# Teaching Diverse Content, Musical Genres/Styles: A Survey of Secondary-Level Choral Directors' Preparation, Training, Comfort, and Programming Practices

by

**Henry Howard Terry**

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Approved by

Jane M. Kuehne, Chair, Associate Professor of Music Education
Nancy H. Barry, Professor of Music Education
William C. Powell, Professor of Music, Director of Choral Activities
Chih-hsuan Wang, Professor of Educational Foundations, Leadership, and Technology

## Abstract

Changing U.S. demographics and the multitude of cultures makes it imperative that young educators prepare to meet all students' learning needs. Seeking knowledge about students' cultures is vital for their success as educators, but more importantly for their students' success. As we move through time it is clear we need more knowledge about diverse cultures' music.

Though there is historical data about Negro Spirituals, there seems to be a gap between knowing history and understanding how to teach music using these unique musical works. The purpose of this quantitative survey-based study was to examine choral directors' preparation and continuing professional development regarding teaching in diverse settings, teaching using diversity-specific course content, and to examine how their professional training relates to their classroom practices, their self-efficacy in teaching diverse content, and their planning and teaching of Negro Spirituals.

I recruited middle and high school choral directors to participate in this study through the American Choral Directors' Association (ACDA), National Association for Music Education (NAfME) and through Facebook groups focused on choral music teaching. Most indicated they received the survey invitation through NAfME or Facebook. There were 434 respondents who opened the survey and 326 completed 50% or more of the survey, which resulted in a usable *N* of 326. All respondents either currently teach or taught choral music in the past, and genders included female (54.5%), male (44.3%), and agender (0.3%) (three preferred not to reveal their genders). Respondents were White (71.1%), Black or African American (19.7%), Hispanic, Latinx, or Spanish Origin (2.2%), Native American or Alaska Native (0.6%), Native Hawaiian or Pacific Islander (0.3%), and Other (4%). Three respondents (0.9%) preferred not to identify their ethnicity.

Overall, participants reported the rate the preparation of teaching multicultural music at various levels. Specifically, they indicated that they were highly prepared to teach classical genre/styles of music, little to moderately prepared to teach Gospel Music and Negro Spirituals, and less prepared to teach Hispanic Heritage music. Participants reported they were somewhat encouraged to attend training in (a) teaching in a diverse school setting, (b) teaching diverse student populations, (c) using diversity-focused content in their classrooms, (d) teaching classical music genre/styles, (e) teaching music outside of the classical music genre, (f) teaching multicultural music (in general), (g) teaching Gospel music, (h) teaching popular music styles, (i) teaching Negro Spirituals, (j) teaching Jazz music, and (k) teaching Hispanic Heritage music, though in some areas about 20% of the respondents indicated they were not encouraged at all to seek training. Black or African American participants indicated using Negro spirituals, Gospel, Jazz, and Multicultural Music more in class settings and concert performances than other participants. Regarding required training, fewer respondents were required to seek training in specific areas (a-k) and they felt the training was not effective to moderately effective.

A Chi-Square test of independence was completed to determine interactions based on respondent ethnicity, their students' ethnicities, and how often they programmed Negro Spirituals. This revealed the ethnic breakdown of the students was related how often teachers program Negro Spirituals was significant. Further examination of the data revealed the Black or African American teachers programmed Negro Spirituals in more concerts versus respondents of other ethnicities.

Recommendations for future study include exploring solutions to ensure teacher preparatory programs are including training in culturally responsive education to address teaching students from all ethnicities. More professional development is recommended among

public school educators and college and universities regarding the diversity of students and their educational needs. Lastly, future research should continue to narrow the cultural gap in Eurocentric music education. The results of this study could be used to inform choral music educators of students' needs, such as including diverse music in class during the school year during a times set aside to recognize certain cultures, professional development opportunities and the importance of embracing culturally responsive teaching.

**Acknowledgments**

"The function of education is to teach one to think intensively and to think critically. Intelligence plus character - that is the goal of true education."

*Martin Luther King, Jr.*

Since coming to Auburn University, I have achieved the goal of a quality education. I encountered a community of scholars that has consistently nurtured me in this phase of my academic journey. I realize I am blessed beyond measures to have such dedicated professors to guide this process. I have to thank the many people who made the completion of this degree possible. The first is my major professor, Dr. Jane Kuehne, who spent countless hours reviewing my writing, providing feedback, exposing me to professional opportunities, and being a source of support and encouragement. Many times, the journey seemed rocky, but Dr. Kuehne was always there to help smooth the path. When major health issues faced one of my family members, Dr. Kuehne prayed for healing and deliverance. She has been a constant support on this journey. Thank you to the members of my committee, who each in their own way contributed to my academic success and broadened my perspective on music teaching and research. Dr. William Powell set high standards and demonstrated the excellence of choral conducting and choral development in me as well as my high school choral students. It was Dr. Nancy Barry who believed in me when I began this journey. She sparked my interest in diversity in music education. Thank you for encouraging me to be a stronger researcher and scholar. Dr. Chih-hsuan Wang, thank you for teaching and advising me on many occasions. Thank you for developing and cultivating my understanding and appreciation for numbers and surveys.

I owe much gratitude to the music teachers I have had along the way. I would be remiss if did not express my eternal gratitude to these educators who instilled so many life lessons in me. These special educators taught me to dream and achieve endeavors thought impossible and to always reach for higher heights.

Conclusively, I dedicate this dissertation to the countless number of students who I have taught during my 32-year tenure. I learned the importance of meeting the needs of a diverse community of students. I have learned that diverse teaching experiences bring new ideas and experiences. I have witnessed that diversity certainly promotes creativity, especially in the arts.

*To God be the Glory!*

## Dedication

I dedicate this dissertation to the memory of my mother, Annie Jo Terry, and my aunt, Henrietta Howard. These two Angels' prayers guided me from my first piano lessons to finishing my doctorate at Auburn University. My mother and my aunt worked multiple jobs and made financial sacrifices to ensure that I had educational opportunities that they themselves did not have. So many people have shaped me during this process. Therefore, I am grateful to God that our paths crossed. I would like to give thanks to college professors, family, colleagues across the nation who completed the survey, church members who simply encouraged me, and my students whose love of diverse musical genres have been the impetus for this research. Finally, I give thanks to a musical mentor and best friend, Olander Robinson, Jr., who earned his Heavenly assignment before he had the chance to see me complete this doctorate. However, his final words to me were, "You got this!" These three Angels and others inspired me to work for the acquisition of greatness not for myself, but so that I can inspire other as they inspired me.

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# Chapter 1

# Introduction

## My Story

When I began teaching in 1990, I taught piano, music theory and accompanied voice students in a performing arts high school located on the campus of a historically Black high school. The school had a rich choral music history that had been abandoned in earlier years. The performing arts high school was currently housed on this campus because the school district was under a federal consent decree to desegregate racially divided schools. The school was located on the west side of Montgomery, Alabama, where the population was predominately Black. As a young student growing up in rural Alabama, my own K12 experience was in a predominately White school setting. My first two years of undergraduate school were at a predominately White community college. I transferred to Alabama State University (ASU), a historically Black university, and it was a culture shock and challenge. However, my ASU experiences prepared me for a challenging experience as a first-year teacher. My duties in the performing arts school included teaching music theory, piano, and accompanying voice students. The students were mostly White and Black from families who could afford incidental fees and private instruction in their arts disciplines.

The experience that would dictate my future as a choral director was an assigned task to create a choral ensemble with the traditional high school students where there was no organized choir. The principal and vice-principal planned a Black history program and requested that I organize students in the traditional program to sing and provide music for the program. Because the performing arts school was on the campus, students became familiar with me as they mingled and communicated through the halls of the school. Often, the traditional students would come to

my room and sing after school. Their talents were astonishing. At the same time, teaching positions in the performing arts program were slated to be cut at the end of the year, including mine. After the students' stellar performance at the Black history program, however, I was challenged to start a choral program for the traditional students. Needless to say, my job was taken off the "chopping block!"

My duties in the performing arts program remained the same with the addition of a choral program that met only one period daily. It became hard to manage the duties for both schools as the enrollment for the new choral program began to soar. After a few years of this rigorous schedule, the performing arts school relocated to its own campus. I opted to stay at the traditional high school. It was a hard choice to leave a performing arts high school where there was a sizable budget and city-wide support organizations that included city, county, and state officials' sizable discretionary funds. The traditional program did not have a budget. However, I was convinced that I could use my experience from my undergraduate training to facilitate the needs of these students who were mostly African American. The music supervisor was the choral director at this school during one of its most successful periods. She embraced me and encouraged me to stay with these choral students.

My college piano professor often told me Black students live in two worlds. She explained that Black students have to live in the "big world" and in their own society while being able to survive in both. Because general music education curricula are designed based on a European model, diverse students have to function in this learning model while learning to function in their practical culture. She stressed the importance of making sure the predominately Black students I taught learned and understood music that was closely related to their society. My mission is to make sure students' educational needs are addressed regardless of ethnicity or

any other circumstance. After 31 years focusing on the needs of all students, diversity is at the core of my mission. Educators must approach teaching diverse student populations with the mindset that music does not belong to one race, society, institution, or person. It belongs to all students. We must also embrace students regardless of background. Slobin and Titon (1992) stated it best, "So far as we know, every human society has music. Music is universal" (p.1).

**Background**

Music education and general education must become more proactive in teaching and learning to accommodate the needs of students for what has become a more progressive America. The United States has long been a nation of many cultures and is becoming increasingly diverse (U.S. Census Bureau, 2010, 2020). As the U.S. population continues to diversify, educators respond by embracing multicultural perspectives (Banks, 1999; Spring, 2004). Much like general education, music education has become increasingly multiracial, multicultural, multiethnic, and multinational. The field of education must be all-inclusive to meet the demands and needs of all diverse students.

There must be a suitable setting where students can learn music in a nurtured learning environment. Villegas and Lucas (2002) examined perceptions of effective urban secondary choral teachers concerning effective teaching and pre-service preparation for urban, secondary choral and general music classrooms. They concluded it is now more important that aspiring teachers be prepared to deal responsibly with issues of race, ethnicity, class, and language. Further they also stated that preparing teachers who are culturally responsive is a pressing issue of most importance.

Future teachers begin their jobs facing a myriad of issues, problems, and concerns facing today's society. Cultural misunderstanding, culturally responsive teaching, and how to navigate

racial concerns are just a few of the issues that greet new teachers and continue to haunt veteran choral music teachers. Music educators are expected to teach various choral classes, including mixed choirs, show choirs, gospel choirs, jazz choirs, etc. The changing dynamics of cultures in today's public schools mean teachers find themselves teaching students from several different ethnicities and cultures. Lack of training leads to educators who are unprepared for what is now the norm regarding the ethnic composition of today's public-school music programs. Teachers must have knowledge about cultural diversity that goes beyond mere awareness of, respect for and/or general recognition of ethnic groups' different values (Gay, 2002, p. 106). Teachers must know how to strategically incorporate these diverse values into their everyday curriculum.

