

# International Journal of Music Education

<http://ijm.sagepub.com>

---

## **Multicultural and popular music content in an American music teacher education program**

Jui-Ching Wang and Jere T. Humphreys  
*International Journal of Music Education* 2009; 27; 19  
DOI: 10.1177/0255761408099062

The online version of this article can be found at:  
<http://ijm.sagepub.com/cgi/content/abstract/27/1/19>

---

Published by:



<http://www.sagepublications.com>

On behalf of:

[International Society for Music Education: ISME](#)

**Additional services and information for *International Journal of Music Education* can be found at:**

**Email Alerts:** <http://ijm.sagepub.com/cgi/alerts>

**Subscriptions:** <http://ijm.sagepub.com/subscriptions>

**Reprints:** <http://www.sagepub.com/journalsReprints.nav>

**Permissions:** <http://www.sagepub.co.uk/journalsPermissions.nav>

**Citations** <http://ijm.sagepub.com/cgi/content/refs/27/1/19>



# Multicultural and popular music content in an American music teacher education program

JUI-CHING WANG  
Northern Illinois University, USA

JERE T. HUMPHREYS  
Arizona State University, USA

---

## *Abstract*

The teaching of multicultural music, and to a lesser extent popular music, has been the stated goal of music education policy makers for many decades. Accordingly, the purpose of this study was to estimate the amount and percentage of time music education majors in a university teacher education program spent on 13 styles of music in history, theory and performance courses during a four-year program, both in and out of class. Subjects were the entire population of undergraduate pre-service music teachers from one large university music school in the southwestern United States ( $N = 80$ ). Estimates were provided by the course instructors. Subjects spent widely disparate amounts of time on musics of the western art (92.83%), western non-art (6.94%), and non-western (.23%) traditions, with little time (.54%) devoted to popular music. The discussion centers on solutions sometimes proffered for musically unbalanced music teacher education programs, implications relative to accreditation and national music standards in the USA, and changes implemented by the institution under study.

## *Key words*

ethnic, multiethnic, music curriculum, NASM, program accreditation

For if one were to offer men to choose out of all the customs in the world such as seemed to them the best, they would examine the whole number, and end by preferring their own; so convinced are they that their own usages far surpass those of all others. (Herodotus, quoted in Rawlinson, 1910/1997, p. 243)

Music of non-European origins, so-called 'ethnic songs', began to appear in North American music textbooks during the first decades of the 20th century. The National Association for Music Education (MENC) began to promote world understanding through music (primarily folk songs/ethnic songs) in the 1940s. The International Society for Music Education (ISME) did likewise from its founding in 1953. The Yale Seminar on Music Education added its voice in 1963 (Volk, 1998).

In terms of organizational support, multiculturalism in music education and music teacher education took a significant step forward when the landmark Tanglewood

Symposium of 1967 chose as its theme 'Music in American Society'. Tanglewood participants recommended expanding the repertoire taught in schools to include 'music of all periods, styles, forms, and cultures' and 'music of our time in its rich variety', with specific mention of 'popular teen-age music and avant-garde music, American folk music, and the music of other cultures' (Choate, 1968, p. 139). The principal accrediting agency for American college and university music departments and schools, the National Association of Schools of Music (NASM), added to its standards a requirement for a multicultural repertoire for undergraduate music majors in 1972, and it specifically mentioned popular and non-western musics in new competency-based standards for pre-service music teachers inaugurated in 1974. In addition to NASM, various other accrediting agencies (e.g., National Council for Accreditation of Teacher Education), professional organizations (e.g., College Music Society and MENC) and individuals have called for more multicultural content in teacher preparation programs (Volk, 1998).

This increasing interest in multicultural and popular music education in the USA has manifested itself in various ways, such as inclusion in the nine national music standards, a set of curriculum guides devised and approved by professional organizations and the US Department of Education, and made available to states on a voluntary basis. Four of these standards at least imply multicultural content: 'singing, alone and with others, a varied repertoire of music' (Standard 1); 'performing on instruments, alone and with others, a varied repertoire of music' (Standard 2); 'understanding relationships between music, the other arts, and disciplines outside the arts' (Standard 8); and 'understanding music in relation to history and culture (Standard 9)' (Consortium of National Arts Education Associations, 1994, pp. 26, 28–29). Today, in keeping with these standards, NASM recommends that prospective music teachers 'be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods' (NASM, 2005a, p. 84).

Even before the advent of the standards, it was widely assumed that music teachers needed to be well versed in a wide variety of musics (Montague, 1988; Navarro, 1989; Palmer, 1994; Volk, 1998). Despite advocacy efforts and progress toward the inclusion of more multicultural and popular music content in K–12 (education from kindergarten to 12th grade – six to 18 years old) over the last century, however, music of the classical western art tradition remains dominant in college and university music (and music teacher education) degree programs in the USA (e.g., Asmus, 2001; College Music Society Study Group on the Content of the Undergraduate Music Curriculum, 1986; Emmons, 2004; Humphreys, 2002, 2006; Klocko, 1989; Nettle, 1995; Norman, 1999; Reimer, 2002; Rideout, 1990; Volk, 1998; Wicks, 1998) and at least some other countries (e.g., Schippers, 1996).

From her empirical study conducted in the 1980s, Montague (1988) concluded that although state laws and policies influenced music teacher education programs, some institutions failed to meet goals for multicultural education set by their own states. At about the same time, Schmidt (1989) reported that only 47.1 percent of music teacher education programs in the USA required course content in world music cultures of all music education students, and that 37.5 percent required no jazz band methods in their curricula. However, two national surveys conducted almost a decade apart showed that contemporary art music, and to some extent non-western and popular musics, were being added to music history and (less often) theory syllabi in a number of institutions (Dupree, 1990; Fonder & Eckrich, 1999). Wollenzien (1999) also reported increasing numbers of mid-western institutions offering courses whose 'main focus' was on music in world cultures, including jazz (p. 50). Volk (1998) concurred that some universities were beginning to offer multicultural music history classes and (to a lesser extent) multicultural ensembles.

Chin (1996) reported that only 50 percent of NASM-accredited institutions ( $N = 534$ ) listed music courses with multicultural content in their catalogs for the 1992–93 academic year. The mean was 1.46 courses per institution, but the median was 0.00, with the disparity because of 28 institutions (5%) with more than five such courses. Similarly, Wicks (1998) reported that in 1997 music of western art traditions 'was the focus of almost 98 percent of music-department courses, with American traditions representing a scant 1.37 percent' (pp. 62–63). Others have also reported serious multicultural deficiencies in music teacher education programs (e.g., Burton, 2002; Okun, 1998).

