

TEACHING WORLD MUSIC IN AN ELEMENTARY SCHOOL SETTING:
EFFECTIVE TEACHING STRATEGIES AND CLASSROOM MATERIALS

A MASTER'S THESIS PROJECT
SUBMITTED TO THE GRADUATE FACULTY
LIBERTY UNIVERSITY

BY
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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS IN ETHNOMUSICOLOGY

AUGUST 14, 2013

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ACKNOWLEDGEMENTS

The culmination of my graduate studies at Liberty University in this thesis project would not have been possible without the help of several people. My family and advisors have spent a considerable amount of time reading, editing, and listening to me talk about world music in an elementary school. Thank you to my husband, Chris, for the time spent reading my work as well as listening to ideas and concerns associated with it. Thank you for supporting me throughout my graduate studies. Thank you to my family for all of the sacrifices you have made and the support you have given me through all stages of my education. I sincerely would not have been able to do any of it without you all.

Thank you to my thesis advisor, Dr. Katherine Morehouse for the multiple times reading and re-reading this thesis. I appreciate the time you have spent to help shape my project into the final product. Thank you Dr. George McDow for serving as my second reader and for your insightful edits and comments. Thank you Dr. John Benham for all you do in your role as Coordinator of the Ethnomusicology Department at Liberty University. Thank you all for your guidance on this project as well as in previous semesters.

ABSTRACT

The world we live in today is increasingly a global society. As such, the various cultures of the world come into contact with one another more often. Students today need to have experiences with different cultures in order to participate effectively in this globally minded world. An excellent way to expose children to these cultures is through the use of world music in the general music classroom. The need for world music from a music education standpoint has been addressed over the past few decades. However, little has been done to address the teaching methods associated with world music or the process of selecting materials for classroom use.

The two main research questions in this project seek to determine how the lesson structure influences the learning of world music for students in an elementary music classroom and how to find relevant world music materials for use in an elementary general music classroom. These questions are addressed primarily through observations in elementary general music classrooms with support from questionnaires from elementary music teacher participants. The general result of this project concludes that world music is most effectively taught by combining music objectives with world music samples. The other option for teaching world music is to present students with a separate unit dedicated to world music or the music of one culture. As described in the following report, this method leads to time constraints in the curriculum as well as low retention of information on the part of students. Teachers who present world music throughout the curriculum with the focus on other musical objectives note that their students are more engaged and are more easily able to recall information after the lesson. The task of finding useful, accurate, and inviting classroom materials is also addressed through the demonstration of a textbook comparison model which is adapted from the article “QFD-based Technical Textbook Evaluation – Procedure and a Case Study” by Jacob Chen and Joseph Chen

(2002). The model in this project is an example of identifying the needs of a music classroom and ranking a textbook's ability to meet these goals. This model can be edited to fit the use of finding a textbook for other general music teachers and their classes. Teachers that incorporate the methods described in this project will be able to more effectively teach world music in their classrooms.

CONTENTS

Illustrations	vi
Chapter 1: Introduction	1
Chapter 2: Literature Review	8
History of and Support for World Music in Education	9
Technology in World Music Education	15
Materials for Teaching World Music	17
Chapter 3: Project Design and Implementation	23
Chapter 4: Project Results	25
Observation and Questionnaire Results	25
Teacher Preferences for Material Selection	31
Sample Textbook Evaluation	34
Chapter 5: Summary, Conclusions, and Recommendations	37
Appendices	40
I. Lesson Plans	40
II. Questionnaire	51
III. National Standards for Music Education	52
References	53

ILLUSTRATIONS

Figures

1. QFD Textbook Analysis - Chart One	35
2. QFD Textbook Analysis - Chart Two.....	35

CHAPTER ONE

INTRODUCTION

In order for students to become meaningful participants in a global society, learning about other cultures is imperative. This goal can be achieved through the use of world music in the elementary general music curriculum. Over the past few decades, educators have implemented tenants of multicultural education in their classrooms. This practice has helped students from diverse backgrounds to learn simultaneously and effectively. However, little focus has been given to teaching students about other cultures and peoples. Although a push to teach world music in the music classroom has developed over the course of the history of music education, many issues remain unaddressed. Some of these issues include determining the best teaching practices and finding materials to teach world music in an elementary general music curriculum. The music education field is significantly lacking in materials and sample lesson plans that teach multicultural content throughout the curriculum. Previous studies and research have not addressed the most meaningful teaching styles or how to find the best materials for teaching world music and cultures in the music classroom. This project will show that the best method for teaching world music is to intertwine world music with the elementary music curriculum rather than stand-alone units on a specific culture or music.

The study of the influence of teaching styles and lesson materials on student learning of world music involves two types of culturally oriented teaching. First, multicultural education is the practice of focusing lessons on the diversity represented by the students. Second, world music education is the teaching of the music and culture of other societies that may or may not be represented in the classroom. The term classroom materials refers to any item that can be used to aid student learning during a lesson such as textbooks, videos, websites, etc. The national

standards for music as recommended by the National Association for Music Education (NAfME), previously the Music Educator's National Conference (MENC), are referenced throughout the report. The complete list of these standards can be found in Appendix III. This project makes reference to the importance of multicultural education, but the main focus is on world music education.

In terms of music education and the inclusion of world music, much of the literature deals with the history of world music in the classroom. Music educators must understand the present need for teaching world music, as well as ideas for the best ways to teach it. Some resources can be found that demonstrate possible lesson plans and activities that are helpful in incorporating world music into a music lesson. However, these lessons are often stand-alone units that are separate from the rest of the curriculum and are limited in the depth or breadth of content that students should learn throughout the school year. Some sources suggest that this is not the best teaching approach (Brown 2008, Campbell 1992).

For a long period of American music education history, music classes were exclusively focused on vocal music. Vocal music has been a significant aspect of American life via participation in congregational and choral church singing as well as community singing groups. As immigrants came to the "New World," they brought these singing traditions with them, although still largely based on European concepts. Public music school classes mimicked the popular community singing schools, which were originally church and hymn book based. Community singing was made possible through the use of the similar singing books, a common teaching tool both in the classroom and in the community.

This style of teaching through the use of singing books was a common structure for vocal and general music education in the United States until the mid to late twentieth century.

However, several small shifts occurred and additions to the field of music education in the areas of vocal and general music were made before this time as well. The first improvement was the introduction of the phonograph and later the radio (Mark and Gary 2007, 293-4). These improvements allowed students to be able to listen to music in the classroom rather than only create it themselves via song books. The ability to play recordings also offered students the opportunity to experience music outside of the musical traditions of their communities. These musical selections, however, were at the discretion of the teacher; thus, music education continued to be almost exclusively Western art music oriented. During the waves of immigration from 1880 to 1920, tune books and community singing were seen as a way to help acculturate the newcomers into American society (Mark and Gary 2007, 428). “The singing books....contained many stereotypically American national, traditional, and religious songs. This was actually the first attempt at multicultural music education, but its goals were diametrically opposite to those of multicultural teaching in the second half of the twentieth century” (Mark and Gary 2007, 428).

With the inception of the Music Supervisors National Conference (MSNC) in 1907, there began to be more focus on what children should be learning nationally in music classrooms (Mark and Gary 2007, 210). The Music Supervisors National Conference then became the Music Educators National Conference (MENC) in 1934. In 2011 the name was changed again to the National Association for Music Education (NAfME). Improvements were also made via contributions by G. Stanley Hall and John Dewey through their work in education and childhood reforms. These improvements were a slow process, however; first just a spark of interest in music education, then conferences to promote teacher improvement, and eventually the creation of the National Standards of Music in 1994 among other MENC sponsored programs.

In the 1920s, music education had branched out from the standard canon as “music series texts included many songs of European countries” (Mark and Gary 2007, 429). The 1930s incorporated the idea of “songs from many lands” as a broader sampling of world music was included (Mark and Gary 2007, 429). After the 1950s college programs began to widen their course offerings in world music (Mark and Gary 2007, 429). In the late 1960s, due to the civil rights movement and as a result of the Tanglewood Symposium in 1967, African American music began to be included in the music curriculum (Mark and Gary 2007, 430). The significance of this example compared to earlier achievements is that the inclusions at this point in history were used as a way to teach children to respect other cultures, not to pressure students to be more “American” (Mark and Gary 2007, 430).

World music was beginning to appear in the music curricula of America, but multicultural music education got off to a slower start.

It took a decade for the music education profession to officially acknowledge that schools with heavy minority populations needed music programs designed to meet the particular needs of urban students and schools. The Tanglewood Symposium of 1967 brought official recognition that music of all kinds and styles had a legitimate place in the curriculum. The national MENC convention of the same year featured...students in an African song with an African Drumming Ensemble. (Mark and Gary 2007, 430)

After the Tanglewood symposium, MENC listed that one of the goals for 1968-1969 “...was to investigate ‘the musics of non-Western cultures and their uses in education.’ In October 1972 MENC published a special interest edition of the *Music Educators Journal* that featured musics of world cultures” (Mark and Gary 2007, 430). Around the early 1970s “...a few books and articles on multicultural education in the United States began to appear” (Sleeter and Grant 1987, 421). Multicultural education and world music in the general music classroom has shown improvement over time. However, materials are still

limited and often presented in a Western versus non-Western manner. Improvements can still be made in the areas of multicultural curriculum development and general music classroom materials that deal with all of the world's peoples and musics.

