

Pre-Service Music Teachers' Cross-Cultural Awareness, Exposures, and Attitudes: A Preliminary Study

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Abstract:

Research indicates pre-service teachers' racial and cultural backgrounds and experiences influence their awareness of how cultural differences may impact student learning, and influence their commitment to teaching in racially and ethnically diverse educational settings. This preliminary study examined the nature and extent of cross-cultural attitudes, experiences, and awareness of music student teachers at a southeastern university. Subjects (N = 13) completed a researcher-designed web-based survey focusing on areas including: (a) cross-cultural friendships, (b) attitudes about multicultural music education, (c) beliefs about the influence of race/ethnicity on music and learning style preferences, and (d) preferences for and comfort with teaching in multicultural educational environments. Respondents believed in the value of multicultural music instruction, and that race/ethnicity could influence music and learning style preferences. Respondents also were comfortable with teaching in racially and ethnically diverse educational environments, but were ambivalent regarding their preference for teaching in such environments.

Article:

Much of the recent discourse on improving teacher preparation programs has focused on how to develop teachers who can be effective in educational environments that reflect cultural diversity'. The dialogue stems from a realization that, as public school student populations have become more racially and ethnically diverse, teacher education programs have evidenced a steady decrease in diversity resulting in a teaching force that is overwhelmingly White (Hodgkinson, 2002). Current standards, initially established in 1978 by the National Council for Accreditation of Teacher Education (NCATE), obligate teacher education programs desiring accreditation to address issues of diversity in the preparation of teachers (NCATE, 2002).

Recent research in teacher education, however, indicates that: (a) many pre- and in-service teachers are unaware of and non-responsive to the ways in which cultural differences may impact student learning and achievement, and (b) students in teacher preparation programs often lack a commitment to teach in schools with culturally diverse student populations, preferring to teach in monocultural educational settings (Bradfield-Kreider, 2001; Dieker, Voltz & Epanchin, 2002; Nierman, Zeichner & Hobbel, 2002; Wiggins & Follo, 1999).

A thorough review of the literature to date suggests no apparent data are available on the race or ethnicity of students enrolled in music teacher preparation programs. A report by the National

Association of Schools of Music (NASM) indicates, however, that the undergraduate student body of NASM-accredited schools is not racially diverse. According to a 2004-2005 report from 449 institutions with Baccalaureate Professional Degrees in music, the average student body was 75.9% White, 6.7% African American, .4% American Indian/Alaskan, .4% Pacific Islander, 3.4% Asian, 5.2% Hispanic/Latino, and 8.1% Other/Ethnicity Unknown (NASM, 2005). Additionally, in a report based on a survey of music educators in public secondary schools conducted in 2000 by the Educational Research Service (ERS), the percentage of respondents identifying themselves as White (94%) was comparable to that found in national education data (ERS, 2000). The reports from NASM and ERS suggest that, as a subset of programs in teacher education, music teacher education programs are experiencing racially homogeneous enrollments. Because of racial homogeneity among teacher education students, and their lack of knowledge about and commitment to teaching multicultural populations, teacher education professionals are focusing on developing teachers who can function effectively in, and have positive attitudes toward, culturally diverse educational environments. Lynch and Hanson (1998) define “cross-cultural competence” as “the ability to think, feel and act in ways that acknowledge, respect and build upon ethnic, sociocultural and linguistic diversity” (p. 49). Implicit in this definition is the notion that a teacher’s cross-cultural competence determines the extent to which he or she instructionally uses differing cultural knowledge bases and experiences to enhance, inform, and impact students’ academic achievements.

Although the music education profession formally has recognized the importance of including multicultural perspectives in music curricula at all levels, music teacher preparation programs often only emphasize instructional strategies and materials to facilitate teaching about musical structures and expression as they are manifested in varying cultural contexts. In a study focusing on course offerings in multicultural music in higher education, Chin (1996) examined the course offerings for world or multicultural music in 538 colleges and universities, Chin found a mean of 1.71 course offerings per institution, with 40% of the institutions listing no courses with multicultural music content. Of 397 courses described as “survey courses” designed to address music of a variety, of cultural or ethnic groups, only 14 courses (2%) included an exploration of materials and resources in teaching multicultural music, and 12 of the 14 courses were designed specifically for music majors.