Despite curricular shortcomings in teacher education programs, Moore (1993) found positive attitudes among general music teachers toward teaching multicultural music. Several years later, McClellan (2002) likewise found 'positive attitudes' among instrumental music education majors toward the inclusion of multicultural music in the instrumental music curriculum. However, both Moore and McClellan found that general music teachers and pre-service instrumental teachers, respectively, deemed their preparation for teaching multicultural music as inadequate, and 64 percent of K–12 music teachers in another study reported having received no multicultural music training in their undergraduate programs (Legette, 2003). In sharp contrast, music education professors ( $N = 9$ ) reported satisfaction with their students' overall preparation for teaching the national standards in grades K–4 (Adderley, 2000). A possible explanation for the apparent contradictory beliefs held by some music education professors versus those of students and numerous writers can be seen in the results of a study that revealed a lack of enthusiasm among the former group for promoting multicultural ideas. The author (Norman, 1999) speculated that limitations in professors' own multicultural music training might explain their ambivalent attitudes. Inadequate training could explain Opfer's (1996) finding that university wind ensemble conductors in California were not supportive of integrating multiculturalism into their rehearsals.

Byo (1999) reported that non-music classroom teachers rated their ability to teach Standard 9 (history and culture) as one of the two highest among the nine standards, whereas music specialists reported feeling least comfortable with Standard 9. In a study by Louk (2002), expert ( $n = 4$ ) and rank-and-file general music teachers ( $n = 100$ ) ranked Standard 9 second in importance for fourth-grade students, but in observed classes taught by the expert teachers, Standard 9 ranked only fifth and fourth in number of episodes and total time spent, respectively. Data from the larger group of teachers revealed no significant multivariate differences in attitudes toward the importance of teaching the nine standards as a function of years of teaching experience, expressed familiarity with the standards, or the interaction between the two. Other researchers have noted the relatively small amount of attention given in general music settings to most of the standards (Orman, 2002; Reimer, 2004) and to non-western musics (Moore, 1993; Robinson, 1996). Moreover, researchers have concluded that performing ensemble directors tend to emphasize performance training more than conceptual instruction, possibly indicating a failure to teach cultural context adequately (Austin, 1998; Misenhelter, 2000).

Experimental studies of multicultural music education approaches for classroom teachers in Australian and American teacher education programs have demonstrated, respectively, improved 'skills, competence, and confidence' and enhanced desires to learn and understand 'an unfamiliar genre and culture' (Joseph, 2003, p. 108), and increased familiarity 'with multicultural music content and strategies through hands-on experience and practice teaching' (Teicher, 1997, p. 425). From a performance perspective, Biernoff and Blom (2002) found that instructors and students perceived various personal, cultural and social benefits for students who participated in collegiate Afro-Caribbean steelpan

and Turkish music ensembles. Similarly, Walker and Young (2003) reported that music professors exhibited positive attitudes toward gospel choir in the music curriculum, in part due to the ensemble functioning as a cultural outlet for students. However, Chin (1996) reported that only 19 percent of multicultural courses offered by NASM-accredited institutions in 1992–93 included performance activities for students.

Popular music is another topic of interest among music researchers and educators. Mueller's (2002) review of literature provides an overview of studies on the popular musical tastes of adolescents (see also Zillmann & Gan, 1997), of general college students and music majors (see also Buzarovski, Humphreys & Wells, 1995/96; Wang, 2007) and of the general public (see also Wicks, 1998). Woody (2007) and others have criticized the practice of using popular music as a bridge to art music. Dunbar-Hall and Wemyss (2000) concluded that Australian pre-service teachers who observe members of the community learning music come to gain a better understanding of the rationales for multiculturalism. They also believe that 'popular music has much to offer multicultural music education', in part because various popular styles have links to 'specific ethnicities, ideologies, religions, and sexualities' (pp. 26–27).

One scholar pointed out that western art music has never been the music of choice in the USA (Humphreys, 2002, 2004). Others have expressed doubts about the universal applicability of western art music (Humphreys, 1998; Wicks, 1998) and questioned other aspects of culture that some consider desirable models for the remainder of the world, ideas seen by some as related to western political and economic power (Wicks, 1998). Similarly, Humphreys (2005) stated that European/North American hegemony in the world of art is a microcosm of those regions' powerful influence in many realms, including domination of the mass culture market by the USA, the world's only current superpower. Indeed, given the American origins and continuing dominance in the world of popular music, and the numerous northern European (Humphreys, 2004) and Australian (Dunbar-Hall & Wemyss, 2000) institutions that have successfully integrated largely American-derived popular music into their curricula, it is paradoxical that western art music continues to predominate in American music teacher education programs. These observations notwithstanding, much less research has been conducted on issues related to popular music than to multicultural music in music education.

The music education literature also provides compelling philosophical arguments for incorporating the musics of various cultures (popular and otherwise) into K–12 and teacher education curricula (e.g., Bowman, 2004; Elliott, 1995; Green, 2001; Humphreys, 2004; Jorgensen, 1996, 1997; Regelski, 1998; Reimer, 2003; Rogers, 1990), as well as historical and social ones (Humphreys, 2004; Jorgensen, 1997; Seeger, 2002; Volk, 1998). Despite these rationales, the existence of relatively longstanding popular and multicultural music teacher education programs in other countries, the stated support of accrediting and professional organizations, evidence of recent changes in music teacher education programs and some experimental indications that multicultural teaching can result in changed attitudes among pre-service music teachers, progress toward multicultural music teacher education in the USA remains slow. Indeed, the principal author of the present study identified only one song of Asian origins in two volumes of songs selected for an MENC campaign intended to help preserve an American musical heritage (MENC, 1996, 2000). Similarly, Campbell (1994) found only nine multicultural songs on a list of 128 songs deemed by music teachers from one state as common to the American musical heritage (i.e., music of European and African origins).

Most of the reviewed research literature was based on published descriptions of course offerings and participants' attitudes toward multicultural music instruction in music

teacher education programs, together with a few experimental studies and some philosophical and historical-sociological perspectives. The purpose of the present study was to estimate the hours and percentage of time pre-service music teachers from one institution actually spent on different styles of music in history, theory and performance courses within a four-year music teacher education curriculum.

## Method

We carried out the study in a large university music school in the southwestern USA. The school serves over 700 music majors through a wide range of degree programs at the bachelor's, master's, and doctoral levels, although it is dominated numerically by performance majors and faculty. Subjects for the study were the entire population of undergraduate music education students enrolled in the bachelor of music in music education degree program during the 2002–03 academic year ( $N = 80$ ). There were 27 freshmen, 18 sophomores, 14 juniors and 21 seniors, including 31 choral/general and 49 instrumental (band or strings) music education majors.<sup>1</sup>

The authors examined all credited music courses taken by each subject during the fall and spring semesters that were intended for music majors and dealt directly and primarily with the study or performance of music. The institution designates these courses with the prefixes 'MHL' for music history/literature, 'MTC' for music theory/composition, and 'MUP' for performance. We excluded courses whose main purpose was not the study or performance of music per se (i.e., computer literacy in music, conducting, diction, piano proficiency, professional education and non-music studies). Similarly, under the presumption that 'one cannot teach what one does not know', we also excluded music education methods courses.

The authors asked the instructors of the targeted classes, studio lessons and ensembles to estimate the percentage of time students dealt with each of 13 styles of music, including time spent outside of class. We categorized one additional style, American folk music, as western art music because in all found cases students performed it in western-art-style concert-type arrangements and settings. For studio lessons, instructors provided separate percentage estimates for each individual subject for each semester of study. We then combined data for the fall and spring semesters. We conducted a secondary analysis on music courses taken by subjects that were intended primarily for general (non-music major) students (MUS prefix).