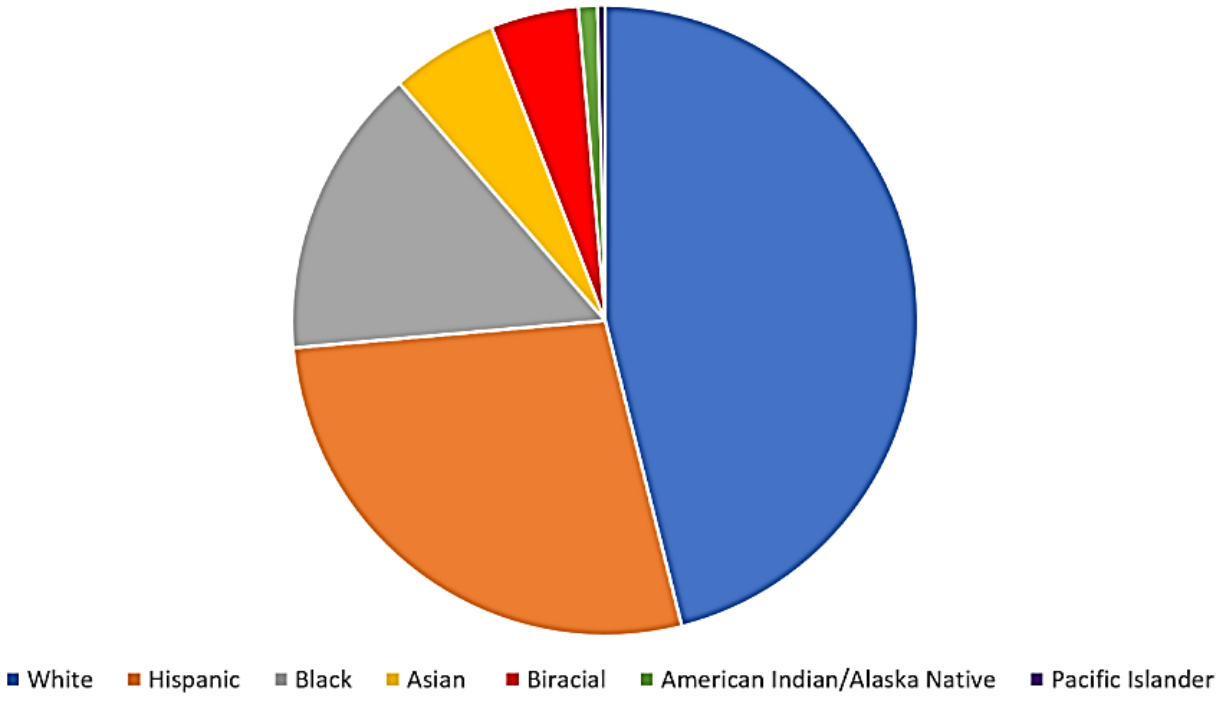
The changing demographics in the United States are evident in the K-12 grade levels. According to the National Center for Education Statistics (NCES) (2020), about 56.4 million students attend elementary, middle, and high schools across the U.S., with 5.7 million of those in private schools. Demographics indicate 23.4 million students are White, 14.0 million are Hispanic, 7.6 million are Black, 2.8 million are Asian, 2.3 million represent two or more races, 0.5 million are American Indian/Alaska Native, and 0.2 million are Pacific Islander (See Figure 1; NECS, 2020).

Today's classroom represents an array of students from different nationalities and ethnicities. Each student has special cultural needs to be addressed. Teachers must be prepared to assess these needs based on ethnicity, race, socioeconomic status, gender, exceptionalities, and so much more. Teacher preparation must meet growing demands and needs of diverse students. Among the diverse cultures of students are African American students or Black students who have long been referred to as "minority" students. Historically, Black students have been labeled minority students for a greater period of time than other ethnicities (NCES, 2020). Since the

beginning of the civil rights era, the proportion of Hispanic populations in the nation's public-school population has more than tripled (Orfield & Yun, 1999). Further, since the Office for Civil Rights in the Education Department began collecting national school data in 1968, the enrollment of Hispanics has increased by 218% while African Americans have grown more than one-fifth and the White enrollment decreased by one-sixth (Orfield & Yun, 1999).

**Figure 1**

*Race Distribution of Students in Public Schools*




Historically, the South had the highest proportion of Black students. According to Orfield and Yun (1999), based on U.S. Census Regions (U.S. Census Bureau, 2020), the South is the nation's most populous region, with 13.7 million students, of whom 27.4% are Black. The six Border states and the District of Columbia, which also mandated racial segregation until 1954, have 19.7% Black students. The regions with the lowest proportions of Black students are the

West with 6.5% and the Midwest with 13.7%. Orfield and Yun (1999) also reported that in the south, the amount of contact White people have with Black people was considerably higher than elsewhere in the U.S.

Music from minority cultures remained largely untaught since music education first began in the early 19th century. Early music educators in the United States looked to Europe for model curricula. Lowell Mason's famous text series *The Song Garden* (1864), for example, consisted almost entirely of German hymns and folk songs (Volk, 1998). According to Cowell (1985), Mason also advised music teachers to "avoid Negro melodies and comic songs for most of their tendencies is to corrupt both musically and morally" (p. 10). However, including curricular content that reflects students' culture is necessary for achieving student equality (Banks, 1999).

As minority student enrollments increase, problems minority students face continue to grow as well (Shuler, 1991, p. 22). Shuler (1991) stated that academic performance and achievements of minority students lag behind those of White students. Learning environments should accommodate students' interests, learning styles, and learning rates, and educational settings should be staffed by teachers who believe in and want to challenge students (Shuler, 1991).

Music teachers face the challenge of teaching minority students using a curriculum designed on a European model (Banks, 1999). This curriculum focuses mainly on the music of mostly German and other European composers (Banks, 1999). Music educators must equip students with the knowledge of their musical heritage regardless of race or ethnicity. If minority students are taught only the music of a dominant culture group, they become divested of cultural knowledge, such as performance skills, aesthetic knowledge, and folklore (Banks, 1999).

Elliott (1989) explained the role of music in interpreting social environment, saying, "musical processes become metaphors for life activities, and life is learned by making music" (p.13). From its beginning, the United States has been a culturally diverse nation and becomes more diverse as our nation continues to explore and attract people of different ethnicities. Through planned teaching and learning about other cultures, students can learn more about themselves and their own cultures within this greater diversity.

While it is important to focus on the cultures of all minority students in music education classrooms, the scope of this study will focus specifically on Black culture in music curriculum. Black students represent a significant number of minority students enrolled in the public-school population (Abramo & Bernard, 2020, p. 9). The benefits students receive from a racially balanced teacher workforce have been of interest to educators. Sleeter and Milner (2011) suggested that teachers of color have the identity and cultural competencies to work with students of color, which allows them to form relationships and set high expectations for learning (p. 81). In addition, Shuler (1991) proposed increasing the number of African American role models to enhance student achievement. Flagg and Flagg (1988) suggested that while teachers of any cultural background may provide excellent role models for African American students, African American teachers tend to have a better understanding of difficulties that African American students face. While increasing diversity in school employees is ideal, this strategy would take years to implement. A more immediate result would be observed if current teachers, regardless of ethnicity, were introduced to culturally responsive ideas about music in the classroom. One way to do this is to incorporate music of one of the prominent minorities in music curricula in public schools. In many districts this means incorporating music relevant to the Black population.

Music has long been a major influence in the Black community. The Civil rights movement brought together people from other races, while using music of Black Americans as a major inspirational source. Black students, and all students, should be familiar with the history and the impact of slavery on people in bondage and how this impact is reflected in the spiritual. Understanding this important context into the mental state of enslaved people is vital in the accurate teaching and singing of the Negro Spirituals. The fact that Negro Spirituals are vital to Black students' culture is reason enough to ensure all students understand this important part of history. Negro Spirituals can and should be incorporated into music education classrooms to provide culturally diverse perspectives.

**Need for This Study**

It is important for students to experience a wide variety of music genres through dedicated study. As Fuelberth and Todd (2017) suggest, it is just as important, however, to expand students' knowledge of music from their own cultures, both present and past. The mission of the music educator must be bridging the gap between Eurocentric music education and students' cultures. Composers used spirituals as source material when expanding choral (or instrumental) works, but there seems to be a gap in how these traditional works are used to further Black students' knowledge of their own culture. Additionally, there is a gap in how music educators can implement culturally responsive approaches in teaching, such as teaching students about appropriate spirituals. A new culturally responsive approach for choral teachers and other music teachers means sharing a limited range of texts and literature written by and for the non-marginalized majority (Walter, 2018, p. 26). It is imperative that choral music teachers select appropriate repertoire representative of the diversity of students they teach, based on the ethnic make-up of the school and the practicing program ensuring that all students are familiar with

Negro Spirituals. School districts must provide professional development for practicing music teachers to address the diversity needs of their students. Moreover, novice teachers entering the music teaching profession must arrive with the requisite knowledge and training to serve diverse communities of students.

**Purpose of the Study and Research Questions**

The purpose of this survey-based study was to examine choral directors' preparation and continuing professional development regarding teaching in diverse settings, teaching using diversity-specific course content, and to examine how their training relates to their classroom practices, their self-efficacy in teaching diverse content, and their planning and teaching of Negro Spirituals. Specifically, these research questions guided this study.

1. How well are choral directors prepared to teach Negro Spirituals and other diverse content in choral music to and/or with diverse student populations?
2. Regarding training, how often do they attend training and how effective do they think their training was?
3. How comfortable are choral directors teaching diverse areas in choral music?
4. How often do they include diverse areas in their classroom teaching, program multicultural music, like Negro Spirituals, and how much do their students enjoy singing various genres/styles of music?
5. How important do they feel music educators should be able to include diverse content or teach certain genres/styles of music?
6. What relationships exist between (a) teacher's ethnicity, (b) the ethnicity breakdown of their students, and (c) how often they program Negro Spirituals?

## Delimitations

There is one delimitation for this study. The population of secondary choral directors participating were selected from choral directors who chose to participate and are associated with the American Choral Directors' Association, National Association for Music Education, Facebook groups: *I Teach High School Chorus, I Teach Middle School Chorus, and Choir Director*.

## Limitations of the Study

The number of choral directors compared in groups were not be evenly distributed because of potential participants' backgrounds and their choice to participate. Further, some may not have felt comfortable addressing the deficiency of their abilities to address the needs of a diverse population of students and may have chosen to drop out or not begin this study. In addition, contact information for ADCA and NAfME membership list lists may not have been current.

## Definition of Terms

- **Diversity** "concerns all the ways in which people differ" (Bucher, 2004, p. 1). It refers to individual, group and cultural differences. It includes, but is not limited to (a) culture, (b) nationality, (c) language, (d) gender, (e) age, (f) social class, (g) sexual orientation, (h) religion, (i) lifestyle, (j) education, (k) income, (l) health, (m) physical appearance, (n) learning style, (o) personality, (p) beliefs, (q) interests (r) aspirations, (s) skills, professions, (t) perceptions, and (u) experiences (Bucher, 2004).
- **Culture** has been defined as "the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or a population" (Coon, 2000, p. 53). Culture can also be understood as "the

symbolic meanings by which the members of a society communicate with and understand themselves, each other, and the world around them" (Banks & Banks, 2013, p. 28).

- **Eurocentric**, as used here, is something that is centered around or highlights European culture and history. It is centered or emphasizes the values, history, perspectives, etc. of the European tradition, sometimes so as to exclude other cultural groups within a society. For some people, Eurocentrism equals elitism, the determination to protect what is best. The Eurocentric approach teaches reading music rather than improvisation, re-creation rather than creation; it makes musicians dependent on the score rather than their ears. This culture that we model was establish in Western Europe (Pareles, 1989).
- **Ethnomusicology** is the "comparative study of the world's musical cultures, from a relativistic perspective" (Nettl, 1992, p. 3). Ethnomusicology is a field that embodies the idea that music is culture. Ethnomusicologists look at music "without making intercultural value judgments," and believe that "we should compare music not in terms of how we like it, but by what message it brings from a culture" (p. 4). This approach can be used by music educators as a basis for the teaching the music of humanity.
- **Negro Spiritual** is a type of religious folksong that is most closely associated with the enslavement of African people in the American South. The songs proliferated in the last few decades of the 18th century leading up to the abolishment of legalized slavery in the 1860s. The Negro Spiritual (also called the African American Spiritual) constitutes one of the largest and most significant forms of American folksong (Library of Congress, 2020).
- **Culturally Responsive Teaching** involves "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse student to make learning encounter more relevant to and effective for them" (Gay, 2010, p. 31). Gay (2010) also

mentioned that culturally responsive teaching implies the ability to affirm diverse cultural characteristics, perspectives, and experiences and to use these multiple perceptions of reality and ways of knowing to form bridges to new learning and ideas (p. 31).

- **Multicultural Education** involves teaching diverse content through multiple perspectives and has been defined as "an idea, an educational reform movement, and a process," which "incorporates the idea that all students—regardless of gender; sexual orientation; social class; and ethnic, racial, or cultural characteristics—should have an equal chance to achieve academically in school" (Banks & Banks, 2013, p. 3).
- **Multicultural Music Education** is both the teaching of music from diverse cultures as well as teaching students from diverse cultural backgrounds. Multicultural music education developed from three distinct, yet interconnected fields, music education, multicultural education, and ethnomusicology (Herbert & Karlsern, 2010, p. 7).

# Chapter 2

## Review of Literature

A significant amount of research references the Negro Spiritual and the importance of incorporating multicultural music in music education curricula. This review of literature addresses issues related to effective music teaching in culturally diverse settings and pre-service music teacher preparation for culturally diverse populations of students. The literature is organized into nine topics: (a) History of Educational System in the United States; (b) Diversity in Education and the Civil Rights Era; (c) Education and the lack of diversity; (d) General Education and Education Today; (e) Music Education, Student Demographics, Educator Backgrounds, Pre-Service Preparation, Cultural Backgrounds and Music, (f) Diversity in Music Education, Lack of Musical Diversity in Music Education; (g) Culturally Responsive Education, What is Culturally Responsive Education? Incorporating Culturally Responsive Teaching into Music Education; (h) Models for Incorporating Multicultural Music, Social Rationale, Multicultural Music Rationale, Global Rationale, Framework for Culturally Responsive Education, Incorporating the Negro Spiritual, and (i) History of the Negro Spiritual, Strategies to Incorporate Spirituals.