Though smaller in scale, a recent study by Miralis (2003) involved a survey of multicultural course offerings at “Big Ten” Universities in the United States with degree programs in music education, including the University of Michigan, Michigan State University, Ohio State University, Pennsylvania State University, University of Illinois, Northwestern University, University of Iowa, Indiana University, University of Minnesota, and University of Wisconsin. Of the multicultural music courses observed, the number of pedagogically focused courses in multicultural or world music education was 53 courses (16%). Of these courses, only 2 (4%) were undergraduate pedagogical courses focused specifically on multicultural music issues in education.

For both of the studies cited previously, there was no indication of course offerings designed to address concerns related to cross-cultural competence in music teaching. This tendency may be due in part to a possible perception by music education faculty that issues relating to cross-cultural competence are more appropriately addressed in general education courses required for a

particular music education degree program. Additionally, there are challenges in attempting to add new courses to crowded music teacher education curricula. Reeder-Lundquist (2002) maintains, however, that student teachers in music programs “are being asked to operate effectively in a social, historical, and aesthetic context, which is not at all the same—and is vastly more complex—than the cultural context for which they have been prepared in typical higher education” (p.634).

Music teacher educators and their programs need to address the cross-cultural competence of pre-service music teachers. Numerous researchers, focusing on teacher education in other disciplines, have indicated that among several factors, pre-service teachers’ own racial and cultural backgrounds and experiences are influential in the teacher education process (Bradfield-Kreider, 2001; Foster, 1995; Gay & Howard, 2000; Gollnick, 1996; Kelly, 2003; Marshall, 1999, Thorsen, 2002; Villegas & Lucas, 2002). Based on the NASM (2005) and ERS (2000) reports, the student body of pre-service music teachers is culturally homogeneous. Thus, it is feasible to hypothesize that, by the time students in music teacher education programs enter their semester of student teaching, they have acquired culturally homogeneous experiences and attitudes with minimal exposure to culturally diverse educational environments. Based on the aforementioned research regarding teacher development in other disciplines, such culturally homogeneous experiences and attitudes may determine the extent of pre-service music teachers’ commitment to educating diverse student populations as professional music educators, and their ability to develop sufficient cross-cultural competence to utilize specific cultural knowledge bases to increase student achievement in music. The purpose of this preliminary study was to investigate the nature and extent of cross-cultural experiences and knowledge of music education majors enrolled in student teaching at a NASM-accredited School of Music at a southeastern university. The survey focused on the following research questions.

1. Do music student teachers have close friends whose racial/ethnic backgrounds are different from their own?
2. What experiences at primary, secondary, and tertiary educational levels have music student teachers had with teachers whose racial/ethnic backgrounds are similar to and different from their own?
3. What are music student teachers’ attitudes about including music of world cultures in public school music education curricula?
4. What experiences have music student teachers had with multicultural music content?
5. What knowledge do music student teachers have regarding music performers/composers whose racial/ethnic backgrounds are similar to and different from their own?
6. Does the racial/ethnic composition of student populations in educational environments influence music student teachers’ preferences for teaching in those environments?
7. Does the racial/ethnic composition of student populations in educational environments influence music student teachers’ comfort with teaching in those environments?

Information gleaned from the study will inform future efforts to investigate pre-service music teachers’ attitudes toward and awareness of cultural diversity, and factors influencing the development of cross-cultural competence among students enrolled in teacher preparation programs.

A 22-item survey consisting of four sections was constructed to measure subjects' attitudes toward and awareness of diverse student populations. Items 1 through 5 consisted primarily of statements with Likert-type response scales designed to assess respondents' attitudes about the value of incorporating world music in the music curriculum, the possible influence of race and ethnicity on music preferences, and the extent to which their musical education included multicultural music. Items 6 through 13 required respondents to indicate the number of teachers they have had "to date" (i.e. primary, secondary, and tertiary educational levels) whose ethnic/racial backgrounds were similar to or different from their own, and the number of composers and performers of Western European classical music and performers of popular music they were aware of whose race was similar to or different from their own. Questions concerning respondents' awareness of composers or performers of Western European classical and popular music styles were included to examine the diversity of respondents' knowledge bases regarding the contributions of performers and composers of varying ethnic backgrounds to two genres of music likely to be very familiar to the respondents. Likert-type response scales were used for items 14 through 18 to assess respondents' cross-cultural friendships, and the racial/ethnic characteristics of student populations with which they would be comfortable teaching and would prefer to teach. Items 19 through 22 elicited demographic information regarding respondents' race/ethnicity, primary language, gender, and the United States census geographical region in which they lived.