We estimated the amount of time required for each MHL and MTC course as the number of hours in class per week (50-minute 'academic' hours counted as full hours), plus 2 hours outside of class for each hour in class. For example, we estimated that a 3-credit-hour course required 3 hours in class plus 6 hours of work outside of class each week, multiplied by the number of weeks in a semester (16), for a total of 144 hours. After discussions with performance faculty members, we estimated the time required for 2-credit-hour studio lessons as 2 practice hours per day (7-day weeks) plus 1 hour of lesson time per week, for 15 hours per week and 240 hours per semester. For 4-credit-hour studio lessons, we estimated 4 hours of outside daily practice plus 1 hour for the lesson, for 29 hours per week and 464 hours per semester. Discussions with music ensemble conductors led us to estimate participation time as 1 hour for each hour in rehearsal plus .3 hours outside preparation time for each rehearsal hour, regardless of credit hours. Thus, for an ensemble that met for two 2-hour rehearsals per week, we estimated the time spent as 4 hours of rehearsal time plus 1.2 hours outside work, for

5.2 hours per week and 83.2 hours per semester. We estimated the number of clock hours required by each course in the official curriculum using these same procedures.

Finally, to account for the different numbers of subjects in each university class level (i.e., freshmen, sophomores, juniors, seniors), we summed the four class means for each variable examined. Therefore, the weighted results of this *ex post facto* composite study of the one-year experience of four class levels of students should approximate the experiences of a single hypothetical class of students over four years, in part because subjects participated in a wide variety of ensembles and other music courses due to this large school's extensive offerings.

## Results

Table 1 contains means and percentages for the estimated hours subjects spent on the 13 styles of music, equated to a four-year program. This hypothetical student class would have spent similar percentages of their time engaged in art music of the Twentieth Century (25.14%), Romantic (22.71%) and Classical (21.56%) periods ( $\chi^2 = .29$ , d.f. = 2,  $p > .05$ ). Subjects spent 14.54 percent of their time on Baroque music, followed by 6.12 percent on Jazz/Broadway music. The category 'Other' – which anecdotally consisted mainly of études, exercises, arrangements, and recomposed pieces in traditional western art music styles – ranked sixth (4.98%). Renaissance and Medieval styles came next (1.95% each), followed by American Popular (.54%), Latin/Caribbean (.28%), African (.17%), Asian (.05%) and Native American (.00%) styles.

Based on these estimates, music of the common practice period (i.e., Romantic, Classical, Baroque) accounted for 58.81 percent of the time subjects spent formally engaged in music study and performance as defined and measured in this study. Adding music from the Twentieth Century, Other, Medieval and Renaissance categories brings the estimated total time devoted to music of the western art tradition to 92.83 percent. Music from western non-art music traditions (i.e., Jazz/Broadway, American Popular, Latin/Caribbean) together accounted for another 6.94 percent of the time, for an estimated total of 99.77 percent of time devoted to the study of music from western traditions. We estimate that subjects spent only .23 percent of their time on music styles of non-western origins (i.e., African, Asian, Native American).

Data in Table 1 also reveal that choral/general majors spent the most time on Romantic music, followed respectively by Classical and Twentieth Century. Instrumental majors spent the most time on Twentieth Century music, followed by Romantic and Classical. Differences were miniscule between the two majors in time spent on Medieval and Renaissance styles. Though small in each case, the percentage of time spent by choral/general majors was considerably less than that spent by instrumental majors, respectively, on American Popular (.04% to .84%), Latin/Caribbean (.10% to .38%), African (.01% to .27%) and Asian (.02% to .07%) styles. No time was spent on Native American music by subjects in either major. Instrumental majors spent only a minimal amount of time on the three non-western styles combined (.34%), but choral/general majors spent virtually none (.03%). Despite some differences, the overall rank order for time spent by choral/general and instrumental subjects on the various music styles was statistically similar ( $\rho = 0.97$ ,  $p < .01$ ), and there was a high correlation between majors in number of hours spent on the various music styles ( $r = .94$ ,  $p < .01$ ).

**Table 1** Four-year composite means for estimated clock hours and percentage of time spent on 13 styles of music

Music styles	Majors/concentration					
	R	Combined (N = 80)	R	Choral/General (n = 31)	R	Instrumental (n = 49)
Twentieth century	1	906.03 25.14%	3	659.24 19.02%	1	1062.16 28.86%
Romantic	2	818.20 22.71%	1	875.56 25.25%	2	781.91 21.24%
Classical	3	777.03 21.56%	2	799.50 23.06%	3	762.82 20.72%
Baroque	4	523.89 14.54%	4	483.86 13.96%	4	549.22 14.92%
Jazz/Broadway	5	220.71 6.12%	5	252.34 7.29%	5	191.41 5.20%
Other	6	179.41 4.98%	6	252.27 7.28%	6	133.31 3.62%
Renaissance	7	70.45 1.95%	8	67.11 1.94%	7	72.57 1.97%
Medieval	8	70.21 1.95%	7	70.80 2.04%	8	69.83 1.90%
American Popular	9	19.45 0.54%	10	1.44 0.04%	9	30.85 .84%
Latin/Caribbean	10	10.04 0.28%	9	3.61 0.10%	10	14.10 0.38%
African	11	6.29 0.17%	12	0.40 0.01%	11	10.02 0.27%
Asian	12	1.90 0.05%	11	0.79 0.02%	12	2.61 0.07%
Native American	13	0.00 0.00%	13	0.00 0.00%	13	0.00 0.00%
Total		3,603.61		3,466.92		3,680.81

Note: Mathematical disparities are due to rounding.

## Discussion

In the strictest sense, the results of this study are not generalizable, but the fact that the music school examined in this study is fully accredited by the NASM suggests that its teacher education curriculum may be similar to those of many other large music schools in the USA. The data from this study show that students spent almost 93 percent of their formal music study and performance time (as defined herein) on music styles from the western art tradition. Despite numerous calls for multicultural music teacher education in recent decades, this finding reinforces assertions that western art music continues to predominate in American music teacher education programs. When western-derived non-art music styles are added to this total, the percentage increases to 99.77 percent, a finding that strongly confirms statements to the effect that university music curricula remain heavily westernized (Asmus, 2001; Burton, 2002; Chin, 1996; Emmons, 2004; Humphreys, 2002, 2006; Nettle, 1995; Norman, 1999; Rideout, 1990;



Robinson, 2002; Volk, 1998; Wicks, 1998). The remaining .23 percent comes to a mean of only 8.19 clock hours per student over four years, in class and out, devoted to the formal study of non-western music styles.