The topic of teaching world music and cultures in the general music classroom is of significance to several areas of education. The lack of literature on this specific topic demonstrates a need for more information concerning world music in the field of education. This topic would be of interest to administrators, teachers, and parents as learning world music will help students to broaden their understanding of the world and be better participants in a global society.

The intent of this project is to determine the best way for students to learn world music. In the first qualitative stage, teacher preference for methods and materials was explored through observations and questionnaires with teachers who work in elementary music classrooms. Following the qualitative stage, a quantitative textbook evaluation system was presented to model the process that a teacher could use to find the best textbooks and materials for an elementary general music classroom.

The research questions are based on how well students understand the material and how teachers evaluate their experiences. The first set of questions deal with the teaching method itself, while the second set focuses on the materials used within a lesson.

1. How does the lesson structure influence the learning of world music for students in an elementary music classroom?
 - a. How does the choice between teaching world music in a unit and as part of the yearlong curriculum affect student learning?
 - b. Do teachers prefer to teach a unit of world music or elements of world music all year and how do teachers feel these preferences affect student learning?
 - c. What teaching styles provide the best opportunity for student learning of world music in the elementary music classroom setting?

2. How do classroom materials affect the process of teaching elementary world music lessons?
 - a. How do materials for teacher use contribute to student learning?
 - b. How do materials for student use contribute to student learning?
 - c. What activities should accompany a world music lesson for the best student learning outcomes?

Some limitations to this project involve the sampling of participants. The majority of the report focuses on observations which were done with three different teachers in eleven different music classes. The questionnaire responses were further limited as only two responses were received. The observations serve as most of the project results with responses from questionnaires embedded to support information gained in the observations. Findings were limited to the school populations that are represented by the teacher questionnaire participants and their school atmosphere. Although these schools represent a variety of teaching styles, learning styles, and ethnic backgrounds, they are limited to the region and therefore culture and preferences of school communities in Broome County, New York. The population within the districts was also limited as the range of diversity is determined reflective of school location and enrollment.

Multicultural education is relatively new in relationship to the span of the history of American education. World music in the classroom is an equally new idea. So much of music training and the music classroom has been focused on the standard Western Art music canon, that the introduction of non-Western musics took a very long time to be put into practice. The same is also true of the folk music of Western countries. Today, world music in a general music classroom is an efficient tool for teaching children about different cultures. However, content is limited and often misrepresents the culture.

Multicultural education is focused on including materials that reflect the diversity within the classroom so that all students feel that their culture is meaningful. When students feel that

their background and culture are important they are more easily able to succeed. The definition of world music in the classroom, however, is a way to teach children about different cultures and people around the world. Some of the cultures and nationalities represented in the classroom may be covered, but unlike Multicultural education, this is not the goal. Teaching world cultures through the use of music enables children to have a broader world view and to be more understanding of others with different cultural backgrounds.

CHAPTER TWO

LITERATURE REVIEW

The body of literature concerning world music and education includes some sources referring to several aspects of teaching world music in an elementary setting. One such topic is that of multicultural education. Many resources are available concerning teaching styles based on diversity within the classroom (Ballentine 2001, Gorski 2005, Pang 2004, Sleeter and Grant 1987). After analyzing ways to instruct multiculturally, a teacher can then add elements of other cultures into their curriculum. Several resources demonstrate the importance of teaching students about other people groups (Fung 1995, Campbell 1992, Campbell 1993, Campbell, McCullough, and Tucker 1994). Some resources are available that specifically present ideas for teaching world music in the music classroom (Bartolome 2009, Brown 2008, Burton and McFarland 2009). At least one contribution suggests that teaching world music in small portions throughout the curriculum is more effective than teaching stand-alone world music units (Brown 2008).

The following literature review is part of my research into multicultural aspects of music education. Two parts to this research exist. The first addresses teaching methods for including world music in the elementary general music curriculum, and second is the topic of how to find the best materials to be included in such a curriculum. Research and studies have pointed out two manners of accomplishing these two tasks involved with teaching world music. One strategy is to present stand-alone units on specific cultures; whereas, the other incorporates world musics to achieve goals and objectives already set up within the curriculum. The main ideas of the literature presented here are sources that cover (1) history and support for world music in education, (2) technology and multiculturalism, and (3) materials that can be used in the classroom.

History of and Support for World Music in Education

The most pertinent support for world music and culture in the general music classroom is found within the national standards for music education as defined by the National Association for Music Education (See Appendix III). Standard number nine requires that students experience “[u]nderstanding music in relation to history and culture” (NAfME website 2012). These standards were implemented to ensure that music teachers in the United States focus on the same goals for music education. The importance of incorporating history and culture into a general music curriculum is obvious. Many states, such as New York, where I teach, also have individualized standards for education. The New York State Department of Education includes world music under the category of “Understanding the Cultural Dimensions and Contributions of the Arts” (NYS Department of Education 1996, 1). As one of only four standards for the arts in New York State, culturally minded education and lessons are very significant aspects of arts education, but little is provided by the State Education Department in terms of resources to accomplish this standard.

The Sociology of Education: A Systematic Analysis (2001), a book by Jeanne Ballentine, covers a vast array of topics concerning education through a sociological lens. The first section of this book that is pertinent to research in world music education and multiculturalism is a section that calls for multicultural curriculum in schools. In this section the author defines multicultural curriculum as “teaching history and literature, among other subjects, in ways that accurately reflect the different cultural stands in our society and the world” (Ballentine 2001, 391). This definition is more linked with general education curriculum; however, she also states that “[i]ntegration of multicultural materials into existing curricula involves inclusion of reading materials by and about minority groups, history that integrates all groups, and the other

broadened themes that promote understanding of all segments of multicultural society in the United States and around the world” (Ballentine 2001, 391). This assessment of multicultural curriculum aligns itself well with music education curricula because these materials can easily and effectively enhance a music lesson.

Another section in Ballentine's text focuses on the need for curriculum to reflect the diversity of students within the school district and region. Curricula are governed at local, state, and federal levels in terms of the content required at certain grade levels as well as before graduation. However, societal influences also shape what is taught in schools including nationwide concerns about class, race, and gender relations. Multicultural curricula and similar programs have increased due to these concerns. “Some advocate courses and programs on specific minorities; others push for an accurate portrayal within the existing curriculum of minority history and contributions. Still others advocate global studies to familiarize students with the broader world issues that affect them” (Ballentine 2001, 41). *The Sociology of Education: A Systematic Analysis* addresses the definition of and need for multicultural education. Ballentine does not include ideas for how to incorporate history and readings from other cultures, but does provide background information about the significant need for these materials in the curriculum.

Patricia Sheehan Campbell addresses some of the issues associated with teaching world music in her article “Cultural Consciousness in Teaching General Music.” These include the lack of authentic instruments (using Orff xylophones for all accompaniments), presentation of songs in Western notation, and the lack of books and recordings of world music in school libraries. Campbell points out that even when songs from other cultures are taught in a music classroom, they are taught through Western forms of notation, learning styles, and instrumentation.

However, her point of view is clearly in favor of world music in the general music classroom: “if any part of the K-12 school music curriculum can be considered a logical location for offering the diverse musical styles of our conglomerate American society to children, it is the general music class” (Campbell 1992, 30). The article also addresses issues such as process versus product-oriented lessons, teaching objectives, and includes sample lesson plans.

Campbell reminds readers that music education should be more focused on the process so that students learn music, not the product where they are simply copying and reproducing music. Through the process of learning music, world music can be used to come alongside the curriculum, rather than be a separate entity. Campbell stresses that adding music from various cultures into the previously established music education standards is the most efficient way to teach both musical and cultural aspects in the curriculum. “The inclusion of the music of various ethnic peoples within the curriculum can parallel the musical goals of the curriculum” (Campbell 1992, 31). This article promotes the benefits of using both multicultural education and incorporating world musics into the curriculum.

Victor Fung’s article “Rationales for Teaching World Musics” deals with the inclusion of multiculturalism in public schools based on the parallels with increased multiculturalism in American society. The overarching theme of the article points out that “to be a complete person in the modern world, one must be sensitive to culture in a global context” (Fung 1995, 38). The author points out the main problems with ethnocentrism, specifically through the teaching of Western art music only.

The long-standing claim of the superiority of Western art music...is an intellectual problem because this belief is narrow minded; it denies the naturalness, complexity, and meaningfulness of non-Western musics by ignoring the possibility of alternative aesthetics. It is a moral problem because it implies that non-Western musics and non-Western cultures are inferior (Fung 195, 36).

