to teach diverse students, or methods intended to teach students about diversity.

Though multiculturalism is a prevalent feature of contemporary education, its history is limited to social movements of the 20th century. The common school model advanced by Horace Mann beginning in the 1830s promoted a common education for all eligible children to instill common societal values and provide equal opportunity (Spring, 2004). The common school became the dominant model for education adopted by all states and continues to describe education in the United States. Though the common model provided opportunities for whites from different social classes, it did not provide opportunities for people of color (Spring, 2004).

As society became more aware of pluralism in the United States, education responded with efforts to adapt its goals and methods. The progressive education agenda of John Dewey specifically sought to integrate immigrant perspectives in curricula and teaching methods (Eisele, 1975). Dewey's pedagogy focused on the individual lives of students, including the diverse lives of immigrant students. In response to popular

assimilationist agendas of the early 20th century, Dewey spoke on behalf of American diversity. Though his progressivism did not result in multiculturalism being immediately adopted in any substantive way, Dewey was perhaps the first educator to advocate for cultural diversity within schools. Speaking to the National Conference of Social Work in 1923, he said:

As we need a program and a platform for teaching genuine patriotism and a real sense of the public interests of our community, so clearly, we need a program of international friendship, amity, and good will. We need a curriculum in history, literature, and geography which will make the different racial elements in this country aware of what each has contributed and will create a mental attitude toward other people which will make it more difficult for the flames of hatred and suspicion to sweep over this country in the future, which indeed will make this impossible, because when children's minds are in the formative period we shall have fixed in them, through the medium of the schools, feelings of respect and friendliness for the other nations and peoples of the world (Dewey, 1923, p. 452, as cited in Eisele, 1975).

According to Pak (2006), perhaps the first educational movement in the United States to focus on the role of students' culture was the Intercultural Movement of the 1930s and 1940s. Following the Harlem and Detroit race riots of this time, educators began to look at schools to help ease racial tensions. In reaction to political developments overseas, Americans saw their nation as a bastion of democracy against a backdrop of fascism. It was believed the classroom could be used to achieve the democratic goals of racial and religious tolerance. Organizations, such as the National Education Association and the Progressive Education Association, published materials promoting the teaching of cultural understanding in schools. The educator Davis DuBois developed scores of materials that were intended to instruct students on the accomplishments of individuals from racial groups, including African-Americans, Chinese, Japanese, and Jews. Beginning in 1947, the San Diego City School district began a district-wide intercultural education program. Its goals were to promote "(a) respect for one's own culture, (b) respect for the cultures of others, and (c) (encourage) the development of a cross-cultural, collaborative community" (In Pak, 2006, p. 14).

The civil rights and feminist movements of the 1960s and 1970s pushed for greater equality for women and people of color throughout all of society's institutions, including education. This led to a greater awareness of and respect for diversity, as well as a wave of policy achievements. Following *Brown v. Board of Education* in 1957, Title IV of the 1964 Civil Rights act prohibited discriminating against a student based on their race, color, religion or national origin. Title VII of the 1968 Elementary and Secondary Education Act called for equal access to education for students with limited English proficiency. Students with disabilities were also granted new rights under the 1975 Education for All Handicapped Children Act, requiring schools to mainstream students with disabilities wherever possible.

The nature of multicultural education varies depending on the objectives of the teacher and the values of the school community. In general, approaches to multicultural education follow a continuum from assimilationist to pluralist. Multicultural education theorists believe approaches that focus on assimilation divest students of their cultural experience, which leads to student inequality (Banks, 1999; Gibson, 1976; Grant & Sleeter, 2007). Conversely, approaches that incorporate and celebrate students' diverse cultural experiences are more equitable for minority students and are able to instruct all students in the diversity experienced in society. Beyond incorporating multicultural content in the curriculum, Grant and Sleeter (2007) described a "multicultural social justice approach" that teaches students to realize the inequities in their lives and empowers students to change their circumstances toward something more just. The philosophical background of this approach is the writings on critical pedagogy of Paulo Freire (1993, 2005). Freire's seminal works are based on his experiences teaching marginalized, lower-class individuals in Brazil. Central to this pedagogy is teaching students to understand the world in their own terms. By doing so, students become decolonized from dominant epistemologies. Students "name the world" in their own terms, and are then free to act upon the world as liberated individuals.

Multicultural Music Education

The term *multicultural music* is often used to describe the incorporation of music from diverse cultures in school music curriculum. Other similar terms include *world music* and *multiethnic music* (Miralis, 2006). The differences between these terms are the

subject of discussion among some music educators (Campbell, 1994; Miralis, 2006; O’Flynn, 2005; Volk, 1998). Miralis (2006) argued that the lack of clarity of these terms, and the ambiguity between them creates confusion over the nature and purposes of addressing cultural diversity in music education.

The term multicultural implies a diversity of cultures. However, when educators employ this term, they may be describing culture differently from one another. For example, Banks (1999) defines multicultural education as a reform movement focused on “diverse social-class, racial, and ethnic groups—as well as both gender groups” (p. 116). This emphasis describes the traditional categories of culture. Yet, social scientists and anthropologists have also recognized age, sexual orientation, religion and ability as cultural categories. Even so, educators have only recently begun to include these cultural categories in their research (Bower, 2008; Cuyjet, Howard-Hamilton & Cooper, 2011; Leistyna, 2001; Zieghan, 2001).

Like education in general, music educators using the term *multicultural* often focus on a narrow range of cultural categories, such as race, ethnicity and nationality. Volk (1998) said *multicultural music education* “tends to refer to the music of ethnicities and/or other cultures” (p. 196). Similarly, Volk’s (1993) survey of multicultural music education in the *Music Educators Journal* revealed that ethnicity and nationality were the common cultural categories evoked when discussing multicultural music education. For this reason, Miralis (2006) argued that many music educators using the term *multicultural music education* are actually referring to *multiethnic music education*. Instead, *multicultural music education* implies the examination of culture at all levels, broad and narrow. This broad definition does not only include race, ethnicity, and nationality, but also gender, age, ability, sexual orientation, and the complex ways by which these categories overlap and interact (Fung, 1995; O’Flynn, 2005; Slobin, 1992). Additionally, the term *multicultural* may also imply a host of educational goals, including teaching the culturally different, teaching about diversity, and a critical pedagogy oriented toward social reconstruction (Banks, 1999; Sleeter & Grant, 1987). Discussing music education, Miralis (2006) believed *multiculturalism* “is often unsuitable and misleading, since it does not include an examination of such complex issues as culture, diversity, racism, equal distribution of income and power, or equality and equity both within the context of