Taken as a whole, musics from cultures with relatively large and (in some cases) growing populations in the USA – specifically Latin/Caribbean, African, Asian and Native American – occupied only a miniscule one half of 1 percent (.50%) of the students' composite work hours, for an estimated mean of only 18.23 clock hours per student over four years. At the time of this study, the population of the state involved was comprised of approximately 27 percent Hispanic Americans, 5 percent Native Americans, 3 percent African Americans, and 2 percent Asian Americans (US Census Bureau, 2002). The most recent full census results show that 46.87 percent of the state's school-age population (ages 6–17 years) was non-white (US Census Bureau, 2000). The university in this study reported far less ethnic diversity, with approximately 11 percent and 2 percent of students claiming Hispanic and Native American origins, respectively, but it was still highly diverse in comparison to the musical content of its music teacher education curriculum (ASU enrollment, 2008).<sup>2</sup>

Nationally, the race/ethnicity of pre-service music teachers does not come close to representing the population at large (Bergee, Coffman, Demorest, Humphreys & Thornton, 2001), but even that group is more diverse than the styles of music taught in this institution's music teacher education program. If one purpose of music teacher education programs is to prepare culturally competent educators for populations they are likely to serve (Asmus, 2001), the estimated time spent by these pre-service music teachers on Latin/Caribbean (.28%, 10.04 clock hours), African (.17%, 6.29 clock hours), Asian (.05%, 1.90 clock hours) and Native American (.00%, 0.00 clock hours) music styles seems inadequate to say the least.

American Popular music fared little better than non-western and other non-art styles (other than jazz), occupying only .54 percent of curriculum time, for an estimated mean of 19.45 clock hours over four years. American music educators' disparagement of popular music, which dates back to the colonial period (Britton, 1958; Humphreys, 2002, 2004), is not in keeping with current demographic and other social trends (e.g., Reimer, 2004). Music teacher preparation programs that continue to ignore the benefits of popular music study fail to contribute toward narrowing the gap between realities in K–12 education and collegiate music curricula, especially in the realm of popular music.<sup>3</sup>

The finding that instrumental majors spent more time on Twentieth Century music than did choral/general majors could be due to expansion of the repertoire for non-traditional instruments, such as the saxophone and percussion, by some avant-garde composers and ensemble conductors. Moreover, inspection of the raw data suggests that the marching band repertoire accounted for most of the disparity in figures for American Popular music in favor of instrumental majors. Nevertheless, instrumental music education majors still spent less than 1 percent of their time on this music (.84%), for an estimated mean of only 30.85 clock hours over four years. Instrumentalists also spent more time on Latin/Caribbean, African and Asian musics than did their choral/general counterparts. This disparity can be accounted for by certain band and orchestral repertoire that incorporates some ostensibly 'Asian music', and some instrumental students' (typically limited and elective) participation in this music school's 'ethnic' music ensembles (at the time of the study: mariachi, steel drum, marimba and African drumming ensembles). Choral/general majors, on the other hand, spent more time on Romantic music and less time on Baroque music than did instrumental majors, both findings attributable to the nature of much of the choral repertoire. They also spent considerably more time on Jazz/Broadway styles, apparently as a result mainly of some choral students' elective participation in the school's musical

theater productions. In any case, it is clear that much of the extremely meager time devoted to non-western and popular music styles is attributable to participation in elective courses and the marching band, not core curriculum courses.<sup>4</sup>

## Changes and implications for more changes

The institution in this study made relatively small changes in selected music history courses and added some 'ethnic' performance ensembles during the 2001–02 and 2002–03 academic years, changes that are represented in the data collected for this study. A more substantial change occurred in the 2004–05 academic year, the year of this school's 10-year NASM review and two years after the data for the study were collected. Specifically, the core music curriculum was revised by reducing the required number of MTC courses from five to four and increasing the required number of MHL courses from two to three. The added music history requirement is a new, introductory-level course that incorporates coverage of numerous types of music.<sup>5</sup> The theory course it replaced covered counterpoint of the Renaissance, Baroque, Classical and Romantic periods.

These revisions can be considered a step in the right direction in the quest to balance curricular offerings between western art and multicultural (but not popular) music. One argument, for example, is that the content of the new, partially non-western music history course is disproportionately influential because it occurs early in the curriculum – typically during the freshman or sophomore year (K. Bryan, personal communication, 3 March 2005). However, the opposite argument could be made, and in any event additional research would be required to determine the effects of course sequencing on student learning and attitudes. Whatever the case, these changes alone appear to be insufficient given the severity of the previous imbalance.

Another change that appears to be affecting the variables investigated in this study is a new regulation that allows music majors to take courses traditionally designed for non-music majors to fulfill a portion of their humanities requirements (including one upper division humanities course). Some of these courses (MUS prefix) satisfy the university's historical awareness and/or cultural diversity awareness requirements as well. As of this writing, music majors may use as many as three MUS courses (9 credit hours) to satisfy up to 26 percent of their 35-hour general studies graduation requirement. Only seven of the 80 subjects in this study (2002–03 academic year) were enrolled in MUS courses: four in 'Jazz in America' and three in 'Survey of American Music', for a weighted estimated mean for all 80 subjects of only 49.90 clock hours over the four years. Altogether, the Jazz/Broadway style accounted for 62.14 percent of this amount, and American Popular accounted for another 18.93 percent. When we added the data for these elective music courses taken by the seven subjects to the data from the required music courses taken by all 80 subjects, the original rank order of musical styles remained the same, and no style category changed significantly by percentage ( $p > .05$ ). However, the mathematical means mask a greater magnitude of change for the individuals who took those courses.

Three years later, in the spring 2005 semester, approximately 12 of almost 500 students in an MUS course entitled 'Survey of American Music' were music majors, but not necessarily music education majors (K. Bryan, personal communications, 3 March 2005; 7 March 2005). Again, the practice of a few music education majors taking non-music major music courses may shift the curricular imbalance in a positive direction for those students, but not much for the group as a whole. Moreover, additional research would be required to determine the effects of taking more elective multicultural music courses and fewer humanities and other general studies courses on the serious deficiencies in

music teachers' perceived ability (Byo, 1999) and stated willingness (Louk, 2002) to teach music in the context of history, as well as in the context of cultures other than their own – both specific requirements in the national music standards.

As for solutions, at least one writer (Klocko, 1989) seems to want to place the onus on pre-service music teachers by encouraging them to supplant what he deems an outdated Euro-centric worldview typically propounded by music schools with more global perspectives. Our view is that while music education students bear some responsibility for preparing for their teaching careers, it is unrealistic and unfair to place the entire responsibility for multicultural and popular music training on them. Nevertheless, it might be useful to act on Klocko's implication that students may be unaware of these particular deficiencies in their training.