### History of Educational System in the United States

The establishment of public-school music was made possible because of the Boston Academy of Music society which was prevalent during the early part of the 19th century, with much credit going to singing schools and other musical experiences (Mark & Gray, 2007). An appreciable number of Americans participated in musical activities during this time. According to Mark and Gray (2007), the public began to realize the value of music in society during the early 1800s because of an interest in singing in the church. Also during this time, music began to

be incorporated into the school curriculum. However, much more had to be done before Americans were convinced to invest tax money in public school music (Mark & Gray, 2007).

The Industrial Revolution brought many changes to American culture, including the public's interest in music (Mark & Gray, 2007). By 1830, the Industrial Revolution had transformed American cities into manufacturing centers that brought workers from rural areas into the cities. These changes influenced music education as the fast-growing middle and upper classes demanded a higher level of American culture. In music education, the composer Lowell Mason (1792-1872) advocated for replacing American music with music based on European models. As part of this process, traditional American music came to be seen as old-fashioned (Mark & Gray, 2007).

Early music education began in church Sunday schools as a means of teaching students to sing to improve congregational singing (Sanders, 2018). Lowell Mason recorded the deplorable state of congregational singing in an address on church music at Hanover Church in 1826 and made the case that children should be taught music as they were taught to read. As noted by Sanders (2018), Nonsectarian or Sunday schools served as an important entry point for public schooling in the first decades of the 19th century. Other than core basic courses such as reading, math, history, and science, which were often required, singing was also an essential component of this educational process. Singing schools normally lasted between twelve to sixteen weeks and often were the beginning of ongoing singing societies. Basic singing and reading music were included in the curricula by the late 1820s (Sanders, 2018). According to Sanders (2018), Lowell Mason introduced this music education in Boston Public Schools. Mason stated, "those who do not learn to sing by the age of eighteen will not make much progress afterwards" (Sanders, 2018, p. 120). Under the influence of Mason and the singing societies, the emphasis of public-school

music during this time was on European music. Today, the influences of these early societies and sets of curricula can still be seen in American public schools.

**Diversity in Education**

Schools across the United States are now more than ever a vivid reflection of our current society. Schools are becoming more diverse, almost daily (Valentin, 2006). Teachers in general education as well as in music education are faced with the responsibility of teaching all students from various ethnicities and backgrounds while providing students with appropriate, relevant and meaningful instruction. Further, teacher education programs must prepare preservice teachers to be competent as they face challenges of today's diverse classroom settings (Valentin 2006). Teaching a diverse population and school equity immigration have been a major influence on the culture of the United States throughout its history. Music has often been utilized as part of the acculturation process (Mark & Gray, 2007).

Vast differences exist in students, schools, and ratios of cultural and ethnic diversity (Smalls, 2009). There is an overwhelmingly diverse community of different ethnicities that comprise student bodies in today's public schools (Smalls, 2009). The music education curriculum in the United States, is currently based on the White dominant culture due to systems that were set up in the early 19th century (Mark & Gray, 2007; Smalls, 2009). However, with ever-growing attention to incorporating culturally relevant content into coursework, music education now requires a different approach, as it must be ensured that all students receive a quality education with reference to students' cultural backgrounds and identities (Smalls, 2009).

Much of the design of the educational paradigm originated from the European (White) tradition (Smalls, 2009). Although there are large numbers of Black students in public schools, there are few Black music educators (Smalls, 2009). The same is not true for White students, as

the large number of White students is complemented by a majority of White music educators (Small, 2009). Additionally, there are other ethnicities represented in U.S. School student populations with few corresponding educators (Smalls, 2009).

Educators must facilitate all students' learning needs. Marx (2008) conducted a year-long qualitative study in an "urban" (his term) high school, where 77% of the students were Latino and 100% of the teachers were White. Four popular teachers were studied for (a) ways they related to students, (b) ways they did not relate, and (c) ways teachers' Whiteness influenced how they related to students. Findings suggested teachers could relate to students through personal experiences but not through race or culture.

Teaching multicultural music in school classrooms has become increasingly popular in many countries of the world. O'Flynn, (2005) suggests that while the world is diversifying, U.S. educational systems are not. Further, Chen-Hafteck (2007) said that teachers should welcome varying cultural backgrounds, knowledge, and skills of the students in their classes and find ways to accommodate this diversity. Gay (2002) confirmed and advocated teachers can elect to make learning more effective by including cultural knowledge pupils bring into the classrooms including musical traditions. She explained that music education is a good learning environment for cultural inclusivity (Gay, 2002). Finally, Ilari et al (2013) indicated that including varying musical cultures in classrooms actually helps develop students' cultural identities.

### *Education Civil Rights Era*

In the United States the term "music education" almost invariably refers to teaching music in public and parochial elementary and secondary schools (Britton, 1962). Alongside the Civil Rights movement in the United States and globally, rapid developments in communications and transportation brought an awareness of music expressions of local and global communities

not previously featured in curricular programs in music (Campbell, 2018). The Civil Rights era played a significant role in the development of multicultural education. Campbell (2018) noted that multicultural education rose out of the Civil Rights Movement of the 1960s and 1970s and embraced changes in curriculum-instructional delivery system, teaching/learning textbooks, materials, and tests to meet the needs of learners from all communities. Multicultural education provides students with educational experiences that enable them to maintain commitments to their culture as well enable them to function in a more civic and global culture (Campbell, 2018). Multicultural education is highly consistent with ideals embodied in the U.S. Constitution, the Declaration of Independence, and the Bill of Rights. Some of the benefits of Multicultural Education include the rights and privileges such as ideals of freedom, equality, justice, and democracy to all social, cultural and language groups (Campbell, 2018). Multicultural education based on the demands of ethnic groups for inclusion in the curricula of schools, colleges, and universities was initiated by scholars such as George Washington Carver, Carter G. Woodson, W.E.B. Dubois, and Charles H. Wesley (Campbell, 2018).

**General Education.** The lack of diversity present in today's educational system may be traced to educational changes precipitated by the 1954 landmark Supreme Court decision in the case of Brown v. Board of Education (Klueger, 1975). The Supreme Court outlawed segregation in all U.S. Public schools. Prior to this ruling, racial segregation was based on the principle of "separate but equal" (Klueger,1975, p. 47). Prior to this decision, the Supreme Court decided that schools could be separate as long as they were equal. This was predicated on the fact that the fourteenth amendment was not violated (Klueger, 1975). Brown v. Board of Education ruled segregated education was not equal. Because of this landmark decision, Black students were no longer in a bubble. The world opened up as students were introduced to different cultures.

In debates about the educational role of diversity, some argued that the mere presence on campus of students from varied racial backgrounds must be shown to directly foster educational benefits (Wood & Sherman, 2001). Allport (1954) theorized contact needed to occur under certain conditions where students of different ethnicities are interacting, where there was equality in status, existence of common goals, and intimacy of interaction if it were to have positive effects. Educators needed to create a racially integrated learning environment that went far beyond simply putting diverse students together in the same classroom.

In the years before integration, students in separate learning environments were taught in a way that reflected their own culture (Green, 1995). They were taught by teachers with whom they could readily identify. Some were in their communities, churches, or families (Green, 1995). With the implementation of integration in the late 1960s and early 1970s, the approach to teaching students changed significantly in what became a diverse educational setting (Green, 1995). The influx of Black students in an all-White environment changed the flow of education (Green, 1995). Black students were taught by teachers who did not know much about Black culture, despite living in the same city (Green, 1995). Considerations of equity and social justice often begin with those who are responsible for day-to-day instruction (Green, 1995). Educators found themselves challenged by the demands of social justice and equity during this period (Green, 1995). Green (1995) stated, "Social justice requires imagination, which is the capacity to look through the windows of the actual to bring as-ifs into being in experience" (p. 18). Green (1995) went on to say, "Social imagination is the capacity to invent visions of what should be and what might be in our deficient society, on the streets where we live, in our schools" (p.19).

**Music Education.** As a result of desegregation and an increase in the number of immigrants coming to the United States from Latin America and Asia, school populations

became more diverse (Mark, 1986). This diverse school population increase led music educators to see a need to broaden the curriculum (Mark, 1986). Music educators and musicologists met during national conferences to discuss curricula needs. Participants criticized school music as "appalling in quality, representing little of the heritage of significant music" (Mark 1986, p. 42). Much of the early focus on multiculturalism was oriented toward internationalism and policies of goodwill to the cultures of other nations (McCarthy, 1993; 1995; Volk, 1997). As multicultural music education developed, philosophers and educators sought guiding philosophies that responded to contemporary perspectives (Elliott, 1995; Fung, 1995).

Similar to general education, lack of cultural diversity in music education has its roots in the Civil Rights era (Campbell, 2002). School music in the United Sates focused primarily on European traditions (Southern, 1971/1977). There were exceptions that existed, however, such as inclusion of spirituals in some schools serving African American students (Southern, 1977). As the movement progressed into the 1950s, jazz bands and some popular music began to appear in school music programs. However, the mainstream focus remained on Western European classical traditions (Campbell, 2002).

### *Education Today*

The educational system in the United States today is still greatly influenced by social injustices of previous decades. Due to this, both general and music education lack the necessary diversity for the growing population of minorities. Diversity is needed to ensure all students are receiving an equitable music education.

**Student Demographics.** Classrooms across the country have become more diverse with the emergence of an increasing number of minority students who have now become the majority in most public schools (Kelly-McHale, 2016). In the Fall of 2014, according to a report from the

Pew Research Center, 50.3 % of students were minority, whereas 49.7 % of all students were White. It is projected that by 2022, 45.3 % will be White and 54.7 % are projected to be students of color (Kelley-McHale, 2016). The percentage distribution of U.S. Public school students by race or ethnicity in grades K-12 was 51% White, 16% Black, 24% Hispanic, 5% Asian/Pacific Islander, 7.8% Hispanic, and 1% Multicultural (National Center for Education Statistics, 2015b). While the number of White student percentages diminishes, ethnic groups that were minorities are now becoming the majority (Kelly-McHale, 2016). At the same time, however, White teachers continue to out-number teachers of other races and ethnicities (Kelly-McHale, 2016).

**Educator Backgrounds.** The teacher workforce in the United States seems to be heavily populated by an abundance of women in the profession**.** Lowenstein (2009) found that in the United States, the teaching force is made up mostly of White, middle class, female teachers in their 20s, monolingual speakers of English, and from lower middle to middle income backgrounds. According to Lowenstein (2009), White teacher candidates are deficient learners about issues of diversity in multicultural education (Lowenstein, 2009). In essence, teacher candidates lack resources and have a minimal-to-no understanding or experience regarding these issues (Lowenstein, 2009).

The ethnic and cultural backgrounds of teachers is an important factor in educators' comfort with teaching multicultural students. Historically, American schools have had a fairly homogeneous education student population and, although the student population in K-12 schools has become more diverse, the teaching force remained consistently comprised of mainly White females over the past several decades (Feistritzer, 2011). Even teachers who are Black are often encouraged to teach primarily Euro-centric material (Feistritzer, 2011). This not only strips them

of their Black identity, but also of their ability to communicate and connect with minority students.

**Music Education.** Since the design of the traditional music curriculum is based on the European model, Western music has been regarded as superior to music from other parts of the world. Gonzo (1993), for example, apposed the question regarding pedagogy practice and material: "Why not just teach Western music and dismiss the rest?" (p. 49). Fung (1995), however, warned against this thought. He indicated an intellectual and moral dilemma for teachers may result based on this notion.

In 1999 a team of music educators convened at Florida State University for the Housewright Symposium to contemplate the future of music education in America and to provide a clear vision for the first 20 years of music education in the new millennium (Hinkley, 2000). According to Branscome (2020), the last time the future of music education was discussed was in 1967 when participants in the Tanglewood Symposium (1967) effected positive change in music education at their conference. At the conclusion of this Housewright Symposium, National Association for Music Education (NAfME) published a series of recommendations under the heading Vision 2020: The Housewright Symposium on the Future of Music Education (Hinkley, 2020). This document is composed of twelve statements that impact the importance of music education and the future. Participants at the Housewright Symposium agreed on the following (Hinkley, 2000, p. 219):

1. All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible.
2. The integrity of music study must be preserved. Music educators must lead the development of meaningful music instruction and experience.