To combat ethnocentrism, he validates the teaching of non-Western music. “The learning of world musics develops multicultural awareness, understanding, and tolerance; promotes a deeper understanding and acceptance of people from other cultures; cultivates open-mindedness and unbiased thinking; and eradicates racial resentments” (Fung 1995, 37). The idea of concentric circles is predominant in the article, the main argument being that children must have exposure to rings outside their own to be successful.

“An Analysis of Multicultural Education in the United States” by Christine Sleeter and Carl Grant is an analysis facilitated via a literature review format. They identify five approaches to multicultural education: teaching the culturally different, single group studies, human relations, multicultural education, and education that is multicultural and social reconstructionist. The most relevant to the topic of world music within a music education curriculum are human relations, multicultural education, and education that is multicultural and social reconstructionist. This review is helpful in that it points out what was lacking in multicultural education in terms of study, reform, research, and curricula. Some of these issues have since been reconciled, as the article was published in 1987. However, a few issues still need to be addressed, such as the need for more lesson plans as opposed to unit plans, which are more readily available (Sleeter and Grant 1987, 432). Also significant is the fact that the publications addressed here do not include case studies but are based on dialogue and reference to other fields. The focus on reference based reports is because very few studies by the late 1980s had been done in this specific area. The authors also address the need for government involvement in terms of assessment and funding, both of which have improved since the publication of this article, including “Indian Education” or Title VII under the No Child Left Behind Act (US Department of Education 2002, 163). This article by Sleeter and Grant is relevant because it discusses various definitions of multicultural

education, highlights the gaps in research, and sets up a foundation for more recent studies and articles on these topics.

“The History and Development of Multicultural Music Education as Evidenced in the *Music Educators Journal*, 1967-1992” by Terese Volk provides a detailed history of multicultural music education by cataloging and analyzing articles published in the *Music Educator’s Journal*. Although most of this study involves articles published earlier than the target date for this thesis project, information from previous research is also important. The article begins with a speech given on the importance of multiculturalism in the music classroom, specifically focusing on the changing interactions with other countries and the melting pot of the United States in the late 1960s. Until that time documentation of multiculturalism in music classes exists because of the Eurocentric educational system. Volk then goes through various articles, symposiums, and changes in the field of music education to incorporate more multiculturalism.

A review written by Patricia Sheehan Campbell, of Joy Yudkin’s article “An Investigation and Analysis of World Music Education in California’s Public Schools, K-6,” points out that the study focused on the role of world music in the public schools of California. The significance of the role of multiculturalism in California schools is substantial due to the number of immigrant and minority families within the school district. This study is noteworthy to my topic because it is about the importance of world music in a public school environment. Moreover, as noted by Sleeter and Grant (1987), few studies deal specifically with the topic of multicultural education; even fewer deal specifically with world music in public schools as Yudkin does in her study. The goals included “investigat[ing] the implementation and sustenance

of world music education in California K-6 public elementary schools...[and] an examination of arts education for its multicultural content” (Campbell 1993, 77).

“The Sankofa Drum and Dance Ensemble: Motivations for student participation in a school world music ensemble” by Juliet Hess presents the motivations of students for participating in a world music ensemble. The study looks at the Sankofa Drum and Dance Ensemble at a public elementary school in Toronto, which includes members in the fourth through eighth grades. Although referring to a Canadian public school, this article is relevant and useful because sources with such in depth studies of public school world music classes and ensembles are limited. Also, as much of the article addresses the motivations for joining and staying in the group, the study is done with the students as informants. By using the students’ points of view, the author is able to present an angle not often seen in research in the field of education. Understanding the students’ points of view and motivations proves helpful for creating meaningful activities that are also of interest to students. Hess also looks at the growing developmental processes of students through membership in this ensemble.

A History of American Music Education (2007) by Michael L. Mark and Charles L. Gary specifically deals with multiculturalism in music education on pages 427-32. The authors start by cataloging the “Great Wave” of immigration around 1900 in relation to music education. This influx of immigrants caused music in public schools to mirror this change in the cultural backgrounds of people in the United States. Song books were limited to those derived from European cultures and musical traditions. By the late 1980s music educators were more aware of the need for a broadened representation of the musics of the world. Multiculturalism is also referenced in the text concerning music education as recent as 2002. The need for world music

and multiculturalism is paralleled by Mark and Gary with the changing demographics of the United States.

A useful source concerning the implementation of multicultural education in the classroom is *Multicultural Education: A Caring-Centered, Reflective Approach* (2004) by Valerie Ooka Pang. This book is based more on teaching styles rather than curriculum and materials. It focuses on teaching in ways that are relevant and meaningful to students from a variety of cultural backgrounds. The most significant chapter to that of including world musics in a general music classroom is the chapter called “How Can I Make the Curriculum Culturally Relevant?” This chapter is noteworthy because it can be applied to teaching in a diverse classroom, as well as presenting other cultures accurately. Pang has led teacher seminars on being a culturally sensitive educator and highlights the importance of this in her book. She also presents ideas and approaches in the text that can be incorporated into the classroom.

Technology in World Music Education

The article “Virtual Field Experiences for Real Music Classrooms” by Sarah Bartolome gives teachers ideas on how to incorporate world music and culture into the curriculum through the use of technology. Bartolome covers some of the reasons for and difficulties associated with implementing world music into a general music curriculum. However, her main point is to include technology in these lessons to give students a “be there and do it” experience which allows for as much authenticity as possible (Bartolome 2009, 57). A section of the article is dedicated to the idea of creating a “Virtual Fieldwork Activity Bank” (Bartolome 2009, 59). This allows the teacher to guide student activities and therefore the learning outcomes and lesson objectives. However, the students can take ownership for their learning, making the content more interesting and relevant to them. Students learn better when experiencing the same material

several ways; adding technology and giving students several options allows the teacher to expose the students to more examples and differentiated learning styles.

Although not specifically geared toward music education, Paul Gorski's text *Multicultural Education and the Internet: Intersections and Integrations* (2005) presents a valuable assessment of the role of the internet in multicultural education. Chapters included deal with racism, sexism, and classism via the internet, evaluations for educational and multicultural websites, and suggestions of helpful resources. Much of the text focuses on multicultural education in terms of a reflection of the diversity of students in that class and activities that help every child learn. Gorski points out that many students who learn English as their second language are "routinely assumed to have learning disabilities, regardless of how well they performed in the schools of their home countries" (Gorski 2005, 12). In cases such as this, multicultural materials imbedded in the curriculum should address the learning styles, history, and culture of all students. This approach can be applied to treating all cultures with similar respect, not only those represented in the classroom. This book is comprehensive and useful because it highlights problems with the internet associated with multiculturalism (racism and discrimination). It also provides information on using the internet to enhance multicultural aspects in the classroom. These elements could also enhance the world music content in the classroom through the reminders to refer to other people and cultures in correct and respectful ways.

The website "Multiple Ways to go Multicultural" includes ideas for how to incorporate multicultural music into the music curriculum and is sponsored by the National Association for Music Education. The website gives specific examples of what skills can be developed through the use of music from other cultures. Some examples include learning history and culture

through stories, identifying rhythms, and learning different forms of music. Ideas are given for both forms of world music education: study units on a particular region or people group and incorporating non-Western music throughout the curriculum to achieve music education standards and goals.

The Public Broadcast System sponsored “Africa for Kids” website is one that I used during student teaching for an African music unit. The website gives the students some background information, is fun for them, and gets them interested in another area of the world. Links include musical examples, stories, and activities for the students to experience. This website is useful for independent student exploration of African music or for inquiry into specific topics as prompted by the teacher.

“Pulse: A Stomp Odyssey” is a video in DVD format that highlights drumming around the world. After a segment featuring a Stomp performance in a city alley with elements from their surroundings, videos of percussionists from around the world are presented. The video consists of a performance format rather than the more common documentary style video. This presentation style enables the teacher to be able to show students videos of these ensembles without interruption, as well as preserving the authenticity of the examples. Performances by musicians include those from Brazil, Spain, India, Africa, and the United States. This video could be shown in segments as performances coincide with world music topics in the curriculum or as one lesson to discuss musical characteristics around the world.

Materials for Teaching World Music

Roots and Branches: A Legacy of Multicultural Music for Children (1994) by Patricia Sheehan Campbell, Ellen McCullough-Brabson, and Judith Cook Tucker is useful for a music classroom because of the broad amount of information included for each nation represented. This

resource is useful because it includes an accompanying compact disk (CD) with the book of recordings of music around the world. The book includes information and visuals about the cultures represented on the CD. The information was gathered from people in the culture represented and also includes their biographies. After information about the culture and the informant, songs and games learned by children in each country are included. Information on each of the songs is also included. *Roots and Branches* is a better resource for the music classroom than similar texts because it includes culture, people, song, and activities that are authentic as well as fun for students.