Another possible solution comes from Sands (1993), who believes that methods courses should play a role in enhancing multiculturalism in music teacher education programs, possibly through separate multicultural music methods classes. Emmanuel (2005) reported positive results from a three-week intensive immersion experience, which led her to conclude that music teacher education programs should focus on the teaching process and not just multicultural repertoire. Campbell (1994) also believes that pre-service music teachers should receive exposure to musical cultures other than the European art tradition in their music education methods classes. Our view is that such approaches could help improve the current imbalance, but given the small portion of the music teacher education curriculum devoted to methods courses, it would be unrealistic to expect to make up for significant deficiencies in basic multicultural musical training in that quarter. It is true that students in many general music methods courses learn to teach from published series books, which over time contain increasing amounts of multicultural music materials (Belz, 2005; Burton, 2002). They may also be exposed to community members with appropriate skills and knowledge in such classes (Campbell, 1994). However, methods instruction without formal training in historical-social-cultural, analytical and performance aspects of unfamiliar musics must be considered superficial, again under the dictum that 'one cannot teach what one does not know'. We concur with Palmer (1994), who believes that teacher preparedness for multicultural music teaching requires some musical and cultural immersion: 'Observation alone is inadequate ... Listening and taking note of peculiarities, similarities, and differences from your own culture is not enough' (p. 22).

Increased student participation in elective non-western ensembles might prove to be more effective in improving a culturally narrow curriculum than altering the repertoire of traditional ensembles. Hebert and Campbell (2000) wrote recently about music education students now participating in various types of world music ensembles, albeit not rock bands. Indeed, in 2003, the institution in this study added a gamelan ensemble to its group of 'ethnic' groups mentioned earlier. Much more extensive training in non-western and popular music styles is now occurring in teacher education programs in some other countries, including Australia (Dunbar-Hall & Wemyss, 2000), Finland (Humphreys, 2004), and Portugal (Schippers, 2000). Furthermore, a university music department in Tennessee offers a bluegrass and country music program, and a Texas college features a program, administered separately from its music department, that specializes in country and local Tejano music styles (Wicks, 1998). Allowing American pre-service music education students to satisfy a portion of their ensemble requirements through participation in performance ensembles that specialize in non-western or popular musics would provide more multicultural balance to the curriculum. Similarly, a portion of the generous share of students' formal music study time devoted to the learning of a principal instrument (Humphreys, 1995) could be devoted to the study of one or more instruments normally associated with non-western or popular musics.

## Conclusions

The institution in this study, like many others (Dupree, 1990; Fonder & Eckrich, 1999; Volk, 1998), has taken several steps toward rectifying imbalances in the curriculum relative to multicultural and (to a lesser extent) popular music. Indeed, based on this institution's revised curriculum, the NASM site visit report states that the bachelor of music in music education degree program 'appears to be in compliance with NASM guidelines and to meet NASM standards for structure and essential competencies'. More specifically, the report states that 'Introduction to the musics of non-western cultures is provided in the Music History sequence and in MHL 194 Music and Culture [the new course]' (NASM, 2005b, p. 14).

This report notwithstanding, statistical findings reveal the unlikelihood of students who went through the revised curriculum being adequately prepared to teach multicultural or popular music. The syllabus indicates that approximately 25 percent of the new required history course is devoted to Asian music. This change appears to increase Asian music's share of the four-year curriculum from .05 percent to just over 1 percent. Similarly, it appears that approximately one week each is devoted to Latin/Caribbean, African and Mediterranean styles, or approximately a .44 percent share for each in the total four-year curriculum.

When viewed in the context of amount of formal exposure during a four-year curriculum, data from this study suggest that in the 2002–03 academic year, music education students at the institution under examination received far too little multicultural and popular music preparation in their core music courses to enable them to teach successfully in accordance with many district, state and national policies, including several of the national music standards. Furthermore, the data suggest that despite some changes, the situation improved only marginally over the subsequent two years.

Statistical findings reveal that even after several decades of advocacy for diversity on the part of music educators and others, the core music portion of the music teacher education curriculum, at least at this institution, remains seriously deficient in training pre-service teachers in different styles of music. Unfortunately, despite a plethora of rhetoric and some progress in practice, 'There seems to be as large a gap now between what is covered in college music courses and what is transpiring in the nation's classrooms as there was prior to the Tanglewood Symposium in 1967' (Asmus, 1999, p. 5).

Australian scholar Peter Dunbar-Hall's (2005) statement that 'Clearly, music education that centers almost exclusively on western art music has become a thing of the past ...' (p. 33) does not apply to the teacher education program examined in this study. The conservatory model, on which many (if not most) American music schools are based, appears to fall far short of fulfilling the needs of pre-service music teachers in regard to types of musical styles covered. According to Fallin and Garrison (2005):

Historically in Europe, precollegiate music education occurred through private lessons for the privileged few. The European conservatory method succeeded in a society that did not include music in the formal education of elementary and secondary school students ... [but] it does not correspond to the contemporary American education model that includes and in some states even requires music as one of the fine arts in elementary and secondary schools. (p. 47)

Similarly, Schippers (1996) questioned whether 'traditional systems of passing down musical knowledge fit into the structure of a western music school' in the UK (p. 18).

The adequacy of a university-based music curriculum for music students other than music education majors that is virtually devoid of multicultural and popular music

content, not to mention a meaningful amount of education in the humanities, could be debated elsewhere. Whatever the case may be for performance and other music majors, however, the current curriculum is clearly inadequate for future music educators in the realm of multicultural and popular music, in part because musicians trained in western music but undereducated in non-western music are likely to fall into the trap of 'breaking down this [non-western] music into the concepts used to analyze western music [which] robs it of the holistic approach that indigenous musicians adopt. ... A form of cultural imperialism is the result' (Dunbar-Hall, 2005, p. 35).

Plato long ago staked out a philosophical position against musics other than what he considered the classical varieties:

If a man has from childhood to the age of sobriety and discretion been familiar with austere, classical music, he is repelled by the sound of the opposite kind and pronounces it unmanly; if brought up on music of the popular, cloying kind, he finds its opposite frigid and displeasing, over the other in respect of pleasing or displeasing, and there is the additional consideration that the one regularly makes those who are brought up on it better men, the other worse. (Plato, 1982, p. 29)

A later Greek scholar who lived in Alexandria and Rome around 200 AD lamented declining standards in music: 'In early times popularity with the masses was a sign of bad art ... And yet the musicians of our day set as the goal of their art success with their audiences'. He went on to quote the ancient Greek philosopher Athenaeus (1982, p. 51): "'now that ... this prostituted music has moved on into a state of grave corruption, [we] will get together by ourselves, few though we be, and recall what the art of music used to be'". These ancient attitudes against non-classical musics are the roots of what Small (1987) described as the university's continuing role as a gatekeeper for higher forms of art, Campbell's (2003) rosy descriptions of progress in multicultural music education in a few exceptional institutions and the NASM's acceptance of the multicultural music content at the institution in this study notwithstanding. Much like Small, Roberts (1991) concluded that status among students in undergraduate music education programs 'is gained only through an association with classical music' (p. 63), that 'all other kinds of music appear presented as evil or tainted' (p. 139). Jorgensen (1996) had this to say:

[Musicians'] tendency to exclude or devalue works by composers of popular music, in certain styles or genres, or by certain composers ... fails to recognize and validate music's cultural and social role as an expression of a particular time and place, or those musics that lie outside the purview of the Western classical tradition. (p. 38)

These current belief systems are so ingrained that Wicks's (1998) pessimism about the prospects for substantive change from within university music units seems warranted. However, Burton's (2002) ideas about ways in which multicultural music might be integrated into the music teacher education curriculum at large seem promising.