3. Time must be allotted for formal music study at all levels of instruction such that a comprehensive, sequential, and standards-based program of music instruction is made available.
4. All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.
5. Music educators need to be proficient and knowledgeable concerning technological changes and advancements and be prepared to use all appropriate tools in advancing music study while recognizing the importance of people coming together to make and share music.
6. Music educators should involve the music industry, other agencies, individuals, and music institutions in improving the quality and quantity of music instruction. This should start within each local community by defining the appropriate role of these resources in teaching and learning.
7. The currently defined role of the music educator will expand as settings for music instruction proliferate. Professional music educators must provide a leadership role in coordinating music activities beyond the school setting to insure formal and informal curricular integration.
8. Recruiting prospective music teachers is a responsibility for many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to develop both teaching and musical abilities, and sustained through ongoing professional development. Also, alternative licensing should be explored to expand the number and variety of teachers available to those seeking music instruction.

9. Continuing research addressing all aspects of music activity needs to be supported including intellectual, emotional, and physical responses to music. Ancillary social results of music study also need exploration as well as specific studies to increase meaningful music listening.
10. Music making is an essential way in which learners come to know and understand music and music traditions. Music making should be broadly interpreted to be performing, composing, improvising, listening, and interpreting music notation.
11. Music educators must join with others in providing opportunities for meaningful music instruction for all people beginning at the earliest possible age and continuing throughout life.
12. Music educators must identify the barriers that impede the full actualization of any of the above and work to overcome them.

The Housewright Declaration was designed to address the importance of music education shortly after the implementation of the Goals 2000: Educate America Act (Branscome, 2020). Goals 2000 called for the creation of voluntary standards in core-curricular subjects, including the arts, and eventually led to the conception of the National Standards for Music Education. No Child Left Behind (NCLB) defined the arts as a "core academic subject" (U.S. Congress House, 2002, p. 19), but also excluded the arts in a call for standardized testing in certain subjects. The result in school systems across the country was a shift in curriculum, instructional time, and financial resources to the tested subjects, and away from all non-essential (i.e., non-tested) subjects (Branscome, 2020). Music education is seldom at the top of the lists of prioritizing funding and resources.

Branscome (2020) noted statement four of the Housewright Declaration: “All music has a place in the curriculum,” is a direct reflection of sentiments originally voiced by participants at the 1967 Tanglewood Symposium (p. 72). The Tanglewood Symposium shook the foundations of the music curriculum when participants suggested that formal music study should be expanded to include "popular teenage music" (p. 72). (Branscome, 2020). Statement four is especially relevant in today’s music education for a more diverse student body. Branscome (2020) also noted we must consider the impact of the Housewright Symposium 20 years on and evaluate the development of music education since the publication of The Housewright Declaration. He emphasized university music educators must remain cognizant of developments in public school music education so future teachers are adequately prepared upon entering the teaching workforce.

***Pre-Service Preparation.*** Music educators who began their careers in the 1970s received a different professional preparation from the comprehensive approaches provided to music educators currently (Jorgensen, 1996). Throughout much of the 20th century, university music teacher education programs treated the discipline as a vocation into which new members were duly indoctrinated. The skills necessary to train young people to perform in bands, orchestras, and choirs were imparted with trade-school efficiency (Jorgensen, 1996). As Goetze (2000) suggested, it became necessary to embrace the unfamiliar and somewhat uncomfortable methods necessary to teach in what was becoming the new norm. The fears of providing experiences to meet the needs of all students was at hand.

Both preservice and in-service teachers often harbor subconscious beliefs, attitudes, and misconceptions based on prejudices, and preconceptions about students from cultural backgrounds different from their own (Spindler & Spindler, 1994). Researchers suggested that

attitudes and beliefs are responsible for some teachers' lack of commitment to teach in monocultural educational settings (Bradfield & Kreider, 2001; Dieker, Voltz, & Epanchin, 2002; Nierman, Zeichner, & Hobbel, 2002; Wiggins & Follo, 1999). Unruh and McCord (2010) pointed out, "what many training programs fail to fully consider is that initial differences among preservice teachers in belief about diversity may reflect core individual differences, and that efforts to impact attitudes toward diversity are likely to be more effective in some individuals that in others" (pp.1-2).

One of the challenges facing teacher educators is many of our pre-service teachers do not enter programs with shared values and beliefs about diversity and cultural responsiveness (Miller and Mikulec, 2014). Miller and Mikulec (2014) noted that many pre-services teachers enter preparation programs with dreams of returning to their own hometowns or similar communities to teach in schools that are homogeneous; therefore, they may not find the principles of culturally responsive teaching immediately relevant to them.

Many preservice teachers enter with the idea that they will leave the university and acquire teaching positions that will be perfectly suited for their experiences. Kelly (2003) looked specifically at music teaching. Her findings were similar to those above. Many preservice and in-service music teachers wanted to teach in educational settings that mirrored their own experiences. If they attended suburban high schools that were not particularly racially or ethnically diverse, but had exceptional music programs, this is the kind of school where they wanted to teach. It is safe to say they did not have building a program with a diverse population of students in mind. There are relative pre-service educators who expressed confidence in being able to teach in ethnically and racially diverse educational environments (Kelly, 2003).

There must be a proficient level of assurance regarding teaching diverse students upon completing an undergraduate program. Barry and Lechner (1994) examined preservice teachers' level of comfort in working with students and colleagues of a different race, and in dealing with various multicultural topics in an elementary general music setting and explored the effects of special training and field experience. The study explored the level of comfort with multicultural situations. One specific finding was that teacher education programs, for the most part, may not be preparing preservice teachers to adequately work with students of diverse experiences (Barry and Lechner, 1994). In addition, Barry (1996) examined preservice teachers' levels of comfort in working with students and colleagues of different racial backgrounds. She explored the effects of special training and field experiences on their levels of comfort with multicultural situations (Barry, 1996). She found that while there was a certain level of confidence in what was yielded from the field experience, there was not adequate time to apply what they were beginning to internalize (Barry, 1996). One can only imagine that each experience will be different as each school's overall climate and classroom experiences will not be uniform.

When novice teachers begin working as new music teachers, they must approach the educational world of transformation having examined what is to become. New teachers must have an idea about the scope of education as the field is now very global in terms of diversity. Sands (1996) said that prospective music teachers need to understand that Black music is the music of a variety of cultures, including that of Africa. Sands (1996) also notes that any paradigm employed to examine such music must allow it to be understood as a body of music expressions with fundamental and defining characteristics that are linked to and emanate from the music and culture of Africa (p. 227).

The need for prepared teachers entering a multiculturally diverse school society has already been assessed and addressed. As the world becomes more diverse, these issues will expand and continue. However, issues become more manageable as we become familiar with diverse ethnicities. Multicultural training is a required component of certification for the National Council for Accreditation of Teacher Education (NCATE) and National Association of Schools of Music (NASM) accreditation (NASM, 2010; NCATE, 2008). The NASM Handbook states, "teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development" (p. 99). Implementation of multicultural training is left to individual music schools. The need for multiculturalism was given special acknowledgement by the NASM in its standards which included all baccalaureate degree curricula. NASM specifically stated that "students must have opportunities through performance and academic studies to work with music of diverse cultural sources, and the music of various historical periods" (p. 84).

***Cultural Backgrounds and Music.*** It is apparent that teaching multicultural music in school has become much more popular in the United States and abroad. Chen-Hafteck (2007) noted that teachers should embrace varying cultural backgrounds, knowledge, and skills of the students in their classes and find ways to accommodate this diversity. Gay (2002) advocated teachers can also make learning more effective by including the cultural knowledge students bring to classrooms including traditions of music. She explained that music education is a solid environment for cultural inclusivity (Gay, 2002). Wiens (2015) posited many ideas of culturally responsive teaching stemmed from the work of Brazilian educator and philosopher, Paulo Freire. Freire, was a leading advocate of critical pedagogy. He was best known for his *Pedagogy of the*

*Oppressed* (1968), and the foundational texts of the critical pedagogy movement (Freire, Pérez, & Martinez, 1997).

The difference between the cultural backgrounds of students and teachers who instruct them is not likely to change in the foreseeable future. Thomas et al (2020), stated that we are at a critical crossroad in American education, the likes that of which has not yet been witnessed (p. 122). Further they expressed those who teach, and those we prepare to teach, remain predominately White, primarily female, and principally middle class and monolingual (National Center for Educational Statistics, 2013b). Finally, Thomas et al (2020) also noted that Black and Brown children currently constitute a majority of students in the United States' classrooms.

U.S. Department of Education projections indicated that in the year 2022, students who currently represent the racial/ethnic minority in public school will be the majority (Hussar & Bailey, 2013). Today, there are multiple different ethnicities which comprise the make-up of public school. It is safe to say the White race is not officially the most dominant race. As a result of these demographic shifts, music teacher education programs are being called upon to prepare teacher candidates who work in culturally diverse settings (Hussar & Bailey, 2013).

Thus, there is a firmly established need for action to increase inclusivity, equity, and justice in school music instruction. It stands to reason that music teacher educators should focus on preparing music educators who are willing and able to teach all students. Salvador and Kelly-McHale (2017), however, found a pervasive "blindness" to difference among music teacher educators, a majority of whom reported that "all children should be treated the same regardless of any difference, that effort and ambition are enough to rectify unfair treatment, or that there is no place within the curriculum for…Social justice ideals" (p. 19).

Requirements are now in place to meet the needs of the ever-growing diverse student population in today's public schools. Both the Council for the Accreditation of Educator Preparation (CAEP) and the National Association of Schools of Music (NASM) established new standards for teacher preparation. These standards require programmatic components be developed to address issues of diversity (CAEP, 2013; NASM, 2014). NASM (2014) specifically stated that prospective teachers should develop the ability to maintain "positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds" (p. 116). This attribute, referred to as cultural or cross-cultural competence, is a critically important component of successful teaching and will be discussed later in this chapter (Seeberg & Minick, 2012).

Bridging the cultural diversity gap depends on music educators being sensitive to the different ethnicities that compose a more global society. Educators must understand linking cultures demands more than just a music education paradigm based solely on a Eurocentric design. One should understand that educators must address the educational needs of a group of students who were once the minority. During the early 19th century, multicultural music became an established part of the curriculum in many school districts (Anderson, 1991). During this time, music education researchers began to investigate issues surrounding the inclusion of music from a variety of cultures in education. Studies were conducted investigating teacher attitudes toward non-Western music (Lechner & Barry, 1997; Robinson, 1996; Teicher, 1997). The development of national standards was addressed by the Music Educators National Conference (MENC), which is now National Association for Music Education (NAFME, 1994):

> The cultural diversity of America is a vast resource of arts education and should be used to help students understand themselves and others. The visual, traditional, and performing

> arts provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world. Students should learn that each art form has its own characteristics and makes its distinctive contributions, that each has its own history and heroes...Subject matter from diverse historical periods, styles, forms, and cultures should be used to develop knowledge and skills in the various arts disciplines. (pp 13-14)

Nifnaf (2019) stated that North America has seen a resurgence of scholarly practitioners who were actively advocating for integrating more popular music in music education classrooms. Our diverse society demands a more diverse presence in our music education classes. Culturally responsive teaching will provide an impact on students' musical achievement as well as the development of music educators.

Bridging the cultural divide has to include all students. Treating everyone the same assumes all children are the same, as in colorblind racism (Bradley, 2015). This can be particularly problematic when assumed sameness further marginalizes students of color, students with disabilities, and more. Some respondents to Salvador and Kelly-McHale's (2017) survey reported interest in addressing social justice but cited a lack of time and/or lack of expertise as reasons they did not. It is therefore unsurprising practicing teachers reported challenges teaching diverse learners and cited lack of preparation as one reason they struggle (Kelly-McHale, 2013; Palkki, 2015; Salvador, 2013; Salvador, Paetz, & Tippetts, 2020).

Culturally responsive music teachers must take the time to reflect on students coming into their music rooms. These teachers must become familiar with kinds of music activities the students participate in outside of school. Teachers should become familiar with different celebrations students attend by getting to know the kinds of music students and peers listen to with families. "Culturally responsive teachers go beyond their classrooms to build a knowledge

base about their students' cultures" (Abril, 2009, p. 87). It is imperative that teachers prepare to be more responsive to diverse group of students present in classes. First, teachers must consider where culturally diverse students come from, who they are, and what type of music they experienced growing up (Gay 2010; Nieto, 2010).