“QFD-based Technical Textbook Evaluation – Procedure and a Case Study” by Jacob Chen and Joseph Chen includes some very technical descriptions of the processes for best evaluating a textbook through the use of a Quality Function Deployment method (QFD). Some helpful aspects of the article are the various formulas and graphs that can be used during the process of selecting a textbook. The most useful of these is a chart that weights each part of a course based on importance and then ranks each textbook on its delivery of information and content regarding that topic. The book with the most matching numbers to the original weighted course content numbers is the best choice for the class. A sample of this textbook evaluation system as edited to fit a general music classroom can be found in chapter four of this thesis project.

The Kids’ World Almanac of Music: from Rock to Bach (1992) by John Lane and Elyse Sommer is a fun and vibrant book that could easily be incorporated into a general music curriculum. Although most of this book is dedicated to classical and popular musicians, some aspects of world musics and cultural studies are included that can be used as part of a multicultural curriculum in a music classroom. Some world popular musics, such as reggae, are

also covered. This book is beneficial to culturally focused music education because of the variety of information presented both in text as well as pictures. The variety of content in this resource can be an aid in teaching multiple learning styles.

The review entitled “Multicultural Resources” by Bryan Burton and Ann McFarland includes five sources involving multiculturalism and world music. These “Multicultural Resources” represent possible materials and serve as an example of a review of world music in education materials. This source can serve as a model for looking for resources related to multicultural teaching and cultures within a classroom, specifically a music classroom. All five materials reviewed are CDs with some also including textbooks. The most useful of these materials is *Fun in Any Language* by Liz Andrade and Ann Hastings because rather than a basic textbook format, it includes activities and songs that can be used in the classroom. The other materials showcase the following music; Mariachi, American Ballads, children’s songs from Afghanistan, and a compilation of songs and games from around the world.

The Global Music Series (2003-2011), edited by Patricia Sheehan Campbell and Bonnie Wade, includes twenty-three books, most of them about 200 pages in length. Each book in the series specializes in the music of a different country, region, or music style around the world. These books would be a wonderful resource for various classrooms, including a general music classroom. The books contain cultural and historical information as well as details on the instruments and musical styles of the people discussed in each text. This series is also extremely relevant in terms of presenting accurate and authentic information to students. It would be very helpful for a secondary level or advanced elementary class that can do independent research and could also be used for teacher preparation, a reading source during a lesson, or part of an activity for students. The series would be a great resource for any level music classroom especially for

teacher preparation of lessons. Regions and styles included are representative of a wide variety of cultures and types of music around the world.

The Art of Listening (1999) by Jean Ferris has useful non-Western content, but is not a great choice for a primary textbook in a classroom that wishes to have multicultural aspects interwoven into the curriculum. Much of this book does not apply to world music, but a section in the back contains very useful information along with visuals. In this section some of the musics of Africa, India, Islam, China, Japan, and of Native Americans are covered. If the world music pages at the end of this book were available as a reference, it could supplement other elements and materials in the curriculum. However, it should not be used as a stand-alone textbook for the multicultural and world music lesson plans in a general music classroom because the examples and number of cultures represented are limited

The *Making Music* (2005) Series by Scott Foresman is a very common textbook in general music classrooms. This textbook series is also one of the most inclusive as well as extensive in its representation of world cultures and their music. The multicultural aspects and music of other parts of the world are included throughout. This textbook series has numerous examples on how to use world music to teach all learning standards, not just those that relate to multiculturalism. Based on other sources and my research, inclusion of culture alongside musical content is a very important aspect of music curriculum and textbook selection. This textbook series is an excellent practical example of this lesson structure.

Children's book of music: An introduction to the world's most amazing music and its creators (2010) edited by Deborah Lock is a wonderful text for use in a general music classroom and includes historical, world, and classical music information. The most significant aspect of this book is that it presents all musics in a similar manner. An example is that Lady Gaga, Bob

Marley, and Johannes Brahms are presented in the same writing style and similar visual formats. Also, when a new instrument or instrument family is introduced, the editors include representations of the instrument from around the world, such as a variety of world drums alongside the drum-set and timpani. Historical facts with each instrument or style are presented along with a great deal of information that can be useful in a music curriculum concerned with the inclusion of world music. Additional benefits found in the text include colorful pictures, exciting facts, and an accompanying CD.

A helpful aid for a general music classroom is the book *101 Music Games for Children: Fun and Learning with Rhythm and Song* (1995) by Jerry Storms. The book does not inherently enhance a culturally minded curriculum or lesson. However, the activities and games provided are fun and meaningful for capturing attention as well as covering musical standards and can easily be adapted to incorporate a variety of music cultures. An example is an instrument identification activity in which students face the opposite direction and identify the instrument aurally. The teacher could easily do this activity with a combination of Western and non-Western instruments, although this methodology is not specifically described in the text. The games can readily be modified to incorporate multicultural instruments and songs as introduced by the teacher.

Two books that specifically deal with drumming in a general music classroom are *World Music Drumming: A Cross-Cultural Drumming* (1998) by Will Schmid and *Hands On: A Rockin' Rhythmic Romp* (2006) by Jim Solomon. The first of these books does a much better job of incorporating a variety of drumming styles. Each of the lessons in Schmid's book covers the rhythm of the drum patterns along with cultural and historical information about the people from which the song was learned. Solomon's text combines world instruments and Western style

notation and song choices, but does not describe the world music elements as well. Used alone this book leaves gaps in learning by omitting aspects that would make it much more culturally relevant and accurate. It could be used in a classroom if presented alongside more authentic examples introduced by the teacher.

CHAPTER THREE

PROJECT DESIGN AND IMPLEMENTATION

The plan used for this project was loosely fashioned after the research model known as Sequential Exploratory Design and is described by John Creswell in *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2009). With this model priority is given to qualitative data collection, in the case of this project, observations. The project consisted of two separate parts, qualitative questionnaire and observations followed by a quantitative analysis. The first task was to determine if teaching world music is more effective through a separate unit or as small portions placed throughout the curriculum. This initial research segment focused primarily on qualitative research and reporting methods. The qualitative data collection in this first section included questionnaires from and observations with teachers. Quantitative methods make up the report's second element, which demonstrates how to find the best materials for teaching world music in the general music classroom through the use of a weighted textbook analysis chart. Using a mixed methods approach is reasonable for this project because it involves open ended descriptive research questions that are answered by the teacher participants and numeric data used to analyze teaching materials that demonstrate how to determine the best options.

Participants in the questionnaire portion of this project are selected elementary music teachers in the Binghamton, New York, area. Invited participants came from a pool of known colleagues. Selection for participation required that the teachers complete and return the questionnaire. Fieldwork observations for this project included visiting three elementary music classrooms where prior administrator approval was granted. Eleven music classes were observed in total throughout the fieldwork timeframe to evaluate different lessons with the same teacher.

Observations represented teachers that teach world music in a unit and throughout the school year so that comparisons between both methods can be made.

The information collected from questionnaires is presented in chapter four as examples of effective teaching methods and classroom materials for use in teaching world music in an elementary general music classroom, but the focus is on observations. The numerical ranking system is given as an example derived from the article “QFD-based Technical Textbook Evaluation – Procedure and a Case Study” by Jacob Chen and Joseph Chen. The findings from both stages of data collection will be made available to any interested participants as well as other teachers and administrators.

CHAPTER FOUR

PROJECT RESULTS

Observation and Questionnaire Results

The need for world music in the classroom has not always been addressed in the history of music education, but its significance has improved in the past few decades (Volk 1993). The information presented in this chapter supports that world music is important to the participants. The responses and comments presented here focus on observations with support from questionnaires. The observations for this project were done with three different music teachers covering a span of eleven different music classes in their elementary general music classrooms in Broome County, New York in May of 2013.

Teacher participants in this project agree that there is in fact a substantial need for world music in the classroom. One questionnaire participant succinctly summed up the need for world music. “[A] song is a gateway to learning about diversity and that is important.” Other participants highlighted the need for a child to hear a variety of music besides “what they hear on the radio” and that “students should be exposed to a wide variety of music styles and genres.” The need for world music in the classroom is agreed upon by most music teachers, but a wide variety of teaching styles and materials are preferred. The preferences and practices of participating elementary general music teachers are presented here.

The first primary research question addresses the effect that lesson structure has on student learning of world music in the elementary classroom. A follow up question inquires whether teachers prefer to teach world music as a unit or within the curriculum throughout the year. While both the written and observed preferences concerning this question differed between participants, the majority favored teaching world music throughout the year.