It is likely that if conservative American university music schools and conservatories fail to implement radical reforms, more modern, multiculturally relevant music teacher education curricula will be imposed by agents of change from outside the institutions, changes driven by powerful cultural forces. Ideally, effective changes in multicultural content should be implemented by music education professors (see Norman, 1999), the music professorate at large (Campbell, 1994) and administrators, with support from accrediting agencies. At the least, the present authors believe that music education faculty members should 'be more proactive in curricular decisions within our university music units' (Humphreys, 2002, p. 140). A willingness to make realistic assessments of the

multicultural and popular music aspects of extant music teacher education curricula would be a good place to begin.

Finally, researchers are finding largely positive results from multicultural music teaching in schools (Anderson & Campbell, 1996; Edwards, 1994; Ikehara, 2001; Moore, 2002; Nakazawa, 1988; Shehan, 1984, 1985), some marginal improvement in multicultural content in band method books (Brittin & Sheldon, 2004) and more substantial improvement in selected general music series books (Belz, 2005; Burton, 2002). Furthermore, despite inadequate multicultural music training generally in American teacher education programs, research shows that K–12 music educators hold relatively favorable attitudes toward the teaching of musics of world cultures, and many actually teach it (e.g., Louk, 2002). Future research might investigate how and to what extent pre-service and in-service teachers equip themselves to teach diverse musics given the inadequate formal training in their pre-service programs.

## Notes

1. The terms 'freshman', 'sophomore', 'junior' and 'senior' refer to years 1–4, respectively, in high school and university programs in the USA. This institution in this study used the term choral/general and instrumental 'concentrations', not majors. We excluded several students who held degrees in music and were working toward music teacher certification ('post baccalaureate students'), many of whom were pursuing master's degrees in music education while satisfying their certification requirements.
2. As of this writing, estimates projected from the 2000 Census show four states with ethnic minority populations totaling more than 50 percent (i.e., Hawaii, California, New Mexico, Texas), with five other states, including Arizona, close behind. Furthermore, in the 1990s, Hispanic populations grew faster than Anglo populations in all 50 states. Some demographers predict that by the year 2050 the nation will consist of more than half ethnic minorities (e.g., MSNBC, 2005).
3. Britton (1961) wrote eloquently about the gulf between school-based and other musical worlds: '... music education, although created and nurtured by a popular love of music, has nevertheless always operated at a certain distance from the well-springs of American musical life, both popular and artistic' (p. 215). For more recent writings on Australia and Sweden, see Marsh (1999) and Stalhåmmar (1999), respectively.
4. The institution required two semesters of marching band for wind and percussion music education majors at the time of the study.
5. The practice of adding a broadly based introductory music history course had become commonplace by the time of Dupree's (1990) survey.

## References

- Adderley, C., III. (2000). Preparation of future K-4 music teachers relative to the national standards – Goals 2000. *Contributions to Music Education*, 27(2), 59–70.
- Anderson, W. M., & Campbell, P. S. (Eds.). (1996). *Multicultural perspectives in music education* (2nd edn). Reston, VA: Music Educators National Conference.
- Asmus, E. (1999). JMTE – A forum for ideas. *Journal of Music Teacher Education*, 9(1), 5.
- Asmus, E. (2001). Commentary: How many courses? What content? *Journal of Music Teacher Education*, 10(2), 5–6.
- ASU enrollment (2008). Retrieved 20 August 2008, from <http://uoia.asu.edu/files/factbook/Enrollment.pdf>.
- Athenaeus. (1982). Deipnosophtistae: XIV. In M. L. Mark (Ed.), *Source readings in music education history* (pp. 47–53). New York: Schirmer Books.
- Austin, J. R. (1998). Comprehensive musicianship research: Implications for addressing the National Standards in Music in ensemble classes. *Update: Applications of Research in Music Education*, 17(1), 25–32.
- Belz, J. M. (2005). Inclusion of Native American music in *Silver Burdett Making Music K-8*. *Bulletin of the Council for Research in Music Education*, 164, 19–34.

- Bergee, M. J., Coffman, D. D., Demorest, S. M., Humphreys, J. T., & Thornton, L. P. (2001). *Influences on college music students' decision to become a music teacher*. Reston, VA: MENC: The National Association for Music Education. Retrieved 13 October 2008, from <http://www.menc.org/resources/view/influences-on-collegiate-students-decision-to-become-a-music-educator>
- Biernoff, L., & Blom, D. (2002). Non-western ensembles: Crossing boundaries and creating interstices in cross-cultural educational contexts. *Research Studies in Music Education*, 19, 22–31.
- Bowman, W. D. (2004). Popular music: The very idea of listening to it. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 29–49). Reston, VA: MENC: The National Association for Music Education.
- Brittin, R. V., & Sheldon, D. A. (2004). An analysis of band method books: Implications of culture, composer, and type of music. *Bulletin of the Council for Research in Music Education*, 161/162, 47–55.
- Britton, A. P. (1958). Music in early American education: A historical critique. In N. B. Henry (Ed.), *Basic concepts in music education: The fifty-seventh yearbook of the National Society for the Study of Education*, Part 1 (pp. 195–207). Chicago: National Society for the Study of Education.
- Britton, A. P. (1961). Music education: An American specialty. In P. H. Lang (Ed.), *One hundred years of music in America* (pp. 211–229). New York: Grosset and Dunlap.
- Burton, B. (2002). Weaving the tapestry of world musics. In B. Reimer (Ed.), *World musics and music education: Facing the issues* (pp. 161–185). Reston, VA: MENC: The National Association for Music Education.
- Buzarovski, D., Humphreys, J. T., & Wells, B. (1995/96). College students' attitudes toward music. *PMEA Bulletin of Research in Music Education*, 21, 20–42.
- Byo, S. J. (1999). Classroom teachers' and music specialists' perceived ability to implement the national standards for music education. *Journal of Research in Music Education*, 47, 111–123.
- Campbell, P. S. (1994). Multiculturalism and the raising of music teachers for the 21st century. *Journal of Music Teacher Education*, 3(2), 21–29.
- Campbell, P. S. (2003). Ethnomusicology and music education: Crossroads for knowing music, education, and culture. *Research Studies in Music Education*, 21, 16–30.
- Chin, L. C. (1996). Multicultural music in higher education: A description of course offerings. *Update: Applications of Research in Music Education*, 15(1), 28–31.
- Choate, R. A. (Ed.). (1968). *Music in American society: Documentary report of the Tanglewood Symposium*. Reston, VA: Music Educators National Conference.
- College Music Society Study Group on the Content of the Undergraduate Music Curriculum. (1986). *Music in the undergraduate curriculum: A reassessment*. Boulder, CO: College Music Society.
- Consortium of National Arts Education Associations. (1994). *National standards for arts education*. Reston, VA: Music Educators National Conference.
- Dunbar-Hall, P. (2005). Colliding perspectives? Music curriculum as cultural studies. *Music Educators Journal*, 91(4), 33–37.
- Dunbar-Hall, P., & Wemyss, K. (2000). Popular music and music teacher education: Relationships between course content and course design. *Research Studies in Music Education*, 15, 50–57.
- Dupree, M. (1990). Beyond music in Western civilization: Issues in undergraduate music history literacy. *College Music Symposium*, 30(2), 100–105.
- Edwards, K. L. (1994). *North American Indian music instruction: Influences upon attitudes, cultural perceptions, and achievement*. Unpublished doctoral dissertation, Arizona State University.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.
- Emmanuel, D. T. (2005). The effects of a music education immersion internship in a culturally diverse setting on the beliefs and attitudes of pre-service music teachers. *International Journal of Music Education*, 23, 49–62.
- Emmons, S. E. (2004). Preparing teachers for popular music processes and practices. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 159–174). Reston, VA: MENC: The National Association for Music Education.
- Fallin, J. R., & Garrison, P. K. (2005). Answering NASM's challenge: Are we all pulling together? *Music Educators Journal*, 91(4), 45–49.
- Fonder, M., & Eckrich, D. W. (1999). A survey on the impact of the voluntary national standards on American college and university music teacher education curricula. *Bulletin of the Council for Research in Music Education*, 140, 28–37.
- Green, L. (2001). *How popular musicians learn: A way ahead for music education*. Aldershot: Ashgate Publishing.