**Diversity in Music Education**

Throughout the second half of the 20th century, and into the 21st, the question of how to teach an increasingly diverse student population has been a central concern to educators. Classrooms are no longer dominated solely by single cultures, and the curricula must adapt to these changes (Frierson-Campbell, 2006). Frierson-Campbell (2006) said the change needed in urban music education should start with music as the center of the curriculum. In addition, culturally relevant music should be a creative force. There is a necessity for teachers entering the music education field, as well those who are currently teaching, to become more involved in students' cultural practices as the complexity of today's classrooms become more diverse (Frierson-Campbell, 2006).

In addition, Elpus and Abril (2011) stated that music ensembles were composed of 65.7 % White students who were middle class compared with only 25.2 % Black and 10% Hispanic students. Their concern was that students were not engaged in musical practices that were rooted in their cultural and music backgrounds. Curricula were only based on traditions of American music education (Elpus and Abril, 2011). Despite benefits of a racially and culturally diverse teacher population, the music education teaching workforce and students and faculty at university schools of music that prepare these teachers remain predominantly White (Elpus, 2015; Rickels et al., 2013; Taggart & Russell, 2016). Elpus (2015) found 86% of music teacher licensure candidates between 2007 and 2012 identified as White.

### *Lack of Musical Diversity in Music Education*

Music has trailed behind the humanities in its curricular revision, hanging on to a heritage of school music songs in traditional music textbooks, much of which has been Eurocentric in nature (Campbell, 1994; Niknafs, 2019). The overwhelming demographic shift in public schools means it will be challenging to prepare a population of teachers to effectively teach students with backgrounds that are different from a teacher's own ethnic linguistic, racial and economic backgrounds (Bond, 2016). The majority of music teachers are white, middle class, monolingual English speaking, and female (Bond, 2016). Black music educators represent a smaller percentage compared to other minority populations (Smalls, 2009).

While national estimates of K-12 student demographics have been an area of recent inquiry in music education research, there are very few large-scale studies on the profile of in-service music educators (Elpus & Abril, 2011). Gardner (2010) reported demographic information of the American music teacher workforce using evidence from the 1999-2000 National Center for Educational Statistics School and Staffing Survey (NCES SASS). Gardner's analysis of the nationally representative SASS indicated an estimated 128,500 working music teachers in the U.S. Public schools during 1999-2000 and that these teachers were 61% female and 39% male. Gardner reported that among these teachers, 89.6% identified as White, 6.4% as Black, 2.6% as Hispanic, 0.9% as Asian, and 0.5% as Native American. He found music teachers were more likely to be male and more likely to be White than teachers of other subjects. Earlier data on the music teacher workforce was compiled by the National Association for Music Education (NAfME, 2021).

NAfME, 2021 estimated the size of the elementary and secondary music teacher workforce was roughly 119,000, with a 60%-to-40% female-to-male division; as for the

secondary segment of the music teacher workforce alone, the racial composition was 94% White, 3% Black, 1% Hispanic, and (presumably) 2% Other. More recent NAfME 2021 data indicated the NAfME active membership in 2004 was 90% White, 5.8% Black, 1.7% Hispanic, 0.6% Asian, and 1.2% Other (McKoy, 2012). SASS data from the 2011-2012 academic year showed the American public school music teacher workforce in that academic year was 90.72% White, 4.05% Black, 3.45% Hispanic, 0.64% Asian, 0.05% Native American, 0.15% Pacific Islander, and 0.94% multiracial (NCES, 2013). Nationwide demographic profiles of preservice music teachers are virtually absent from the music education literature.

Analyzing National Association of Schools of Music (NASM) Higher Education Arts Data Services (HEADS) data summary reports, McKoy (2012) found all professional undergraduate music degrees conferred in 2010-2011, in both performance and education, were earned by White students. Further, a look at the HEADS reports for 2010-2011 (NASM, 2011) and 2020-2021 (NASM, 2021) show only marginal changes in ethnicities for students who earned professional undergraduate degrees in music (See Table 1). Most students earning professional music education degrees are White

The HEADS data analyzed by McKoy (2012) and the SASS data analyzed by Gardner (2010) suggested the racial composition of music education degree earners may not be identical to that of all professional music degree earners; however, this assertion has yet to be empirically tested, and the two collections of data were a decade apart.

Traditionally, choral curricula have been rooted in Western classical views of teaching music (Kelley-McHale, 2016). It was thought that this form of musical experience was of the highest quality (Kelley-McHale, 2016). Historically, these teachings grew out of the European practices of music education (Kelley-McHale, 2016). The overall perspective is that music

education in the United States is based on dominant White American culture (Kelley-McHale, 2016).

**Table 1**

*HEADS Data 2010-2011 and 2020-2021(NASM, 2011, 2021)*

| *Ethnicity* | *2010-2011* | | | | | |
|---|---|---|---|---|---|---|
| | *Male* | | *Female* | | *Total* | |
| | *N* | *%* | *N* | *%* | *N* | *%* |
| Black or African American | 2679 | 7.4 | 1879 | 5.7 | 4558 | 6.6 |
| American Indian/Native Alaskan | 236 | 0.7 | 198 | 0.6 | 434 | 0.6 |
| Native Hawaiian/Pacific Islander | 151 | 0.4 | 115 | 0.3 | 266 | 0.4 |
| Hispanic/Latinx | 3,151 | 8.7 | 2,065 | 6.3 | 5216 | 7.5 |
| White | 25353 | 70.4 | 24292 | 73.6 | 49645 | 71.5 |
| Asian | 1133 | 3.1 | 1482 | 4.5 | 2615 | 3.8 |
| Other Ethnicity | 3311 | 9.2 | 2955 | 9.0 | 6266 | 9.0 |
| Total | 36014 | 100 | 32986 | 100 | 69434 | 100 |
| | *2020-2021* | | | | | |
| | *Male* | | *Female* | | *Total* | |
| | *N* | *%* | *N* | *%* | *N* | *%* |
| Black or African American | 2638 | 8.7 | 1834 | 6.2 | 4472 | 7.5 |
| American Indian/Native Alaskan | 197 | 0.7 | 149 | 0.5 | 346 | 0.6 |
| Native Hawaiian/Pacific Islander | 80 | 0.3 | 63 | 0.2 | 143 | 0.2 |
| Hispanic/Latinx | 4653 | 15.4 | 3454 | 11.8 | 8107 | 13.6 |
| White | 18569 | 61.5 | 19558 | 66.6 | 38127 | 64.0 |
| Asian | 1270 | 4.2 | 1420 | 4.8 | 2690 | 4.5 |
| Other Ethnicity | 2796 | 9.3 | 2900 | 9.9 | 5696 | 9.6 |
| Total | 30203 | 100 | 29378 | 100 | 59581 | 100 |

Educators have been taught that music is an international language assuming everyone understands the same musical language. More than that, we must create spaces where students are comfortable learning about their individual cultures as well as majority cultures. Even in the early years of desegregation, there was a resounding need for multicultural instruction (Jorgenson, 1996). Music educators throughout the decades, including (Frierson-Campbell, 2006; Gay 2002; Jorgeson,1996; Kelley-McHale, 2016) acknowledged we need to incorporate multiculturalism into the curricula with intention of promoting cultural understanding within a pluralistic society. Jorgeson (1996), a researcher in the field of music education, stated, “We are engaging in a political activity whether or not we want to label it” (p. 45).

The environment where Black students are entrenched in a Eurocentric designed music classroom enforces that music was taught and developed as an appreciation for Eurocentric music. However, when students return to their upbringing, where survival and communication depend on an understanding and appreciation for their musical customs or ethnic worlds, are they able to survive? African American children experience school failure because of their home environments, where cultural development is needed, but is not a part of the home setting (Allen & Wade, 1992). There is not a relationship between activities in the school setting, especially in the music education classroom, and the home (Allen & Wade, 1992). The musical expressions of a culture represent the shared beliefs of that culture and multiculturalism exposes students to multiple beliefs that can differ significantly from that of their native cultures (Arya, 2015).

Merryfield (2000) noted that despite the increasing demands for teachers to teach equity, diversity, and global interconnectedness, colleges of education are not producing teachers with such knowledge and skills. Merryfield identified 80 teacher educators in his study who encountered people different from themselves, experienced discrimination, injustice, or outsider status, and felt contradictions in dealing with reality. Merryfield realized significant qualitative differences between those experiences identified by people of color and those who are White. He noted most people of color acquired an experiential understanding of discrimination and outsider status by nature of growing up in a society characterized by White privilege and racism. Abril (2006) argued when teachers' views about diversity in music education are biased, the students suffer, and the environment would not support integrating cultural, linguistic, and popular music experiences. The lack of teachers who are adequately prepared to teach all students regardless of their ethnicities, seemed to be the problem with implementing authentic and diverse music curricula (Abril, 2006).

These findings have implications for the ability of the nation's universities to prepare teachers in multicultural and global education. Teachers have proven to be no better prepared (Abril, 2006). School districts will have to include in-service training for teachers to be prepared for diverse teaching even after hiring them. Teacher preparatory programs must revamp requirements to ensure that graduating students have been introduced to multicultural pedagogy.

**Culturally Responsive Education**

Culturally responsive teaching can be defined as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them (Gay, 2010, p. 31).

Multicultural education is now, more than ever, at the forefront of society. We have seen and continue to see the education field becoming more ethnically diverse (Campbell, 2002). Our society is no longer dictated by one racial group of people. Multicultural education is most paramount for the very survival of the country. Deeply rooted in the writings of African American scholars W.E. B. DuBois and Carter G. Woodson, multiculturalism in North American can trace its origins back to the turn of the 20th century (Campbell, 2002, p.2). Campbell stated in the 1960s, the Civil Rights Movement gave real impetus to the concept of multicultural education. According to Campbell, while the need to enact multiculturalism as an official policy was desired, some were slow to respond to the call to teach multicultural music, largely because there were limited printed resources available.

**What is Culturally Responsive Education?**

Culturally responsive pedagogy (CRP) has been referred to by many names: culturally responsible, culturally compatible, culturally appropriate, culturally congruent, culturally relevant, culturally responsive teaching, and multicultural education (Irvine & Armento, 2001).

A multicultural approach to teaching was needed for decades before the shift in cultural majorities in schools. It is hard to imagine students going through an educational cycle and not benefitting because of limited abilities of music educators. Gay (2000) described this teaching as a process that teaches to and through the strengths of the students, noting that it is validating and affirming based on students' cultures.

The term "culturally relevant pedagogy" (CRP) emerged in the educational dialogue in the mid-1990s (Bond, p. 160). Bond (2016) discussed how CRP emerged with the expectation that students will develop a critical consciousness through which they will challenge the current social order. This expectation was expressed by Gloria Ladson- Billings (1995a, 1995b), who defined CRP as:

> [A] pedagogy of opposition not unlike critical pedagogy but specifically committed to collective, not merely individual, empowerment. Culturally relevant pedagogy rests on three criteria of propositions: (a) Students must experience academic success: (b) students must develop and/or maintain cultural competence; and (c) students must develop a critical consciousness through which they challenge the status quo of the current social order (p. 160).

Dr. Geneva Gay, an authority on multicultural education and general curriculum theory, has written extensively on the cultural basis of ethnic identity and cultural studies. According to Gay (2010), CRP involves "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounter more relevant to and effective for them" (p. 31). Gay (2010) also mentioned that culturally responsive teaching implies the ability to affirm diverse cultural characteristics,

perspectives, and experiences and to use these multiple perceptions of reality and ways of knowing to form bridges to new learning and ideas.

According to Gay (2010), six salient features characterize CRP: validating, comprehensive, multidimensional, empowering, transformative, and emancipatory. CRP is validating to learners and to the learning process in a variety of ways. CRP addresses the discontinuities between the culture of home and school. This helps to build "bridges of meaningfulness" between environments (Gay, 2010). Gay (2010) also identified six key practices of culturally responsive teaching:

- having high expectations for all students
- engaging students' cultural knowledge, experiences, practices, and perspectives
- bridging gaps between home and school practices
- seeking to educate the whole child
- when identifying and leveraging students' strengths to transform education
- critically questioning normative schooling practices, content, and assessments

CRP acknowledges the value of cultural heritages of different groups both in terms of curriculum content and in terms of how these cultural legacies influence students' attitudes, dispositions, and ways of learning (Gay, 2010). The important aspect is that students' cultures are respected and appreciated. CRP is comprehensive and focuses on the whole child where the aim is to teach and nurture all of phases of students' development and learning (Gay, 2010). Teaching the whole child is equally a component of music education. Expectations for learners' development of knowledge and skills are not taught separately. Rather, they are presented together to pervade separate domains (Gay, 2010).