To acquire feedback on the survey items, the survey was administered to a small group of student teachers during the fall semester immediately preceding the spring semester in which the preliminary study was conducted. Additional feedback was solicited from researchers at other academic institutions.

The survey was placed on a commercial Internet website specifically designed for survey construction and online completion. The parameters for survey construction allowed for password access, and anonymous, one-time response.

Nineteen music education majors were enrolled in student teaching during the spring semester of the 2002-2003 academic year. Students also were enrolled concurrently in two additional courses: (a) a seminar for student teachers, and (b) a course in teaching music to multicultural populations. During the first student teacher seminar session, and before the first meeting of the multicultural music education course, the researcher explained the study and invited students' participation. Students were informed that their participation in the study was voluntary, that their responses would be anonymous, and that data from the survey would not be reviewed until the conclusion of the semester in which they were enrolled. Students were provided the Uniform Resource Locator (URL) for the survey and a password for access to the survey web page. Based on subjects' responses, internal consistency reliability was estimated for 4 subscales of the survey using Cronbach's alpha procedure.

RESULTS

Survey Responses

Of the 19 students targeted for recruitment, 13 students (68%) responded to the survey. Demographic data identified four male and nine female respondents, and two African American and 11 White respondents. Additionally, the demographic data identified one respondent each

from the Northeast, East South Central, Mountain West, and Pacific West regions of the country; the remaining respondents were from the South Atlantic region. English was the primary language spoken by all respondents. Table 1 shows response frequencies and associated percentages for survey items 1 through 18.

For survey items 1 and 2 regarding the value and importance of including and focusing on multicultural music in the curriculum, respondents either agreed strongly [69%, (n = 9); 62% (n = 8), respectively] or agreed [31% (n = 4); 38% (n = 5), respectively] with the statement. Although respondents who agreed strongly [54% (n = 7)] or agreed [23% (n = 3)] with survey item 3 comprised the majority, 15% (n = 2) of respondents did not know whether learning style preferences may be influenced by factors related to race or ethnicity and 8% (n = 1) disagreed with the statement. Ninety-two Percent (n = 12) of responses to survey item 4 were divided equally between strong agreement and agreement with the statement. For survey item 5, 85% (n = 11) of the respondents agreed strongly or agreed that their musical education to date had included the study of music of a variety of racial or ethnic cultures, whereas 15% (n = 2) of the respondents disagreed.

Survey items 6 through 13 elicited information from respondents regarding their exposure to teachers whose racial or ethnic backgrounds were similar to or different from their own, and the number of composers and performers in the Western classical and current popular music tradition whose ethnic or racial backgrounds were similar to or different from their own. For survey item 6, 69% (n = 9) of respondents reported having had more than 20 teachers with ethnic or racial backgrounds similar to their own. In contrast, responses to survey item 7 demonstrated a more varied range of exposures to teachers with backgrounds different from those of the respondents.

Across survey items 8, 10, and 12, the majority of respondents [85% (n = 11); 92% (n = 12); 85% (n = 11), respectively] indicated being aware of more than 20 composers and performers of the Western European classical tradition, and more than 20 performers of current popular music whose ethnic or racial backgrounds were similar to their own. As with survey item 7, responses to survey items 9 and 11 showed considerable range in the extent to which respondents were aware of composers and performers of Western European classical tradition whose ethnic or racial backgrounds were different from their own. Survey item 13 revealed an exception to this pattern of responses. For this item, 77% (n = 10) of the respondents indicated being aware of more than 20 performers of current popular music whose ethnic or racial backgrounds were different from their own.

Survey items 14 through 18 focused on statements designed to obtain data on personal attitudes toward and experiences with ethnicity and race. Ninety-two percent (n = 12) of the respondents agreed strongly or agreed that they had a close friend of an ethnic or racial background different from their own; one respondent disagreed with the statement. Nearly an equal number of respondents agreed with survey items 15 and 16 [62% (n = 8); 69% (n = 9), respectively] indicating they would be comfortable teaching either in a school where the racial or ethnic backgrounds of the majority of students were similar to their own, or different from their own. For survey item 17, 69% (n = 9) of respondents indicated they did not know if they preferred to teach in a school where the racial or ethnic backgrounds of the majority of students were

different from their own. Respondents' preferences for survey item 18 concerning teaching in a school where the ethnic or racial backgrounds of the student body were largely similar to their own were varied: 54% (n = 7) either agreed strongly or agreed with the statement. Thirty-one percent (n = 4) of respondents did not know whether they had a preference, and 15% (n = 2) disagreed with the statement.