Participants who teach world music throughout the year noticed that their students better retained cultural and musical content. One questionnaire response summarized the benefit of teaching small portions of world music throughout the curriculum. “It keeps the kids interested. If I did a unit about a specific culture, it would be difficult for the kids to follow since I only see them once every six school days.” During a third grade music class that I observed, a group of students recalled songs they had learned from other lessons. The lesson I observed included a song about family trees and ancestors. As part of the lesson, the teacher asked students where their families were from. An unplanned part of this lesson was that as students shared their family’s nationalities, other students called out some of the things they remembered about these areas from previous music classes. For example, one student shared that her ancestors had lived in China and another student said “Hey! We learned a song from China!” The word bilingual was in the lyrics of the song they learned in this lesson and several students shared that their families were bilingual. The whole class was very excited to have musical experiences that corresponded with their classmates' nationalities. Student retention of musical content was obvious in this lesson, but it also created a great atmosphere of multiculturalism and respect between students and their heritages.

One participant project that presents information in units stated that students only remember a favorite part of the lesson. Remembering the context of the song, dance, or game using this teaching approach was much more difficult for students. A participant that observed this issue in the classroom stated that students “...seem to like hearing different styles of music” and mentioned in conversation that they only remember a small part of the lesson. One student in such a classroom commented that they thought they had done a Chinese song last year in music

but he wasn't sure. Other students were able to mention the country they had learned about and if it was a song, dance, or instrument, without any specifics.

Some teachers I observed incorporate various cultures from around the world into their holiday units. For example, one teacher does a combination lesson of songs about Halloween and traditions from the Mexican celebration of the Day of the Dead. Students also listen to "Danse Macabre" by Saint-Saens. Rather than a specific culture lesson, this teacher uses elements in American culture and compares and references similar traditions in other cultures.

Presenting world music to students in a way that contains various representations of the culture was agreed upon by participants as the most effective approach. This method would allow students to experience the culture in multiple ways. In the field of education, this method of teaching is referred to as differentiated instruction. Differentiated instruction acknowledges that each person learns differently and that a teacher should therefore incorporate various learning styles into a lesson. Teachers in observations for this project often used this approach to teaching. Differentiated instruction was not specifically named by questionnaire participants, but the idea is represented. One participant stated a variety of strategies for teaching world music, "[w]e listen to music, watch videos, and read books related to the song/culture, we learn dances and play instruments from the culture." Another strategy suggested was "[l]istening to different styles, adding percussion instruments, or dancing to it."

A good example of differentiated instruction was observed in a fifth grade music class focused on reviewing the twelve bar blues. The chord progression to the twelve bar blues was written on the board in roman numerals (I IV I I, IV IV I I, V IV I I). As the song was played, the teacher pointed to each of these roman numerals so students could follow along visually while they listen. The teacher also held up the finger numbers for the roman numerals (1, 4, 5) as

roman numerals were a new concept to the students. Another example of differentiated instruction in observations came from a teacher that includes notation for any new rhythms the students will play as well as models the rhythm by clapping and having students echo. These teachers allowed students to see the chord progressions or rhythms as well as hearing them and to then have the kinesthetic experience of repeating rhythms.

Teachers can touch on different learning styles by giving students visual, audio, and kinesthetic encounters with the music and culture. Using multiple teaching approaches gives students an opportunity to relate to at least one of the teaching methods involved. Differentiated instruction is important in any classroom. This method especially helps students to learn world music because it is often very different from what they are accustomed to. Letting students experience these various elements in a culture helps them acquire a more accurate picture of a culture than if just one teaching or learning style was used.

Although teachers identified that their students learn best through small segments of world music, many teachers preferred to teach a small unit of a specific culture. Teachers that prefer this method most commonly attributed their decision to time constraints. In order to save time, they prefer to teach a small unit that touches on one specific country. Specific lessons can also become more rushed due to this method. A concern from most of the participants was that they see students only once a week or class cycle which prevents teaching longer units. Covering an entire genre or culture in one class, however, is nearly impossible. A lesson on Chinese music during my observation made this issue very clear. A great deal of information was presented to the group of second graders, but it was a breadth of knowledge without much depth. The teacher spent five minutes covering the geography, history, and diplomacy of China. Students watched a video teaching them to rap along counting to ten in Chinese, which was accompanied by a brief

discussion of different music styles in the United States and China. The teacher then played some sound clips of Chinese instruments while passing out finger cymbals. The cymbals were used as an accompaniment to a Chinese version of a song the class had previously learned. Chinese dance was presented by the teacher in the form of a video. The students then learned a Chinese-style dance created by the teacher and performed it accompanied by the same song they had played cymbals to. Several Chinese cartoons were shown at the end to show students familiar content between American and Chinese children.

This lesson included a great deal of historical, cultural, and musical information. The students experienced various elements of Chinese culture, but did not have time to absorb the information or ask many questions. This style lesson works for an overview or experience style world music objective. However, the ultimate goal of teaching world music is for students to learn and understand the cultural and musical concepts. This objective is difficult to accomplish when so many different cultural and musical elements are presented in one lesson.

Support for the unit centered world music teaching method in questionnaires was based on time constraints for planning and due to the small number of music classes students have. The idea that this teaching method saves time in the curriculum is unfounded as multiple national music standards (see Appendix III for the complete list presented by the National Association for Music Education) and learning objectives can be covered with a combination of Western and non-Western musics. For example, a lesson focused on reading and notating music (national music standard five) could be accomplished through the exclusive use of Western music. However, a separate lesson would need to be done to cover standard nine, which focuses on history and culture. A good example of this was observed in a second grade music class that learned about dynamics through the music of South America and the Caribbean. The Carmen

Miranda song “Chica Chica Boom Chick” was sung by the students and maracas were played to a new rhythm, covering standards one and two. Then, the teacher had students place the maracas under their chairs and led a brief lecture style segment on dynamics. The teacher compared crescendo and decrescendo to a balloon inflating and deflating and also drew visuals to help associate tangible understanding to dynamics. Students then played the maracas along with a folk song about a hurricane. The teacher spent a little bit of time describing hurricanes with input from students. When the boy in the song was scared, the students played softly to imitate that he was hiding in bed. When the storm gets closer in the song, students played loudly to imitate the hurricane. At the end of the lesson, students played maracas along with “Chica Chica Boom Chick” and modeled their playing after the dynamics in the song. This lesson was focused on reading and notating music (standard five) through the learning about dynamics. However, standards one, two, six, eight, and nine were also addressed.

A different teacher led a similar dynamics lesson with fourth graders that effectively incorporated world music and multiple music standards. Several African songs were used including “Tola Tola” and “The Lion Sleeps Tonight,” which was originally recorded in South Africa as “Mbube.” Standard eight was also addressed as the class discussed the differences between male and female lions. Students had previously learned about dynamics, so this lesson sought to reinforce and practice this knowledge. Students played drums, maracas, djembes, and bongos in various rhythm patterns while singing “The Lion Sleeps Tonight.” After a practice run through, dynamics were added that mirrored the lyrics of the song. Dance moves were then introduced by the teacher. The dance moves were done in a small manner while music was at a piano dynamic level and large movements were performed while the music was at a forte dynamic. Standards one, two, five, eight, and nine were covered in this class. This lesson and the

previous dynamics lesson serve as excellent examples of differentiated instruction as these teachers created multiple ways for their students to experience and perform dynamics.

Another teacher in an observation also incorporated several national music standards into a fifth grade lesson. The lesson was focused on different versions of the song “La Bamba.” However, rather than just learn the song and focus on the Mexican culture associated with the song, the teacher also incorporated a language arts element by using a Venn diagram. First the teacher read from the textbook some background information about Riche Valens and played his version of “La Bamba.” The teacher then played the music book version of the song as well as the original Mexican folk song. Students were asked to comment on each of the songs, which incorporated national music standard six. Students then completed a Venn diagram comparing the three versions of “La Bamba,” covering standard eight. This activity was beneficial because it demonstrated to students the difference between a folk song and an Americanized version of a folk song. During the lesson, students also learned about rock and roll, the definition of a folk song, how to play castanets, and did group work. This lesson effectively taught students about music and a culture other than their own, but the focus was on the language arts element. Seven of the nine standards for music were addressed in this lesson.

Teacher Preferences for Material Selection

The second primary research question seeks to determine how classroom materials affect student learning. Materials designed for teacher use affect student learning as they are often the basis for the lesson. Several participants teach world music throughout the curriculum as one teacher described, because “that is the way it is presented in the book.” In these classrooms the teacher materials heavily affect student learning because most, if not all, of the content for the

lesson comes from the textbook. Materials for student use directly affect student learning and is usually chosen by the teacher.

One questionnaire participant cited that a hindrance to finding songs and videos for her world music unit was “not enough time in the day to do in-depth research to find quality examples of world music.” This was also observed in the previously mentioned second grade Chinese music lesson where the teacher made up a Chinese style dance. A much better approach would be to teach them a dance that comes from China. In this case a textbook that has authentic listening and visual examples would save time and ensure correct information for students. However, some teachers prefer to make their own lessons entirely, which is a positive for tailoring a lesson to the students’ interests. If the teacher is not familiar with the music of a specific culture, this can be a disservice to students.