CRP encompasses the needs of students from all ethnicities. As Hollins (1996) stated, CRP incorporates "culturally mediated cognition, culturally appropriate social situations for learning, and culturally valued knowledge in curriculum content" (p. 13). As a teacher, the aforementioned are important in the development of students especially in the music curricula which connects to students' socio-emotional, physical, creative and cognitive capacities. CRP focuses on learning as a comprehensive or all-encompassing process, not merely the acquisition of new and decontextualized information (Hollins, 1996).

Because CRP is necessary and important, Gay (2010) referred to it as being multidimensional. According to Gay, the multidimensionality of CRP is demonstrated through the many facets of the learning enterprise it encompasses and influences. These areas include curriculum content, the learning context, the classroom climate, student teacher relationship, instructional techniques, classroom management, and performance assessments. In addition, Gay (2010) stated CRP requires an approach to teaching learning that goes beyond the surface of understanding and explores the complex nature of learning. It values an interdisciplinary perspective that benefits from "a wide range of cultural knowledge, experiences, contributions, and perspectives" (p. 34). Education empowers learners to be academically competent and develop a level of confidence and courage that enables them to become change agents when change is necessary.

It is incumbent on current and future music educators to fix a problem that has caused so many students to matriculate through a system where ethnic diversity was not addressed because of a lack of understanding of music. There is a lack of preparation to address the problem of teachers not knowing how to facilitate the necessary knowledge to students regarding their

heritages. Kelly-McHale (2016) stated the music classroom is the ideal place for educators to focus on CRP, as music is an experience found across all cultures.

### *Incorporating Culturally Responsive Teaching into Music Education*

Globalization and increased diversity within student populations have contributed to the increasing demand for a multicultural approach to music education today (Hao, 1997). Just as learning takes place in the classroom, there is also a great deal of learning that is impacted in the home before a child begins formal training in a school setting (Hao, 1997). So much of what students do in various disciplines is a direct reflection from what has been the norm in their homes (Hao, 1997). Because music is an international language transcending geographical boundaries, music is and continues to be a universal aspect of all cultures. Therefore, by using a multicultural approach in the choral music classroom, students learn differences of ethnicities and practices. In this multicultural approach, respect for music of other cultures can be recognized, practiced, learned, and celebrated. One way to incorporate the music of other cultures is singing Negro Spirituals, or African American folk music.

Choral teachers and other music teachers who understand this new cultural approach means limiting the range of texts and literature written by and for the non-marginalized majority (Walters, 2018). Educators deem the selection of music today to be a representation of the diversity of the students they teach, based on the ethnic make-up of the school and the choral program (Walters, 2018). Moreover, music aids and develops students' matriculation journey (Walters, 2018). Choral music teachers must prepare to relate to diverse students and school districts must provide professional development for existing music teachers to address the needs of diversity. Moreover, it should also be a requisite that novice teachers entering the music

teaching profession come with knowledge that can be applied in facilitating a more diverse community of students.

Walters (2018) discussed the intentions of multicultural education, which began in the early 1970s. The focus was primarily on the curriculum used for music, including textbooks, method books, and repertoire. Since the onset of multicultural education, questions about diversity have been at the forefront. The aim is to ensure that all instructors, especially White instructors are successfully facilitating the needs of African American students enrolled in choral classes and other music classes, especially when the majority of students are White and the minority of students are Black. According to Walters (2018), an enormous amount of social change in the late 1960s and early 1970s contributed to an extensive reexamination of music education in public schools in America. Music educators during the 1960s and earlier were interested in various music from around the world. Music education classrooms began to move toward more diverse multicultural curricula through exposure from the *Music Educators Journal* and the *Music Supervisors Journal* (Volk, 1993). While multicultural education became paramount, the issue of preparing current and future music educators to address the needs of students using a culturally responsive approach was necessary. Marshall (1998) believed the attitudes and beliefs teachers brought to study in multicultural education would affect their abilities to perceive the complexity of multicultural education. Walters (2018) stated that at the turn of the 21st century, culturally responsive teaching emerged as the predominant pedagogy for relating to students.

Music education programs in high schools continue to be a place where students sing and make music under curricula still based on Western classical music tradition and/or pedagogy that grew out of European music education practices (Kelly-McHale, 2016). There is no need to

completely discontinue the traditional Western model of music education, which sometimes has been the only standard to use in the educational process. Traditional usage of the simplified Western adaptations of multicultural music typically is normally found music textbooks. However, these adaptations can be exchanged for more authentic ethnic representations (Abril, 2006; Goetz, 2000). There is a need to employ a system of a true multicultural, culturally responsive approach to teaching students of varying cultures and ethnicities. Music educators can see students' abilities better when they understand their students' cultures. Music educators can assess and develop an educational plan to promote culture through an understanding of student's cultural practices by associating such practices with American traditions, or those of what is considered the dominant culture (Gay, 2000).

Educators must deploy a culturally responsive pedagogy. Culturally responsive teaching is a pedagogy that is validating, emancipatory, and comprehensive (Gay, 2000; 2010). It recognizes each student's culture and social capital (Gay, 2000; 2010). This form of teaching allows for students to be empowered in order to promote their experiences, and to use their experiences as learning resources (Gay, 2000; 2010). The development of multiculturalism related to music means music textbooks and repertoire must be revised and refined to be inclusive of varying ethnic backgrounds and countries (Walters, 2018). Music education personnel are strongly encouraged to include ethnic content in the music curriculum so that students experience singing and playing music from other cultures.

**Models for Incorporating Multicultural Music.** Our music education classrooms should incorporate diversity with fully implemented multicultural music programs. Teaching multicultural music involves some pedagogical challenges and experiments, however. National standards (NAfME, 2020) 1, 2, 6 and 9 in music education require that students understand

various aspects of music in relation to history and culture (Goetz, 2000). To achieve this, scholars have proposed several rationales to justify teaching multicultural music in today's classrooms. Further, Nethsinghe (2103) argued that teaching multicultural music should be as authentic as possible. Three prominent rationales include social rationale (Goodkin, 1994), a multicultural music rationale (Fung, 1995), and a global rationale (Fung, 1995).

***Social Rationale.*** The social rationale that results from changes in classroom demographics is perhaps the most obvious (Goodkin, 1994). When implemented, this approach reflects and celebrates cultural diversity with the classroom. It allows students to honor and take pride in their uniqueness through music (Gonzo, 1993). It also promotes and creates an understanding and acceptance of other cultures.

***Multicultural Music Rationale.*** Fung (1995) discussed another rationale that benefits multicultural music education. His results are framed from musical ideas that originated in other parts of the world. An example would be dialect, rhythm, and melodies of Negro Spirituals that were brought to America. Fung (1995) stated, "Although absolute authenticity is not achievable in a classroom context, music educators can still attempt to create the most authentic musical experience for students" (p. 38). Fung (1995) also recommended that music teachers should use authentic recordings, music, classroom materials, instruments, and performances by native artists whenever possible.

***Global Rationale.*** Another rationale proposed by Fung (1995) discussed that music is global in nature and that music is the universal language spanning ethnicities, nationalities, and geographical division. He focused on the reality that people of all backgrounds are united in appreciation, participation, and education.

Essentially, these three rationales encourage nine principles to incorporate into music education, which represent the 1992 national standards for music (NAfME, 2020).

1. Singing, alone and with others, a varied repertoire of music (Fung, 1995).
2. Performing on instruments, alone and with others, a varied repertoire of music (Gonzo, 1993).
3. Improvising melodies, variations, and accompaniments (Fung, 1995).
4. Composing and arranging music within specified guidelines (Fung, 1995)
5. Reading and notating music (Fung, 1995).
6. Listening to, analyzing, and describing music (Fung, 1995).
7. Evaluating music and music performances (Fung, 1995).
8. Understanding relationships between music, the other arts, and disciplines outside the arts (Goodkin, 1994).
9. Understanding music in relation to history and culture (Goodkin, 1994).

***Frameworks for Culturally Responsive Education.*** Brown-Jeffy and Cooper (2011) used the work of Gay (2010), Ladson-Billings (1994), and Nieto (1999) to develop a conceptual framework of Culturally Responsive Education. This framework was used to explore how music education literature was used as a tool to explore the tenets of critical race theory, and to underscore the significance of race and racism in the discussion of American culture. Brown-Jeffry and Cooper's (2011) framework identified the following as essential for Culturally Responsive Education: (a) identity and achievement, (b) equity and excellence, (c) developmental appropriateness, (d) teaching the whole child, and (e) the student teacher relationship. These points are crucial as music educators teach students and bridge the cultural gaps that are hindrances in the process of teaching in diverse educational settings.

Teachers must be familiar with the students in their choral music programs. Students from different ethnicities are all included in the equity pool of students who require a top-notch education. Teachers who demonstrate proficiency in CRP and who have developed cultural competencies are sensitive to the complex issues surrounding inequality in education (Lind & McKoy, 2016). Lind and Mckoy (2016) indicated to be a culturally competent educator, teachers must:

- get together as educators,
- know their communities,
- work to better understand their students, and
- use their knowledge to better design and implement curricula that reflects an understanding of diverse ways of being and knowing.

Lind and McKoy (2016) listed eight principles summarizing CRP:

1. No culture is better than another, nor is one way of knowing "right" or "wrong."
2. Culture is complex for most of us, so a superficial definition of culture is insufficient to characterize our humanity. We do not necessarily belong to a single cultural group (though we may self-identify with one or two).
3. We are all unique; we reflect our cultural heritage but are influenced by a myriad of factors.
4. Stereotypes do little to help us understand the students in our classroom and can interfere with our ability to understand each student's unique perspective.
5. By referring to "different" cultures, we acknowledge there are ways of perceiving, knowing, and being that are different from our own. We understand "different" does not mean "better than" or "worse than"

6. Diversity is an asset, something to be valued.
7. Culture is not static. We are all products of our heritage, circumstances, and experiences. Over time, we all change and adapt.
8. Historical and sociopolitical factors have influenced the structure of schooling and continue to impact our work as teachers.

### *Incorporating the African American/Negro Spiritual*

The history of the Negro spiritual is extremely rich with a vibrant heritage. The African-American spiritual (traditionally referred to as the Negro spiritual) represents a musically and historically significant body of choral and solo vocal literature (Dunn-Powell, 2005). Dunn-Powell (2005) noted that performance of the solo spirituals has transcended race, as spirituals are performed more frequently by singers of diverse races and cultures. Given all of this, the spiritual should be included in the choral music curricula as a significant part of repertoire. Teachers' knowledge of this music, including the history will expand students' attitudes and appreciation for this important genre of music. Dunn-Powell's statement regarding the spiritual reflects the eight principles of CRP listed by Lind and McCoy (2016).

Teachers must be adequately prepared to teach Negro Spirituals or any other genre of music representing an ethnicity of students. Dunn-Powell (2005) noted that many non-Black singers find themselves dealing with several issues in their endeavor to sing spirituals at the highest level of artistry. Before teaching the Negro Spirituals, Dunn-Powell (2005) strongly urged preparing by selecting information relevant to the history and culture of the slave, as well as the function of music in slave society.

### *History of the African American Negro Spiritual*

Historically, Negro Spirituals and Freedom songs were two of the most popular and widely performed styles of music in African American societies and in America in general (Johnson, 1931). The influences of this special music can be heard on television, radio, in churches, and almost every facet of society. yet, in most educational settings, students who are indigenous to this music are forced to learn the customs of a separate dominant culture. Pinpointing the time and birth of the Negro spiritual cannot really be certain or confirmed. However, it is known that when enslaved Africans were brought to the New World, they were placed in a culture that was much different to anything musically to which they were accustomed. It is unclear whether the music of Africans bore traits of European music (Johnson, 1931).

What historians know is that slave trade brought people to the Americas by force and most likely the spiritual was conceived in Africa and born in America (Johnson, 1931). As horrific as it may be, there were several forms of slave trading going on during this time (Southern, 1997). In addition to the Atlantic Slave trade, enslaved Africans were transported across the Sahara Desert, Red Sea, and Indian Ocean to end their journeys in Muslim societies. This practice of slave trading lasted a thousand years (Ewald, 1992).

American scholars agree that Negro Spirituals are based on African musical traits (Ewald,1992; Johnson, 1931). This stolen race of people who were robbed of their languages, families, and cultures, still owned their music. Negro Spirituals often referenced things that were happening during the horrible time of slavery. Spirituals express religious devotion and were used to ease various kinds of pain associated with physical conditions, social injustices, conditions of exploitation, and countless other situations slaves experienced (Spener, 2016).