Reliability

Internal consistency reliability was estimated for 4 subscales of the survey using Cronbach's alpha procedure. Table 2 indicates the survey subscales, observed reliability coefficients, item means, and standard deviations.

Subscale 1 consisted of survey items 1 through 5 ($\alpha = .64$), which assessed respondents' beliefs about the impact and significance of culture in music instruction and music learning. Subscales 2 and 3 were comprised respectively of survey items 6, 8, 10, and 12 ($\alpha = .69$), which assessed respondents' intra-cultural knowledge and exposures, and survey items 7, 9, 11, and 13 ($\alpha = .82$), which assessed respondents' cross-cultural knowledge and exposures. Subscale 4 consisted of survey items 14 through 18 ($\alpha = .01$), which assessed respondents' cross-cultural interactions, and comfort with and preferences for cross-cultural interactions.

DISCUSSION

Survey Responses

The 68% response rate obtained in the current study is below the 70% minimum acceptable survey response rate suggested by Gay and Airasian (2002). Follow-up efforts required that the researcher balance the need for a high percentage of response with the need to avoid students' possible perceptions of the follow-up procedures as coercive, given that the subjects subsequently would be instructed by the researcher in a multicultural music education course once the survey concluded. Additionally, research indicates widely varying response rates for web-based surveys (Antons, Dilla, & Fultz, 1997; Couper, Blair, & Triplett, 1999; Idleman, 2003). As the current study is preliminary and involves only 13 respondents, no attempt is made to generalize the results to other settings.

Students' responses to items 1 and 2 of the survey revealed that most believe in the importance of music instruction that focuses on music of a variety of cultures. Similarly, most students agreed that race/ethnicity may impact learning style or learning preferences, as well as music preferences. This finding is in contrast to results of studies in the broader teacher education literature (Bradfield-Kreider, 2001; Dieker, Voltz & Epanchin, 2002; Nierman, Zeichner & Hobbel, 2002; Wiggins & Follo, 1999). In addition, the majority of students indicated their music education was inclusive and varied in terms of racial/ethnic cultures.

Most of the respondents who identified themselves as White indicated having had more than 20 teachers whose racial/ethnic backgrounds were similar to their own. A more substantial variation was observed in the number of teachers that students had whose racial/ethnic backgrounds differed from their own, with only one African American male indicating exposure to more than 20 teachers of a different racial/ethnic background than himself. These data appear to reinforce the concern that the teaching force is primarily White and thus lacking in racial heterogeneity

Similarly, and not surprisingly, most students who identified themselves as White knew of more than 20 White composers or performers in the Western European classical tradition, while the number of composers or performers in this genre known by the respondents to have different racial/ethnic backgrounds than themselves varied greatly. The fact that nearly an equal number of students indicated knowing more than 20 popular music performers with racial/ethnic backgrounds similar to and different from their own may be attributed to the greater exposure given to popular performers of a variety of racial/ethnic backgrounds by entertainment media. Cross-cultural competence is a skill required not only for expanding students' knowledge of musical cultures outside of the Western European classical tradition. Students may find additional meaning and relevance in the study of classical music when made aware of contributions made by members of groups with which they identify ethnically or racially. As noted by Villegas & Lucas (2002), "to support students' construction of knowledge, teachers must help learners build bridges between what they already know and believe about the topic at hand, and the new ideas and experiences to which they are exposed" (p. 25). Thus, assisting pre-service music teachers in developing a knowledge base of diversity within the Western European classical tradition (or the musical traditions of any other specific cultural group) would support the tenets of cross-cultural competence as applied to music teaching.

Respondents' indications of the influence of cultural diversity on their attitudes about where they would be comfortable teaching, as opposed to where they preferred to teach, conflicted. A majority indicated they would be comfortable teaching in a school regardless of whether the school's pupil population reflected racial or ethnic backgrounds similar to or different from their own. For most respondents, however, a high comfort level did not translate to a preference for teaching in schools where the racial/ethnic backgrounds of the student population differed from that of the respondents.