- Hebert, D. J., & Campbell, P. S. (2000). Rock music in American schools: Positions and practices since the 1960s. *International Journal of Music Education*, 36, 14–22.
- Humphreys, J. T. (1995). Instrumental music in American education: In service of many masters. *Journal of Band Research*, 30, 39–70. (Reprinted from *The Ithaca Conference on American Music Education: Centennial profiles*, pp. 25–51, by M. Fonder, Ed., 1992, Ithaca, NY: Ithaca College.)
- Humphreys, J. T. (1998). Review of *In search of music education*, by E. R. Jorgensen. *International Journal of Music Education*, 31, 66–68.
- Humphreys, J. T. (2002). Some notions, stories, and tales about music and education in society: The coin's other side. *Journal of Historical Research in Music Education*, 24, 137–157.
- Humphreys, J. T. (2004). Popular music in American schools: What history tells us about the present and the future. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 91–106). Reston, VA: MENC: The National Association for Music Education.
- Humphreys, J. T. (2005). *Influence of cultural policy on education in music and the other arts*. Retrieved 14 August 2008, from <http://mmc.edu.mk/IRAM/Conferences/Skopjeconf2/content.html>.
- Humphreys, J. T. (2006). 2006 Senior Researcher Award acceptance address: Observations about music education research in MENC's first and second centuries. *Journal of Research in Music Education*, 54, 183–202.
- Ikehara, A. (2001). The effect of an introduction to Okinawan music on students' attitudinal statements regarding multicultural music education and people from other cultures. *Missouri Journal of Research in Music Education*, 38, 30–44.
- Jorgensen, E. R. (1996). The artist and the pedagogy of hope. *International Journal of Music Education*, 27, 36–50.
- Jorgensen, E. R. (1997). *In search of music education*. Urbana, IL: University of Illinois Press.
- Joseph, D. (2003). An African music odyssey: Introducing a cross-cultural music curriculum to Australian primary teacher education students. *Music Education International: Journal of the International Society for Music Education*, 2, 98–111.
- Klocko, D. G. (1989). Multicultural music in the college curriculum. *Music Educators Journal*, 75(5), 38–41.
- Legette, R. M. (2003). Multicultural music education: Attitudes, values, and practices of public school music teachers. *Journal of Music Teacher Education*, 13(1), 51–59.
- Louk, D. P. (2002). *National standards for music education: General music teachers' attitudes and practices*. Unpublished doctoral dissertation, Arizona State University.
- Marsh, K. (1999). Mediated orality: The role of popular music in the changing tradition of children's musical play. *Research Studies in Music Education*, 13, 2–12.
- McClellan, E. R. (2002). Multicultural teacher education: Methodology for the future instrumental music teacher. *Contributions to Music Education*, 29(2), 85–102.
- MENC. (1996). *Get America singing, again!* Vol. I. Reston, VA: Music Educators National Conference.
- MENC. (2000). *Get America singing, again!* Vol. II. Reston, VA: MENC: The National Association for Music Education.
- Misenhelter, D. D. (2000). Conceptual teaching in instrumental rehearsals: Examining scripted strategies. *UPDATE: Applications of Research in Music Education*, 18(2), 12–18.
- Montague, M. J. (1988). *An investigation of teacher training in multicultural music education in selected universities and colleges*. Unpublished doctoral dissertation, University of Michigan.
- Moore, J. A. (1993). *An assessment of attitude and practice of general music teachers regarding global awareness and the teaching of music from a multicultural perspective in American schools*. Unpublished doctoral dissertation, Kent State University.
- Moore, R. S. (2002). Influence of multicultural singing games on primary school children's attentiveness and song preferences in music classes. *International Journal of Music Education*, 39, 31–39.
- MSNBC. (2005). Retrieved 11 August 2005, from <http://www.msnbc.msn.com/id/8902484>
- Mueller, R. (2002). Perspectives from the sociology of music. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 584–603). New York: Oxford University Press.
- Nakazawa, N. (1988). *School music, environment, and music preferences: A comparison of Japanese students living in Japan and Japanese students living in the United States*. Unpublished doctoral dissertation, Columbia University Teachers College.
- NASM. (2005a). *Handbook 2005–2006*. Reston, VA: National Association of Schools of Music.
- NASM. (2005b, 25 March). Unpublished site visitation team report. National Association of Schools of Music.
- Navarro, M. L. (1989). *The relationship between culture, society, and music teacher education*. Unpublished doctoral dissertation, Kent State University.