The uniqueness of the spiritual is that most were religious in nature. W.E.B. Dubois (2007, pp. 167-168) wrote of the beauty and uniqueness of the Negro Spiritual,

> Little of beauty has America given the world save the rude grandeur God himself stamped on her bosom; the human spirit in this new world has expressed itself in vigor and ingenuity rather than in beauty. And so by fateful chance the Negro folk-song—the rhythmic cry of the slave—stands today not simply as the sole American music, but as the most beautiful expression of human experience born this side the seas. It has been neglected, it has been, and is, half despised, and above all it has been persistently mistaken and misunderstood; but notwithstanding, it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people.

Further Du Bois said three things characterized slaves' religion: "the Preacher, the Music, and the Frenzy" (p. 129). Additionally, Africans who were exposed to the British origin hymns were readily able to relate and sing with a different approach (Spencer, 2016). African slaves sang their experiences as slaves and infused them with messages of Christian redemption in the thousands of songs they created for themselves (Spencer, 2016).

Lawrence-McIntyre (1987) noted some characteristics of the spiritual. In particular, he observed the musical form of Black Americans paralleled the African form, including incremental leading lines with choral iterations. Lawrence-McIntyre (1987) stated the earliest spirituals built on this African form of leading lines and responding chorus were call and response. Most spirituals still follow this design. These characteristics of the spiritual made the music more distinctive. It was also noted that the leader had to have a gift of melody, a talent for poetry, a strong voice, and a good memory to make up the appealing tune, fashion, and remember the lines (Lawrence-McIntyre, 1987). Many of the characteristics that have been

passed along in today's singing of spirituals are closely related to the spirituals sung during slavery (Southern, 1997). When slaves lacked instruments, or possessed very few, patting feet, swaying bodies, and clapping kept the subtle rhythms of the song (Lawrence-McIntyre, 1987).

So-called slave owners had varying perspectives on the spirituals. Some masters believed Blacks who sang spirituals worked more efficiently and obediently (Lawrence-McIntyre, 1987). Often, enslavers used Old Testament stories to rid slaves of African beliefs. The enslaved in turn used Biblical stories to retain aspects of their traditional religions in the form and structure of their songs. The masters' intentions were to use the spirituals as a focal point for keeping the slaves in bondage. However, the slaves used the spirituals to successfully obtain freedom. Lawrence-McIntyre (1987) described spirituals as an affirmation of hope for freedom on earth and in heaven. Some spirituals were protest songs; others were songs of adaptation. All spirituals sought to help enslaved individual transcend the inhuman condition of slavery. Slaves used their music as a medium of communication.

The uniqueness of the spirituals is that they had multiple meanings. While the masters attempted to read the slaves' deception as reality, they did not know slaves chose deception as a subtle form of resistance. Lawrence-McIntyre (1987) mentioned slaves' feelings were, "got one mind for the boss to see; got another for what I know is me" (p. 390).

Lawrence-McIntyre (1987) noted that multiple meanings thoroughly permeated the total fabric of the spirituals. One old time favorite, still popular today, used Jesus' name to mask an open and obvious invitation to the slaves to steal away to freedom:

*"Steal away, steal away to Jesus,*

*Steal away, steal away home,*

*I ain't got long to stay here.*

*My Lord calls me. He calls me by the thunder.*

*The trumpet sounds within my soul.*

*I ain't got long to stay here."*

The origin of the Negro spiritual is lost in the past (Southern, 1997). The first collection of slave songs, *Slave Songs of the United States*, that was widely distributed, was published in 1867. By this time, spirituals had been sung by Blacks for so many years that no one could remember a time when spirituals were unknown (Southern, 1997). Spirituals evolved from experiences of the Africans who were stolen and brought to America (Creswell, 1924). There is much speculation about the origin of the Negro spiritual. Often referred to as "slave songs" of African Americans, this music has been a subject of study since the mid-19th century (Creswell, 1924). References to this music appear as early as the 17th century and continue to make appearances throughout the 18th and early 19th centuries (Creswell, 1924). Spirituals were mostly religious songs. However, during the zenith of minstrelsy between 1875 and 1900:

> Negro music was portrayed by Blacks and Whites as virtually synonymous with entertainment... Minstrelsy in America had begun early in the century and had been so designed to exploit and ridicule Blacks through singing of 'Ethiopian song' by Whites in Blackface who also danced and told 'Jim Crow' jokes. (Myrdal, 1944, p.989)

Antonin Dvorak's visit to the United States in 1892 helped to underscore artistic values he believed inherent in the songs (Howard & Bellows, 1957). Dvorak, who was already recognized as a nationalist composer in Europe, made the following statement to the press shortly before the premiere of his Symphony No. 5 in E minor, Opus 95:

> I am convinced that the future music of this country [the U.S.] must be founded on what are called Negro melodies. These can be the foundation of a serious and original school

> of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America and your composers must turn to them. In the Negro melodies of America, I discover all that is needed for a great and noble school of music. (Howard & Bellows, 1957, p. 165)

Dvorak's words reflected his interest in the body of songs as a whole for a source of musical material available to composers. He pronounced the music as "Indigenous" (p. 9). Dvorak stated, "I tried only to write in the spirit of those national American melodies" (Howard & Bellows, 1957, p. 9). It is not certain how Dvorak's remarks affected future compositions. His Symphony No. 5 was not the first artwork using the themes from Negro folk melodies (Howard & Bellows, 1957).

The Fisk Jubilee Singers were among one of the first and most prominent Black school choirs who sang the spirituals all around the world. Other historically Black institutions' choirs followed their lead in an effort to secure funding for their schools (Southern, 1997). So, spirituals went from the cotton fields to the concert stages. The spirituals reflected the need to express this new faith, where they used musical coding in spirituals as a promise to be free and have a new life as a free person, which is a key element of spirituals.

The kind of music Black people produced in the 19th century before the Civil War has also been discussed in research (Southern, 1997). During the colonial period, slave musicians continued to serve their masters, providing music for entertainment and dancing (Southern, 1997). Enslaved people were presumably making the best of their situation and sang their own folk songs about *their* work, homes, love, frolics and jubilees, religion, political events, or whatever was closest to their hearts or minds. While this was a practice of slaves, it is worth noting that European musicians were in control of music making in America (Southern, 1997).

Early in the 19th century, some free Black men and women began to establish themselves as professional musicians, despite the fact European musicians maintained a monopoly over the music industry (Southern, 1997).

Johnson (1931) stated: “The prevailing attitude in this country concerning the Negro spirituals is that they are based more or less upon African music traits” (p. 157). Created by Black slaves, spirituals were religious or secular depending on the nature of their creation. Because of the influence of European culture, however, there are some European elements in these spirituals as well. This influence is because slaves were forced to attend church services containing European-style music and, through song, they would sing about their conditions (Southern, 1997).

Because slaves adapted Christianity as it was practiced by their “masters,” and infused traditional African and Muslim customs and beliefs it created a religion that was purely African American (Johnson, 1931). Many of the practices, including singing, took on the traditions of the slaves’ own heritage (Johnson, 1931). This was a tradition that was highly practiced, since most enslaved people could not read (Johnson, 1931). Therefore, their only means of transferring information to others was orally. This practice educated other slaves, and this form of education was a primary source for slaves escaping to freedom (Southern, 1997).

Music played a vital role in the freedom of enslaved people (Lawrence-McIntyre, 1987; Reagon, 1987). More than any other communication tool, singing was by far one of the most important to the enslaved (Jones, 2004). The lyrics of the spirituals were embedded with coded language to communicate between the slaves (Southern, 1997). For example, in “Wade in the Water,” the line “GOD’S gonna trouble the water” might indicate if slaves were planning an escape to freedom via the river (the “water”), there was going to be trouble as the Master

("God") suspected the plan to escape and would be there. The coding embedded in spirituals was created in such a way that only the intended recipients could decipher the meanings (Jones, 2004). This historical point is incredible; Take for example this excerpt from the spiritual, "Go Down Moses:"

*"When Israel was in Egypt land*

*Let my people go.*

*Oppressed so hard they could not stand*

*Let my people go.*

*Go down Moses, way down in Egypt's land.*

*Tell old Pharaoh,*

*Let my people go"*

Upon hearing this song, whether or not they were able to see the singer, slaves knew their "Moses," or the person who would help lead them to freedom, had come for them (Lawrence-McIntyre, 1987).

From a historical context, students should be taught that spirituals were used by slaves to communicate with one another without the knowledge of their "masters." Thus, Negro Spirituals are a direct link to studying the Underground Railroad, the covert system by which some slaves were aided in seeking freedom (Southern, 1997). The exceptional creation of spirituals was unique in that slaves could not read words. So, they passed the songs and their meanings from person to person orally (Southern, 1997). Most spirituals were improvised by the singers. Through the oral transfer of spirituals, one can imagine the different versions that emerged through this transmission.

**Strategies to Incorporate Spirituals.** The use of the Negro spiritual as a resource to bridge diversity has broad impact, not only on Black students, but on all students regardless of ethnicity. The history of the Negro spiritual fills many gaps in traditional history that is taught within curricula offered in our public schools. All too often, students are taught that Negro spirituals are the same as gospel music. There is a vast difference. While the spiritual and gospel characteristics both exist because of the need to express faith and beliefs through song, Negro Spirituals are songs that were created by Africans who were captured and brought to the United States where they were sold into slavery (Southern, 1997). Students and teachers must know truth about the origin of any ethnic music they study. When we refer to the spiritual, students need to know its origins in the enslavement and transportation of Africans from their tribes to America. When this act took place, these people lost their native languages, their customs, and most of all their freedom. These enslaved people did not ask to be put into bondage and taken from their native lands, which is a crucial context for the development of the Negro Spiritual.

It is important that choral music teachers approach teaching with a solid competence as related to various ethnicities, racial issues, and a myriad of other situations that will be present in teaching and learning. McKoy (2009) stated that cultural competence is particularly salient for music educators because music and culture are intimately connected (p. 142). McKoy further stated music serves a variety of functions that are at once common across cultures and uniquely specific to each one. She said when teachers develop cultural competencies, they gain tools they need to assist in valuing the various culturally specific knowledge bases and musical experiences their students bring to the classroom. McKoy (2009) argued using the varying points of reference to facilitate and maximize student learning in music prove the teachers' pedagogy "culturally responsive" (p. 142).

This literature review yielded several areas that emphasized the need to diversify pre-service music teacher training as well as the need to diversify music curricula offered in secondary schools. Educators and researchers must address curriculum practices to bridge cultural diversity gaps found in current music education trends. I aimed to examine and understand the preparedness of pre-service teachers and those currently teaching choral music with regard to using the Negro spiritual and other cultural music to address the needs of students. Further, the purpose of this study was to develop curriculum practices to bridge the cultural diversity gaps in Eurocentric music education. Research indicates school music education programs should offer musical experiences to all students to balance musical appreciation education. The U.S. school population is becoming more ethnically and racially diverse, and millions of students participate in choir while in high school. The results of this study will serve as a guide to provided further understanding of current programming trends and needs among high school choral directors. Moreover, results from this study could provide information from practicing educators to help continue bridging the gaps between curriculum practices and cultural diversity in Eurocentric music education.

# Chapter 3

# Methods

The purpose of this quantitative survey-based study was to explore and determine the effectiveness of choral directors' knowledge of Negro Spirituals performance practice and curriculum practices to bridge cultural gaps in music education. This study was intended to add to the limited research regarding using Negro Spirituals and other multicultural music to bridge the cultural gap in Eurocentric music education. This study was intended to increase the knowledge of teachers' motives for including diverse content in music classrooms with specific inclusion of the Negro spiritual with noted changes.

## Survey Construction

An online survey was administered to potential respondent choral teachers to collect data (see Appendix B). The survey instrument titled "A Survey of Choral Directors' Choral Programming, Cultural Diversity, and the Negro Spiritual" contained 32 multi-item questions (together there is a total of 138 items in this survey), which is described in more detail below. Privitera and Ahlgrim-Delzell (2019) was used to help construct viable survey items.

### *Survey Description*

The survey began with a demographics section followed by three different measurable constructs: (a) Teacher Preparation, (b) Teacher Practices, and (c) Teacher Views. Teacher Preparation, Teacher Practices, and Teacher Views constructs consists of Likert-type rating scales and six 5 point Likert scales (1 = not at all; 2 = rarely; 3 = occasionally; 4 = a moderate amount; 5 = a great deal), four 6 point Likert scales (1 = not applicable; 2 = not at all; 3 = rarely; 4 = occasionally; 5 = a moderate amount; 6 = a great deal), one item asking when they program Spirituals (1 = never; 2 = fall; 3 = middle of the year; 4 = spring; 5 = Black history; 6 = Hispanic

heritage; 7 = other), and 12 multiple choice questions. See Appendix A for a copy of the survey instrument.