The large percentage of respondents who indicated they did not know if they preferred to teach in a school where they represented the racial/ethnic minority suggests that respondents may have experienced some degree of ambivalence about this prospect, or may have selected this response option to avoid commitment to either a positive or negative response. For survey items 17 and 18, both of the males who identified themselves as African American indicated a preference for teaching in a racially/ethnically diverse school setting. One African American male, however, also agreed that he would prefer to teach in a school setting with students who were similar in racial/ethnic background to himself, whereas the other African American male respondent did not prefer this scenario. The apparent conflicting responses given by one of the African American males for survey items 17 and 18 may be a result of unclear wording in the survey item, or may represent the respondent's attempt to indicate a lack of preference for one situation over another.

The conflicting responses exhibited for survey items 15 through 18 are particularly interesting in light of the response to survey item 14. Although an overwhelming majority of respondents indicated a close friendship with someone of a different race or ethnicity than themselves, the friendship did not appear to have a positive influence on their preferences for teaching in racially/ethnically diverse educational settings that might afford them the same opportunity for cross-cultural interaction and interface.

Reliability

Although the observed reliability coefficient for survey subscale 1 was lower than the acceptable minimum reliability coefficient of .70 (Nunnally, 1978), the observed reliability coefficient for survey subscale 2 approached the .70 minimum, and the observed coefficients of reliability for survey subscale 3 exceeded the .70 minimum. The observed reliability coefficient for subscale 4 was unexpectedly low.

The observed coefficients indicate that additional analyses of survey items in subscales exhibiting low to moderate coefficients of reliability should be conducted to ensure that the items of a specific scale measure the same construct. The substantially low reliability coefficient observed for subscale 4 may have been due to the small subject sample; however, the clear disparity between the coefficient for subscale 4 as compared to those of the other subscales suggests that specific survey items in subscale 4 either should be revised and/or deleted, and that the development of additional survey items may be needed.

CONCLUSION

Although the current study is preliminary, and involved a small number of subjects, the results correspond to research findings in the broader teacher education literature regarding pre-service teachers' cross-cultural experiences and attitudes. Consequently, a replication of the current study is planned and will involve a larger subject sample in an effort to retrieve data that may be generalized to other settings.

To ensure an acceptable response rate, options will be provided for response via a web-based survey, or via surveys disseminated by land mail. As the target sample will be students whom the researcher subsequently will not instruct, follow-up procedures may be pursued aggressively. Additional demographic information will include the area of instructional concentration of the respondents (i.e., instrumental, choral, or general music). Questions relating to respondents' specific exposures to college or university teacher educators who are culturally/ethnically diverse also will be included.

The curricula of many teacher preparation programs in music have expanded to include study of music beyond the canon of the Western European art music tradition. If, however, music education programs are to address the challenges of preparing cross-culturally competent music teachers, then adding a required "World Music" course may not be sufficient. There is an apparent need to produce music teachers who affirm the unique cultural experiences and knowledge that their students bring with them to the music classroom, and who understand that those ways of knowing may be accompanied by aesthetic values systems for music which are different from traditional Western European constructs. The development of cross-cultural competence in music teachers need not require adding new courses to an already crowded music teacher education curriculum. The content of extant music teacher education courses could be infused with instruction that supports the development of cross-cultural competence.

Cross-cultural competence has additional implications for music teachers because music represents one of several expressive forms (i.e., visual art, drama, dance) through which cultures of the world and micro-cultures in the United States may be known and understood. In addition, music is a source of identity for many cultural groups. An essential by-product of cross-cultural competence is the ability to design instruction that builds on the culturally specific knowledge

that students have acquired through their own experiences in order to provide a bridge to new learning (Gay, 2002; Villegas & Lucas, 2002). To teach music without taking into account the cultural meaning the subject may already hold for students is to overlook an important point of reference from which new knowledge may be constructed. Improving the cross-cultural competence of pre-service music teachers may increase the possibility of taking effective advantage of that critical reference point to benefit student learning in music.