- Nettle, B. (1995). *Heartland excursions*. Urbana, IL: University of Illinois Press.
- Norman, K. (1999). Music faculty perceptions of multicultural music education. *Bulletin of the Council for Research in Music Education*, 139, 37–49.
- Okun, M. T. (1998). *Multicultural perspectives in undergraduate music teacher education programs*. Unpublished doctoral dissertation, University of New Mexico.
- Opfer, S. R. (1996). *A survey of attitudes of California university band conductors toward a synthesis of music disciplines within the university wind band rehearsal*. Unpublished doctoral dissertation, University of Southern California.
- Orman, E. K. (2002). Comparison of the National Standards for Music Education and elementary music specialists' use of class time. *Journal of Research in Music Education*, 50, 155–164.
- Palmer, A. (1994). On cross-cultural music education. *Journal of Music Teacher Education*, 4(1), 19–24.
- Plato. (1982). Laws: VII. In M. L. Mark (Ed.), *Source readings in music education history* (pp. 27–32). New York: Schirmer Books.
- Rawlinson, G. (Trans.). (1910/1997). *The histories of Herodotus*. New York: Alfred E. Knopf.
- Regelski, T. A. (1998). The Aristotelian bases of praxis for music and music education as praxis. *Philosophy of Music Education Review*, 6, 22–59.
- Reimer, B. (2002). The need to face the issues. In B. Reimer (Ed.), *World musics and music education: Facing the issues* (pp. 3–11). Reston, VA: MENC: The National Association for Music Education.
- Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd edn). Upper Saddle River, NJ: Pearson Education.
- Reimer, B. (2004). Reconciling the standards and the school music program. *Music Educators Journal*, 91(1), 33–37.
- Rideout, R. (1990). The German model in music curricula. *College Music Symposium*, 30(2), 106–111.
- Roberts, B. A. (1991). *A place to play: The social world of university schools of music*. St John's, Newfoundland: Memorial University of Newfoundland.
- Robinson, K. M. (1996). *Multicultural general music education: An investigation and analysis in Michigan's public elementary schools, K-6*. Unpublished doctoral dissertation, University of Michigan.
- Robinson, K. (2002). Teacher education for a new world of musics. In B. Reimer (Ed.), *World musics and music education: Facing the issues* (pp. 219–236). Reston, VA: MENC: The National Association for Music Education.
- Rogers, J. (1990). Using popular music to teach global education. *Magazine of History*, 4(4), 43–45.
- Sands, R. (1993). Multicultural music teacher education. *Journal of Music Teacher Education*, 2(2), 17–24.
- Schippers, H. (1996). Teaching world music in the Netherlands: Towards a model of cultural diversity in music education. *International Journal of Music Education*, 27, 16–23.
- Schippers, H. (2000). Designing the intercultural music education of the future – the development of a world music center in Portugal. *International Journal of Music Education*, 35, 59–62.
- Schmidt, C. P. (1989). An investigation of undergraduate music education curriculum content. *Bulletin of the Council for Research in Music Education*, 99, 42–56.
- Seeger, A. (2002). Catching up with the rest of the world: Music education and musical experience. In B. Reimer (Ed.), *World musics and music education: Facing the issues* (pp. 7–10). Reston, VA: MENC: The National Association for Music Education.
- Shehan, P. K. (1984). Effect of instruction method on preference, achievement, and attentiveness for Indonesian gamelan music. *Psychology of Music*, 12, 34–42.
- Shehan, P. K. (1985). Transfer of preference from taught to untaught pieces of non-western music genres. *Journal of Research in Music Education*, 33, 149–158.
- Small, C. (1987). *Music of the common tongue: Survival and celebration in Afro-American music*. London: Calder.
- Stalhåmmar, B. (1999). Music is more: A broader concept of music from a Swedish perspective. *Research Studies in Music Education*, 12, 38–48.
- Teicher, J. M. (1997). Effect of multicultural music experience on preservice elementary teachers' attitudes. *Journal of Research in Music Education*, 45, 415–427.
- US Census Bureau. (2000). Retrieved 16 March 2005, from [http://factfinder.census.gov/servlet/DTSUBJECTSHOWTABLES?\\_ts=129143756101](http://factfinder.census.gov/servlet/DTSUBJECTSHOWTABLES?_ts=129143756101)
- US Census Bureau. (2002). Retrieved 16 November 2004, from [http://www.census.gov/acs/www/Products/Profiles/Single/2002/ACS/Tabular/040/0.4000US\\_041.html](http://www.census.gov/acs/www/Products/Profiles/Single/2002/ACS/Tabular/040/0.4000US_041.html)
- Volk, T. M. (1998). *Music, education, and multiculturalism: Foundations and principles*. New York: Oxford University Press.
- Walker, L. B., & Young, S. (2003). Perceptions about gospel choir in the college and university curriculum: A preliminary investigation. *Contributions to Music Education*, 30(1), 85–93.

- Wang, J. C. (2007). *A comparative study of college students' musical aptitudes and musical preferences in the US and Taiwan*. Unpublished doctoral dissertation, Arizona State University.
- Wicks, S. A. (1998). America's popular music traditions as 'canon-fodder'. *Popular Music and Society*, 22(1), 55–89.
- Wollenzien, T. J. (1999). *An analysis of undergraduate music education curriculum content in universities of the North Central United States*. Unpublished doctoral dissertation, University of Minnesota.
- Woody, R. H. (2007). Popular music in school: Remixing the issues. *Music Educators Journal*, 93(4), 32–37.
- Zillmann, D., & Gan, S. (1997). Musical taste in adolescence. In D. J. Hargreaves & A. C. North (Eds.), *The social psychology of music* (pp. 161–187). New York: Oxford University Press.

**Jui-Ching Wang** is an assistant professor at Northern Illinois University, USA, where she teaches music education and world music and directs the Indonesian gamelan ensemble. She received her doctorate in music education from Arizona State University, where she was the editorial assistant for the *Journal of Historical Research in Music Education*. She has published articles in *The Performing Arts*, *Taipei Chinese Music*, *Music Browse* and *Journal of Aesthetic Education in Taiwan*, and in the *Journal of Band Research*. She has presented papers at state, national and international conferences, as well as music workshops for children and adults in the USA and Taiwan.

Address: Northern Illinois University, School of Music, Dekalb, IL 60115, USA.  
[email: jcwang@niu.edu]

**Jere T. Humphreys**, a professor at Arizona State University, USA, teaches, speaks and consults throughout the world, including serving as a thesis advisor and examiner on five continents. He is a Senior Fulbright Scholar and recipient of the MENC Senior Researcher Award from The National Association for Music Education. He has served on numerous editorial committees and as editor of the *Journal of Historical Research in Music Education*. Currently he sits on the *International Journal of Music Education – Research* Editorial Committee and ISME Financial Advisory Committee, and is the contributing editor for music education for the upcoming *New Grove Dictionary of American Music* (second edition).

Address: School of Music, Arizona State University, Tempe, AZ 85287–0405, USA.  
[email: Jere.Humphreys@asu.edu]

## Abstracts

### **Contenu multi-culturel et populaire dans un programme américain de formation d'enseignants de musique.**

L'enseignement de la musique multi-culturelle et, dans une proportion moins importante, l'enseignement de la musique populaire ont été deux objectifs explicitement avoués par les responsables des politiques de l'éducation musicale pendant plusieurs décennies. En rapport avec cela, le but de cette étude a été d'évaluer en termes absolus et proportionnels le temps que les cours de formation d'enseignants de musique consacrent à 13 différents styles musicaux dans leurs matières d'histoire, de théorie et de performance, dans le cadre d'un programme de quatre années scolaires, soit en salle de classe, soit en activités hors salle. Notre recherche a eu pour sujets la population toute entière d'étudiants du cours de licence pour la formation d'enseignants de musique d'une grande université du sud-ouest américain ( $N = 80$ ). Les estimations ont été fournies par les professeurs du cours. Les sujets ont consacré des quantités de temps très inégales à la musique occidentale artistique (92.83%), à la musique occidentale non artistique (6.94%) et aux traditions non-occidentales (.23%), tandis qu'un temps très réduit (.54%) a été consacré à la musique populaire. La

discussion porte sur les solutions parfois proposées pour les programmes d'éducation musicale qui présentent ce genre de déséquilibre, sur les implications pour l'attribution de points de valeur, sur les canons musicaux en vigueur aux États-Unis et sur les changements qui ont été introduits dans l'institution qui a fait l'objet de l'étude.