A teacher that uses a specific textbook series was observed in a first grade lesson on the music of Thailand. In this example the teaching method is not ideal for student retention of information, but the use of materials was the best I observed. The teacher had incorporated all of the elements in the textbook possible to help students learn about Thailand’s music and culture. The textbook presented several pages on Thailand with corresponding audio examples. One beneficial teaching method was that the teacher referenced concepts that had been covered earlier in the year. An example of this was the reference to a song in the textbook that had included solfege. A picture of an elephant was drawn on the board and a picture from the book was scanned and shown via projector. This picture showed an elephant with bells and a blanket. The teacher identified that this elephant looked ready for a festival or parade. Students were then given jingle bell bracelets to wear as they marched around pretending to be elephants on an elephant parade while a recording of music from Thailand played. The teacher went beyond the

pages set aside as the Thailand unit and used pages in the appendix as well. Once students were seated, the teacher played various sound samples of instruments and walked around with the textbook open to show the instruments. These pages include world instruments with pictures, definitions, and pronunciations which the teacher read to students. The use of textbook recordings and visuals ensured that the students learn accurate information about the music and culture of Thailand. After the lesson, the teacher informed me that they did not know about the instruments or their pronunciations before planning for this lesson. During the lesson the fact that the teacher did not know this information was not obvious because the textbook provided the background information needed to accurately present it to students. This was mentioned after the lesson by the teacher, but was not apparent during the lesson.

Teachers that participated in the questionnaire and observations had obvious preferences for classroom materials. Most of them did not look for materials outside their textbooks and accompanying CDs and visual aids for their lessons. One teacher mentioned the use of a spiral curriculum via the textbooks. This means that information is revisited each year so as students get older, a deeper understanding of the concept or culture is gained. During observations using a set of textbooks was clearly the easiest form of lesson planning because the teacher and students had access to text, pictures, recordings, and examples. The procedure in one class was to pick up a textbook on the way into the class. The book may not be used in every lesson by this teacher, but every student had one when needed. During one lesson on composing, the teacher had students turn to a page they had previously studied on musical form. The composition guideline was to use ABA form, so a quick visual review using the textbook was appropriate.

Sample Textbook Evaluation

Evaluating a textbook can be a difficult and subjective task for a teacher or music department. Using the weighted analysis process as demonstrated in “QFD-based Technical Textbook Evaluation – Procedure and a Case Study” by Jacob Chen and Joseph Chen can help in this process. The formulas and graphs from this article are especially helpful while selecting a textbook. The analysis on the following page has been edited from the model presented by Chen and Chen to fit the needs of a music teacher or department looking for new textbooks. This model is a representation of an analysis for one series of textbooks. Since each classroom has its own unique need in a textbook, this model can be applied to any textbook search.

First, the classroom objectives are listed across the top row. In this case the nine national standards for music (NAfME) have been listed in Figure 1. Then the teacher and student preferences are listed in the first column. After a significance rating is granted to each preference, the importance ranking is multiplied by the number next to each category. For example, in the singing category, $(4 \times 3) + (5 \times 4) + (5 \times 5) + (5 \times 5) + (5 \times 3) = 97$. On the second chart (Figure 2), the same musical standards are then multiplied with the world music representations in each category following the same procedure. Teachers or departments looking for a relevant text would create a chart for each of their top textbook choices. The absolute values for each of the selected texts would then be ranked in order to find the best textbook for that specific classroom.

Based on the above research and narrative, nine sample lesson plans are provided in Appendix I. One lesson plan is given for each of the nine national standards for music education, as recommended by the National Association for Music Education on their website (2012). Each lesson plan includes the following sections: objectives, materials, national music standards,

Figure 1. QFD Textbook Analysis - Chart One

Curriculum Needs

	Importance Ranking	Singing	Performing on Instruments	Improvising	Composing	Reading and Notating	Listening, Analyzing, Describing	Evaluating	Other Disciplines	History and Culture
Inviting pictures	3	4	5	3	3	3	5	5	3	5
Interesting and pertinent listening examples	4	5				5	5	5		5
Grade level appropriate	5	5	5	4	5	4	4	4	4	5
Sample lesson plans	5	5	5	3	3	4	5	5	5	5
Reproducibles	3	5	5		2	3	4	4	4	4
Absolute weight:		97	80	44	83	78	92	97	57	97

Possible Student and Teacher Preferences

35

Figure 2. QFD Textbook Analysis - Chart Two

Curriculum Needs

	Importance Ranking	Singing	Performing on Instruments	Improvising	Composing	Reading and Notating	Listening, Analyzing, Describing	Evaluating	Other Disciplines	History and Culture
Non-Western notation	3		3	4	2	4				5
Non-Western culture	4	4	5	3	3	3	5	4	4	5
Presented throughout curriculum	4	4	5				4	4	3	5
Authentic audio	5	5	5				5	5		5
Authentic visuals	5	4	4	3		3	4	4	3	5
Absolute weight:		77	94	39	18	39	81	77	43	105

World Music:

procedures, follow up, and indicators of success. Objectives are the goals that will be focused on during the lesson with the end result being student success in these areas. Materials listed gives the teacher a quick checklist to reference prior to the lesson to make sure everything needed for the lesson is available in the classroom. Where a specific song with page numbers is given in the lesson, it refers to *The Melody Book* (Hackett, 1998). The national music standard which is to be the focus of the lesson is underlined; any secondary standards that are addressed are presented in bold print on the lesson plan. The procedures section lists the steps involved in presenting the lesson to students. This section would be more detailed if the lessons were created with specific classrooms, students, and materials in mind. However, these procedures are more generalized here as classroom routines vary greatly and can be added by teachers themselves. At the bottom of the procedures section on each lesson plan is a notes section that clarifies any of the steps or goals in the lesson itself. The follow up portion suggests ideas for future lessons or performances to solidify skills and knowledge acquired in the lesson. The category called indicators of success is an important section in any lesson, but is especially important in the music classroom as many skills are not visible. These are tangible ways to identify that students have in fact accomplished the goals in the objectives section.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Throughout the history of music education in America, world music has not always been a concern. Since our country is a melting pot, the need for multiculturalism and other cultures in the classroom is essential. Each student needs to feel that their ethnicity is valid, as well as experience cultures besides their own. Students that learn about other cultures through music in the elementary general music classroom are given the opportunity to relate to and respect other societies. Learning this music throughout the curriculum reiterates to students that all cultures are valid.

Teaching world music consistently throughout the whole music curriculum is ideal. This strategy became apparent based on sources in the literature review, results of the questionnaires and observations in the project, and conversations with current elementary music teachers. Teaching in this manner gives students a small taste of music from various cultures throughout their entire elementary education, rather than a short unit each year. This approach is also more effective for teaching the nine national standards for music (National Association for Music Education) in that it saves time in planning and classroom efficiency.

Students are better able to learn and remember world music content when they are introduced throughout the year rather than in a small unit. An encounter with world music once a school year does not help students to learn, remember, and appreciate the music and culture of another place in the world. However, regular exposure to a variety of world music familiarizes students with various cultures and musics. This familiarity helps them to learn and respect other people and their cultures more effectively.

Another benefit gained by teachers who adapt this method of teaching world music is the time saved in curriculum development. Only one of the national standards is specifically addressed when teaching world music as a separate unit. However, if these multicultural elements are implemented within the other national standards for music education, more time can be devoted to other content in the curriculum. The preparation time for teaching a variety of world musics can be cumbersome for a teacher with little world music knowledge or with limited resources. Most current music textbooks incorporate world music throughout the curriculum and offer authentic listening, visual, and cultural examples. Recordings in these textbook selections often include a traditional and a westernized version of the song selection, which teachers need to be careful of. These textbooks and other resources make the job of preparing for lessons much easier on the teacher and ensure that the students are given an accurate picture of each culture. World music and multicultural examples though available online can misrepresent a society, therefore adequate research time must be given when selecting online sources.

Teaching world music can be done very effectively if the classroom is equipped with an excellent set of music textbooks to which the teacher is accustomed. A positive learning experience is created for the students when a reliable and accurate set of textbooks is utilized. Many of these textbooks incorporate world music throughout the curriculum, using multicultural music to cover the musical objectives for the music classroom. The example textbook analysis presented in chapter four is a great tool for finding a set of textbooks that accomplish these goals. The textbook analysis can be edited to fit the needs and concerns of a specific classroom population or music department. Textbooks with merit will present information that is both accurate and worthwhile to students.

Any skill takes time and repetition to learn; world music in the elementary music classroom is no exception. Students are less likely to remember one lesson or short unit on a culture when so many other concepts are introduced in the music classroom. The best way for students to learn and retain accurate information and music from other cultures is to experience them throughout the curriculum. Students will also remember this information as they progress through their elementary levels if world music is added to each year using a spiral curriculum. Students and teachers both benefit from using this method of teaching world music throughout the curriculum and by selecting and utilizing the best materials for their classroom.