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Table 1: Multicultural Awareness Survey Response Frequencies and Associated Percentages

Survey Items 1-5 Five-point Response Score	SA Frequency(%)	A Frequency(%)	DK Frequency(%)	D Frequency(%)	SD Frequency(%)
1. Instructing students in the music of many racial/ethnic cultures is important.	9 (69)	4 (31)	0 (0)	0 (0)	0 (0)
2. Incorporating the music of world cultures into the music curriculum is an important goal in music education.	8 (62)	5 (38)	0 (0)	0 (0)	0 (0)
3. Race/ethnicity may influence learning style preferences.	7 (54)	3 (23)	2 (15)	1 (8)	0 (0)
4. Race/ethnicity may influence music preferences.	6 (46)	6 (46)	0 (0)	1 (8)	0 (0)
5. To date, my music education has included music of a variety of racial/ethnic cultures.	2 (15)	9 (69)	0 (0)	2 (15)	0 (0)
Survey Items 6-13 Number with Same/Different Race/Ethnicity	0 Frequency(%)	1-5 Frequency(%)	5-10 Frequency(%)	10-20 Frequency(%)	>20 Frequency(%)
6. To date, approximately how many teachers have you had whose ethnic/racial backgrounds were, to the best of your knowledge, THE SAME as your own?	0 (0)	4 (31)	0 (0)	0 (0)	9 (69)
7. To date, approximately how many teachers have you had whose ethnic/racial backgrounds were, to the best of your knowledge, DIFFERENT from your own?	0 (0)	3 (23)	5 (38)	4 (31)	1 (8)
8. Approximately how many composers in the Western classical music tradition are you aware of whose racial/ethnic backgrounds are, to the best of your knowledge, THE SAME as your own?	0 (0)	1 (8)	1 (8)	0 (0)	11 (84)
9. Approximately how many composers in the Western classical music tradition are you aware of whose racial/ethnic backgrounds are, to the best of your knowledge, DIFFERENT from your own?	1 (8)	3 (23)	2 (15)	3 (23)	4 (31)
10. Approximately how many performers in the Western classical music tradition are you aware of whose racial/ethnic backgrounds are, to the best of your knowledge, THE SAME as your own?	0 (0)	1 (8)	0 (0)	0 (0)	12 (92)
11. Approximately how many performers in the Western classical music tradition are you aware of whose racial/ethnic backgrounds are, to the best of your knowledge, DIFFERENT from your own?	0 (0)	2 (15)	3 (23)	3 (23)	5 (38)
12. Approximately how many performers of current popular music are you aware of whose racial/ethnic backgrounds are, to the best of your knowledge, THE SAME as your own?	0 (0)	0 (0)	1 (8)	1 (8)	10 (77)
13. Approximately how many performers of current popular music are you aware of whose racial/ethnic backgrounds are, to the best of your knowledge, DIFFERENT from your own?	0 (0)	2 (15)	0 (0)	1 (8)	10 (77)

Survey Items 14-18 Five-point Response Scale	SA Frequency(%)	A Frequency(%)	DK Frequency(%)	D Frequency(%)	SD Frequency(%)
14. I currently have a close friend whose ethnic/racial background is different from my own.	9 (69)	3 (23)	0 (0)	1 (8)	0 (0)
15. I would be comfortable teaching in a school where the racial/ethnic backgrounds of the majority of students are DIFFERENT from my own.	2 (15)	8 (61)	2 (15)	1 (8)	0 (0)
16. I would be comfortable teaching in a school where the racial/ethnic backgrounds of the majority of students are SIMILAR to my own.	4 (31)	9 (69)	0 (0)	0 (0)	0 (0)
17. I would prefer to teach in a school where the racial/ethnic backgrounds of the majority of students are DIFFERENT from my own.	0 (0)	3 (23)	9 (69)	1 (8)	0 (0)
18. I would prefer to teach in a school where the racial/ethnic backgrounds of the majority of students are SIMILAR to my own.	1 (8)	6 (46)	4 (31)	2 (15)	0 (0)

N = 13 subjects

Note 1: SA = Strongly Agree

A = Agree

DK = Don't Know

D = Disagree

SD = Strongly Disagree

Note 2: Percentages may not equal 100 due to rounding

Table 2: Observed Inter-item Reliability of Survey Subscales

Survey Subscale	Survey Items	α	<i>M</i>	<i>SD</i>
1	1-5	.64	1.66	2.50
2	6, 8, 10, 12	.69	4.55	2.89
3	7, 9, 11, 13	.82	3.75	3.72
4	14-18	.01	2.14	1.65