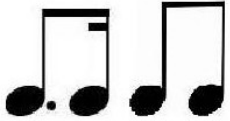
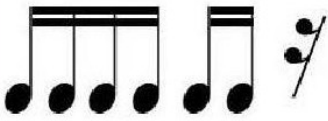
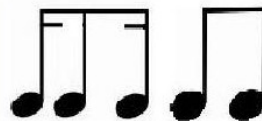
APPENDIX I: Sample Lesson Plans

Materials prepared by author.

Introduction to Round Singing

Grade: 2

Objectives: 1. Students will be able to sing in a round with assistance from teacher.	
<p>National Standards:</p> <p>1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture.</p>	<p>Materials: - <i>The Melody Book</i>, p 321</p>
<p>Procedures:</p> <ol style="list-style-type: none"> 1. As students enter, begin singing “row row row your boat” and encourage students to join in. 2. Split the class in half and ask one group to start singing before the other group. Start this first group out and then cue the second group and sing along with them. (This will probably fall apart several times before they get that they need to keep singing when you switch to group 2) 3. Once students can do this, switch groups so the second group now starts. (They probably will not get this perfectly if this is the first time doing a round). 4. Introduce “Toembai” by signing it for the students; encourage them to pat their laps on the steady beat as you sing. 5. Sing through the song several times before attempting a round. (If time, you might add rhythm sticks to the steady beat for one time through to give them more practice singing, but break up the activity some). 6. Split the class into the same two groups and attempt a 2 part round. <p>If extra time: Give students an opportunity to dance or move to the song</p> <p>*Notes: Perhaps the students have learned a fitting Israeli dance in a previous lesson – these are common in the second grade curriculum. This would give the class a chance to get up and move. Other options would be to walk to a steady beat, but this would need to be done while singing as an entire class. Second graders are just beginning to possess the skills for singing in a round; adding movement while learning this skill will only frustrate them for now.</p>	
<p>Follow Up: -Revisit these songs as attention grabbers during future lessons to continue to develop the skill of singing in a round. -Add third part of round to “Toembai”</p>	<p>Indicators of Success: 1. Students are able to sing the songs in a round correctly.</p>

<p>Objectives:</p> <ol style="list-style-type: none"> 1. Students will be able to play various instruments. 2. Students will learn Brazilian rhythms. 	
<p>National Standards:</p> <ol style="list-style-type: none"> 1) <u>Singing, alone and with others, a varied repertoire of music.</u> 2) <u>Performing on instruments, alone and with others, a varied repertoire of music.</u> 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. 5) <u>Reading and notating music.</u> 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) <u>Understanding music in relation to history and culture.</u> 	<p>Materials:</p> <ul style="list-style-type: none"> -<i>The Melody Book</i> p 16-17 -bell (agogo) -sticks (claves) -drums -recording of Brazilian music
<p>Procedures:</p> <ol style="list-style-type: none"> 1. As students enter room, have a recording of Brazilian music playing and clap the bell rhythm below (Private CD, textbook CD, or online streaming are all possibilities). 2. Teach students “A Zing-A Za” and add clapping learned upon entering. 3. Add bell on this rhythm from a student volunteer. 4. Teach the claves rhythm and have one student play this for the class on claves. 5. Teach drum rhythm and have all students practice this on their desks or laps. 6. Split the class into three groups so they are all playing instruments. Sing through song several times and rotate instrument groups between each time through so students have a chance to play all three instruments. <p>If extra time:</p> <ul style="list-style-type: none"> - Play instruments along with recording from beginning of class. -Let students move to the music as they sing or with a recording (see below). <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>agogo bell</p> </div> <div style="text-align: center;">  <p>claves</p> </div> <div style="text-align: center;">  <p>Drums</p> </div> </div> <p>*Notes: “A Zing-A Za” is a samba tune and it would be ideal to add a dance element to the lesson if the teacher (or guest) is able to lead students in a short samba dance lesson.</p>	
<p>Follow up:</p> <ul style="list-style-type: none"> - Students will remember how to play claves and/or agogo bell in a future lesson. 	<p>Indicators of Success:</p> <ul style="list-style-type: none"> -Students play instruments correctly -Students play rhythms accurately.

Objectives: 1. Students will be able to improvise on xylophones.	
National Standards: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. <u>3) Improvising melodies, variations, and accompaniments.</u> 4) Composing and arranging within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture.	Materials: - <i>The Melody Book</i> p 149 -xylophones or bell sets
Procedures: 1. Once students have found their seats, show them on the board a traditional western do-do scale and a pentatonic scale (in this case: c,d,e,g,a). Ask students for similarities and differences in between the two. Play both scales and ask for more comparisons. (number of notes, what it sounds like to them, Chinese music/Western, etc.) 2. Demonstrate/model for the students the difference between playing written music (scales on the board) and improvised (no music). 3. Teach students the song “Kang Ding City” vocally, showing them the notation to reinforce the difference between performing a composed song and improvising. 4. Teach students the xylophone parts on page 149 and have students play and sing “Kang Ding City”. 5. Have students play the pentatonic scale on the board and point out that these are the notes of the song they just performed. However, they are now going to improvise with these notes, rather than use them as part of “Kang Ding City”. 6. Demonstrate a short improvisation on the notes c, d, e, g, a. 7. Have students play a quiet ostinato (possibly part one of the xylophone parts on page 149) and have each student take turns playing and improvised solo over the ostinato. *Notes: Having an ostinato going (step 7) helps keep everyone on task and engaged in the lesson, but also helps more reserved students feel less exposed in their playing. If your classroom has Orff style xylophones, the extra bars may be removed to help students use the pentatonic scale more easily. If using bell sets or fixed bar xylophones, take students through the scale slowly several times in order to ensure they understand and can play the correct selection of pitches while improvising. Be sure to give students a parameter for how long to play their improvised solo for.	
Follow Up: -Next time xylophones are used, ask if anyone can still play the pentatonic scale. -Improvise in other styles.	Indicators of Success: 1. Students use the notes c,d,e,g,a during improvising. 2. Students play xylophone during their turn to play solo.

Objectives: 1. Students will be able to play various percussion instruments. 2. Students will compose and perform their own pieces.	
National Standards: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) <u>Composing and arranging within specified guidelines.</u> 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) <u>Understanding music in relation to history and culture.</u>	Materials: -as many different percussion instruments as possible (western, non-western, and 'non-musical') -composition worksheet (attached)
Procedures: 1. Teacher will show students various percussion instruments. (If there are any that they have not seen or played before, a brief intro to that instrument should be done here.) 2. Teacher will go over expectations for composing as well as group work behavior. 3. Students will break off into small groups as teacher passes out the composition paper. 4. Students will then pick their instruments (this will require oversight by the teacher). 5. Students will have time to compose and rehearse their piece. 6. Groups will perform their compositions, comments from student audience to follow each performance. *Notes: This lesson is ideal after students have had exposure to several styles of music and are familiar with the percussion instruments of these musics. However, it can also be done as a lesson early in the school year of what instruments they will get to play throughout the year. The four instruments listed on the student worksheet below are just a short sample list of percussion instruments often found in a music classroom. The more you can offer the better! The 'non-musical' category of instruments is something that can be added as an exploratory element to the lesson, such as a pencil tapping a music stand or a text book beating on the floor. These are not necessary, especially when a wide variety of world music instruments are offered. If you do add these, a video of a 'trash percussion' performance might be fitting.	
Follow up: -any performers that did not have time to present today will do so in the following class. -have an opportunity for outstanding groups to perform again (assembly? morning program?)	Indicators of Success: -Students complete a composition as a group that fits the guidelines given by teacher. -All group members perform their part/rhythm accurately.

Composition Project

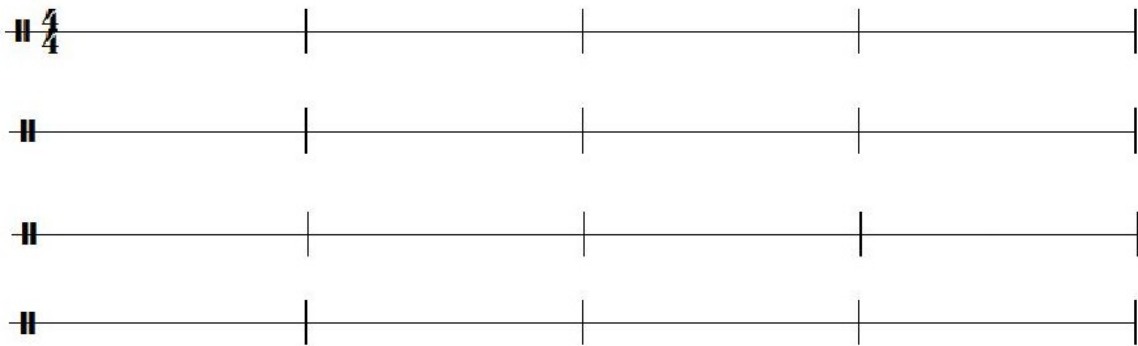
Name: _____ Group Name: _____

Directions: You will be composing your own music for a percussion ensemble in AB form. Get in a group of three or four and complete the steps below IN ORDER:

- 1) Each member of your group will pick ONE instrument to compose music for. Each group member must have a different instrument. Circle YOURS below:

- a. Djembe (Drum)
- b. Guiro
- c. Castanets
- d. Claves

- 2) Begin composing music for your chosen instrument on the staves below. There should be only FOUR beats in each measure. Be sure to check this! Write only your part on the lines below (each part must be at least 2 lines, there are more if your group wants a longer song!)



- 3) Bring the music to your teacher to check your work. Fix any mistakes.
- 4) Practice performing your composition with your group on real instruments. Try your best to stay together with your group.

Dotted Rhythms



Grade: 4

Objectives: 1. Students will be able to identify and count dotted note values.	
National Standards: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. <u>5) Reading and notating music.</u> 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture.	Materials -rhythm matching cards -math rhythm worksheet (three on a page below) - <i>The Melody Book</i> p. 6-7
Procedures: 1. Once students are in their seats, teacher will ask students what the following note values are worth by drawing them on the board and teaching or reviewing how adding a dot to a note value affects it. ♪ ♪. ♪. (♪. ♪. ♪.) 2. Teacher then puts students in groups and passes out one matching game per group. (Cards should be made ahead of time and can include whatever rhythms the class has learned previously or in this lesson). 3. Students then match cards, notation to note value (note names may also be added). (This can be done as a game or time challenge). 4. Collect cards and sing through Aloha Oe. This will take several repetitions and can be taught by rote or with notation. Either way, the notation of the dotted rhythms in the song should be pointed out and shown to the class for association. (It would be ideal to perform accompanied by a ukulele if teacher or an older student is able to play). 5. Describe to students that this song is derived from missionary influence in Hawaii in the 1800s. 6. Have students individually fill out the rhythm math worksheet and collect (or go over 7. Draw various dotted rhythms on the board, pass out desired percussion instruments and play through the examples as a class. If extra time: -Sing Aloha Oe again and add instruments (steady beat vs rhythm using rhythm sticks) *Notes: Fourth graders may need help with understanding dotted rhythms using fractions represented as a pie. This is how they usually learn them in math as fractions are too abstract at first. Visuals similar to those used in math can accompany the verbal descriptions given about dotted rhythms and make it much more tangible for students.	
Follow up: - Similar activities could be done with dotted rests added. -Another math worksheet with longer/more difficult problems	Indicators of Success: -Groups successfully match note value cards. -Students successfully complete rhythm math worksheet. -Students perform dotted rhythms accurately on instruments.



Adding Rhythms!

Name: _____

    = _____

  = _____

   = _____

   = _____



     = _____

   = _____

Adding Rhythms!

Name: _____

    = _____

  = _____

   = _____


   = _____



     = _____

   = _____




Adding Rhythms!

Name: _____

    = _____

  = _____

   = _____

   = _____

     = _____

   = _____

Head, Shoulders, Knees, and Toes

Grade: 1

<p>Objectives:</p> <ul style="list-style-type: none"> -Students will be able to perform “Che Che Koolay” -Students will be able to perform “Head-Shoulders, Baby” -Students will be able to identify similarities and differences between today’s songs. 	
<p>National Standards:</p> <ol style="list-style-type: none"> 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture. 	<p>Materials:</p> <ul style="list-style-type: none"> -<i>The Melody Book</i> p 42, 116
<p>Procedures:</p> <ol style="list-style-type: none"> 1. Have two or three volunteer students perform the American Folk song “Head Shoulders knees and toes”. Send back to seats. 2. Have all students sing along. 3. Teach students “Che Che Koolay” (page 42). 4. Ask students for similarities and differences between the two songs. (briefly, will be revisited) 5. Teach students “Head-Shoulders, Baby” (page 116) and add movements. 6. Ask students to contribute their observations about this song compared to the others. 7. On the board, draw and complete a Venn Diagram with responses from students comparing the three versions of a children’s song to remember body parts. <p>*Notes: The West-African song “Che Che Koolay” is part of a tradition based on oral traditions and would not normally have notation. The song itself is a call and response, so it will be especially easy for students to learn in this manner</p>	
<p>Follow Up:</p> <ul style="list-style-type: none"> -Perform new ‘head, shoulders, knees, and toes’ for classroom teacher or principal. 	<p>Indicators of Success:</p> <ul style="list-style-type: none"> -Students can perform the three songs in today’s lesson. -Students have relevant responses to compare the songs.

Objectives: 1. Students will be able to define timbre. 2. Students will be able to identify different musical timbres.	
National Standards: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture.	Materials: -various recordings (different timbres)
Procedures: 1. Teacher demonstrates singing, speaking, shouting, whispering. 2. Have students join in with practicing these sounds. 3. Define timbre as the quality of a sound. (or read definition as a class in text book if available). 4. Ask students for other sound qualities that we could hear and list on the board. 5. Play various recordings for students: -before each remind students about sound preferences and polite listening - insist on quietness during listening -ask for sound descriptions of the song (from board or new ones) 6. After playing several examples, then tell students some of the performance practices associated with a particular recording. Then ask students to evaluate the recording again trying to listen based on these insights.	
Follow Up: -Revisit timbre as a term.	Indicators of Success: -Students can accurately define timbre. -Students provide appropriate and pertinent responses.

Life Cycle of a Frog

Grade: K

Objectives: 1. Students are able to sing "El Coqui" 2. Students understand the life cycle of a frog.	
National Standards: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) <u>Understanding relationships between music, the other arts, and disciplines outside the arts.</u> 9) <u>Understanding music in relation to history and culture.</u>	Materials: - <i>Ten Tiny Tadpoles</i> (Tarbett, 2007) - <i>The Melody Book</i> p 74
Procedures: 1. Begin class by reading <i>Ten Tiny Tadpoles</i> . 2. Lead class in a discussion about tadpoles and frogs. Show students a visual map of the life cycle of a frog. (Have they seen them? Do they know what baby frogs are? etc) 3. Teach students "El Coqui". 4. Once students can sing along, add guiro (played by teacher) and let students hop like frogs while they sing. 5. Review facts about frogs. *Notes: There are several similar books that can be used to teach life cycles of other insects and animals. There are also many songs around the world about these animals. These can be done if extra time in this lesson, or as a follow up lesson.	
Follow up: -Have students sing song for teacher when they cover life cycles in classroom.	Indicators of Success: -Students correctly identify life cycle terms. -Students are able to sing "El Coqui"

Objectives: 1. Students will participate in game songs. 2. Students will make connections between their play songs and those of another culture.	
National Standards: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture.	Materials: <i>The Melody Book</i> p 19
Procedures: 1. Have students come directly to an area set up for playing musical chairs. (Describe the rules of musical chairs if they have not played in the classroom already) 2. Play musical chairs for several rounds. 3. Have students sit on the floor in a circle and teach them "Ball-Bouncing Song (Maritsuki-uta)". 4. Sing "Maritsuki-uta" while passing a ball with a steady beat. If time: Have other children's game songs prepared to add at the end of the lesson. *Notes: This lesson can be done with a different American musical game for any reason. It should be one that students are familiar with or even from a previous lesson. There are several musical games in <i>The Melody Book</i> , this could be a fun lesson for other grade levels. Also, one of these songs could be done at the end of any lesson when there are a few extra minutes.	
Follow Up: Ask students if their families have any game songs that they could teach the class	Indicators of Success: -Students can verbally make some comparisons between play in America and other countries (Japan). -Students perform song correctly.

APPENDIX II

Questionnaire

1. How do you define world music?
2. Do you think world music is important for elementary students and why?
3. Do you teach one (or more) unit of world music per grade level or do you have small samples of world music throughout the curriculum? Is there a reason you choose to teach world music that way?
4. What is your focus when teaching world music? (the music, the culture, the instruments, etc).
5. What strategies do you use for teaching world music?
6. What specific materials do you use in your world music teaching?
Why do you use these? What do you like about them? Is there anything negative/you wish you could change?
7. Have you had any response from parents or administration about world music in your classroom? If yes, explain.
8. How do your students respond to the lessons you teach that include world music?
9. Which elements/lessons/approaches seem to be their favorites?
10. If you revisit the information later in the year do they remember the songs, dances, cultural elements you presented? What if you revisit the content the following school year? What factors do you think contribute to this?
11. If you have any other comments you would like to share please do so here.

APPENDIX III

National Standards for Music Education

- 1) Singing, alone and with others, a varied repertoire of music.
- 2) Performing on instruments, alone and with others, a varied repertoire of music.
- 3) Improvising melodies, variations, and accompaniments.
- 4) Composing and arranging within specified guidelines.
- 5) Reading and notating music.
- 6) Listening to, analyzing, and describing music.
- 7) Evaluating music and music performances.
- 8) Understanding relationships between music, the other arts, and disciplines outside the arts.
- 9) Understanding music in relation to history and culture.

(National Association for Music Education as listed on the NAFME website, 2013)

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