The first section of the survey asked for participants' demographic information. These questions include respondents' gender, ethnicity, birth year, state/territory in which they teach, teaching experience, and years of teaching. This is important to capture the overall characteristics of the respondents in this study.

The first construct, *Teacher Preparation*, sought information about each respondent's teacher preparation and includes five multi-item questions (each has eleven items to rate). Questions will focus on confidence in training (11 items), evaluation of teacher prep training 11 items), professional development (11 items), administrative encouragement to seek professional development (11items), professional and development requirements (11 items).

This section includes (a) Degree Preparation and (b) Encouraged and Required Training. Participants will rate their preparation from undergraduate degrees, graduate degrees (if applicable), encouraged training, and required or compulsory training using Likert scales. More specifically, degree preparation, the Likert scale focuses on how well they feel these degrees prepared them (1= not at all, 6= a great deal). Encouraged training and required training asks (a) how often participants have been encouraged to seek training (1= never; 6 = a great deal), (b) how many times they have completed encouraged training (from 0 to 6 or more times), (c) how effective their encouraged training was (1 = not effective; 6 = extremely effective), (d) how many times they completed required training (0 to 6 or more times), and (e) how effective their required training was (1 = not effective; 6 = extremely effective).

The second construct *Teacher Practices* examines respondent's confidence in their own ability to teach in diverse settings (9 items), teaching in diverse settings using related

instructional practices (9 items), and programming diverse choral literature (32 items). The teaching practices section includes five areas (a) Comfort Teaching in Diverse Settings (b) Including diversity in classroom teaching (C) how many diversity concerts performed? (d) Do students enjoy singing diverse music? (e) perception of students' enjoyment of sing multi-cultural music. Participants will rate their preparation from undergraduate degrees, graduate degrees (if applicable), teacher practices and perspectives using Likert scales. Likert scale focuses on teacher practices and comfort level (1= not at all; 6= a great deal). How often do you include diversity content in classroom? (1= not at all; 6= a great deal) How many diversity concerts do you perform during the year? (a) how often you include diversity focused content (1= never; 6 = a great deal), (b) how many concerts include diverse music?
(1=0; 5= more than 5),

The third construct *Teacher Views* examined (a) How much do you agree with bridging cultural gaps in music education? (11 items) (b) Teachers' perception of bridging gaps in students' knowledge regarding cultural history. (11 items) This section contains two Likert-rating questions each with (11 items). This section examines respondents' perspectives regarding (a) the importance of teaching in diverse school settings (rating, 1= not at all; 6 = completely), understanding diverse students (rating, 1= not at all; 6 = completely).

***Pilot Study***

The survey was submitted to a panel of ten choral music educators to review and critique before the pilot study was administered. I received Institutional Review Board approval and completed a pilot test of the survey before administering it to the target population. I administered a pilot study to ensure the survey was appropriate for the target population. Data from the pilot study was downloaded and analyzed using *Statistical Package for the Social*

*Sciences* (SPSS) software to conduct internal consistency reliability Cronbach's alpha estimates. Internal consistency estimates are important for a survey instrument as internal items need to be consistent with each other (Ross & Shannon, 2016). Pilot study participants ($N$ = 15) offered feedback through an open-ended textbox at the end of the survey. I amended the survey based on the internal consistency reliability results and suggestions made by participants in the pilot study. I analyzed pilot data using internal consistency Cronbach's alpha coefficient for each Likert scale.

**Potential Participants**

While technological advances have allowed for electronic surveys as well as larger-scale distribution and recruitment measures, they have also increased the probability that participants may ignore or fail to notice recruitment efforts (Dillman, Smyth, & Christian, 2014). The target population of this study included secondary (middle and high school) choral conductors in the United States and its territories. Potential participants were through the National Association for Music Education (NAfME), the American Choral Directors' Association (ACDA), and through four Facebook groups: *I Teach High School Chorus, I Teach Middle School Chorus, I am a Choir Director,* and *Choir Directors* to try to increase the number of participants. Potential participants for this study were affiliated with NAfME and/or ACDA, and/or were members of or more of the target Facebook groups.

ACDA is an association dedicated to providing resources exclusive to choral directors for its organizations. The mission of ACDA is to inspire excellence and nurture lifelong involvement in choral music for everyone through education, performance, composition, and advocacy (American Choral Directors Association, 2021).

NAfME (2020) is a professional organization that provides resources for music educators at all levels. The organization offers resources for music teachers of all age students such as links to the national standards for music education, peer-reviewed research journals, scholarships for college students, and model assessments. NAfME members select their areas of interest when registering for membership and receive periodic emails with news, resources, and invitations to participate in research related to their areas of interest. The Society for Research in Music Education accepts proposals through the NAfME website to disseminate well-developed research surveys to members of NAfME, which is estimated to comprise over 50% of music educators in the United States (National Association for Music Education, 2020).

**Survey Distribution**

After adjusting the survey based on the pilot study, it was distributed through NAfME's Research Assistance Program, the ACDA member email list, and the Facebook groups, *I Teach High School Chorus, I Teach Middle School Chorus, I Am a Choir Director, and Choir Director*. Following Social Exchange Theory, I sent a short invitation email/post that also expressed a priori appreciation for completing the survey. According to social exchange theory, "…people are more likely to comply with a request from someone else if they believe and trust that the rewards for complying with that request will eventually exceed the costs of complying" (Dillman, et al., 2014, p. 24). In this case, participants may choose to complete this survey because they find personal or professional value in its content which could serve as the "reward" for completion.

Follow up emails/posts were sent one week after the initial invitation, and again at two weeks past the initial invitation. These additional reminder emails were necessary as some may not have received the initial email due to technical malfunctions, or the invitation to participate

may have gotten lost in inboxes or spam folders. Also, recipients may not have had time to complete the survey upon first receiving the invitation.

After clicking on the link to the survey, the information letter was displayed to participants and they were prompted to choose whether to continue or withdraw from the study after reading. Those who chose not to continue with the study were redirected to the end of the survey. Respondents who consented to participate continued to the survey. Data for those who did not complete at least 50% of the survey was withdrawn and excluded from the analysis. Data was saved in Qualtrics and downloaded for analysis.

**Survey Validity and Internal Consistency**

Content and face validity for this survey was measured using expert analysis during the survey pilot using the Delphi method. The Delphi method uses other professionals in the field to examine the survey to make sure the questions included measure the constructs as they were designed to measure (Eggers et al., 1998). When the professionals from the pilot study provided their feedback, I made suggested changes to the survey instrument including typographical errors, misspelled words, and reconstructed sections to make the flow and clarity of the survey easier. Following the edits, I asked the same professionals to review the survey again for any inconsistencies. Any additional requested edits were made to the survey. Thus, there were two rounds of Delphi method review. Further, once data were collected, I conducted a Cronbach's alpha for the Likert-type items (see Table 2), which resulted in an acceptable alpha of 0.846.

**Table 2**

*Cronbach's Alpha Coefficient for Likert-Type Scales*

| *Cronbach Scale* | *Scale Items* | *Cronbach's α* |
|---|---|---|
| UG Preparation Teaching in a diverse school setting | 11 | .846 |
| GRAD Preparation Teaching in diverse school setting | | |
| Peer Encouraged Training Teaching in a diverse school setting | | |
| Peer Encouraged Training Attended Teaching in a diverse school setting | | |
| Required Training Attended Teaching in a diverse school setting | | |
| Required Training Attended Effectiveness Teaching in a diverse school setting | | |
| Comfort in Teaching Areas Using diversity-focused content in your classroom | | |
| Included in Teaching Areas of Diversity-focused content | | |
| Include in Teaching Areas Diversity-focused Content | | |
| Concerts including classical music Genre/Style | | |

## Potential Threats to Validity for this Study

Using an original survey instrument is one threat to internal validity. Feedback from a panel of professional choral directors via a pilot test helped reduce threats to face and content validity Eggers et al., 1998). Quantitative research is valuable for its goal to simplify and generalize results. It is not completely possible to simplify and generalize results because every person who fits the study may not be included. Only those who are members of ACDA and NAfME, who fit the specific sampling criteria were sent the link to the survey through those organizations. However, Facebook groups can have many different people as members and some may not actually fit the criteria. Many of the targeted population may not respond for various reasons. Those who responded likely had an interest in choral conducting and teaching Negro spirituals. This risk could result in skewed answers and a misrepresentation of the entire population of secondary choral conductors.

## Data Analysis

All surveys were downloaded from Qualtrics and imported into SPSS software for data analysis. I used Descriptive Statistics, and the Chi-Square tests to analyze the data in this study.

The alpha level for this study, when results are compared for significant differences, was .05. Descriptive statistics were used to answer all research questions requiring such. Descriptive statistics are useful for making generalizations about the target population based on data from the selected sample (Ross & Shannon, 2016). I used the Chi-Square test for independence to examine whether a linear relationship existed between (a) teacher's ethnicity, (b) the ethnicity breakdown of their students, and (c) how often they program Negro Spirituals.

I used descriptive statistics including mean, frequencies, percentages, medians, and modes for responses to obtain an overall understanding of how participants responded to the questions. According to Cronk (2016), Descriptive statistics summarize and organize data to make sense or meaning of the measurements we are making. I reported indicators of central tendency (Mean, Mode, Median) Likert-type items. Demographic data and descriptive statistics report characteristics of participants in order make decision about the generalizability of the sample of the overall population or to a particular part (Russell, 2018). In this survey, data from the demographic questions were reported as both frequencies and percentages, when appropriate for data.

**Table 3**

*Data Analysis Plan*

| *Research Questions* | *Survey Questions* | *Data Analysis* |
|---|---|---|
| 1. How well are choral directors prepared to teach Negro Spirituals and other diverse content in choral music to and/or with diverse student populations? | 18. How well do you feel your undergraduate degree prepared you to do the following? (diversity content and choral styles)<br>19. How well do you feel your graduate coursework helped prepare you with the following? | Descriptive Statistics |
| 2. Regarding training, how often do they attend training and how effective do they think their training was? | 20. How often have others (peers, administrators, professors, etc.) encouraged you to complete professional development or training in these areas?<br>21. Based on others *encouraging you*, how many times have you completed professional development or training in these areas?<br>22. Thinking about the training you were *encouraged* to complete; how *effective* do you think it was for each of these areas? | Descriptive Statistics |

| | | |
|---|---|---|
| 2. Regarding training, how often do they attend training and how effective do they think their training was? (continued) | 23. As part of your choral teaching position, how many times have you been REQUIRED (compulsory) to attend/complete professional development in these areas?<br>24. Thinking about your REQUIRED professional development, how effective do you feel your training was in these areas? | |
| 3. How comfortable are choral directors teaching diverse areas in choral music? | 25. Thinking about your choral teaching setting, how comfortable are/were you with each of the following areas? | Descriptive Statistics |
| 4. How often do they include diverse areas in their classroom teaching, program multicultural music, like Negro Spirituals, and how much do their students enjoy singing various genres/styles of music? | 26. Thinking about your choral teaching setting, *how often do you (or did you) include the following in your classroom teaching?*<br>27. Thinking about your choral teaching setting, *how many concerts each year include(d) music in the following areas?*<br>28. Thinking about your choral teaching setting, *what time(s) of the year* do you (or did you) include these types of music? *Select all that apply for each.*<br>29. How much *do you think your students enjoy singing the following types* of music in class and/or in concerts | Descriptive Statistics |
| 5. How important do they feel music educators should be able to include diverse content or teach certain genres/styles of music? | 30. How important is it for *music educators to know and/or be able to do the following*? | Descriptive Statistics |
| 6. What relationships exist between (a) teacher's ethnicity, (b) the ethnicity breakdown of their students, and (c) how often they program Negro Spirituals? | 6. What is your ethnicity?<br>17. Approximately, what is the percentage breakdown of students in the *entire choral program at your school*?<br>26. Thinking about your choral teaching setting, *how often do you (or did you) include the following in your classroom teaching?*<br>27. Thinking about your choral teaching setting, *how many concerts each year include(d) music in the following areas?* | Descriptive Statistics<br><br>Chi-Square Test<br><br>Cross Tabs |

# Chapter 4

## Results

The purpose of this survey-based study was to examine choral directors' preparation and continuing professional development with regard to teaching in diverse settings, teaching using diversity-specific course content, and to examine how their training relates to their classroom practices, their self-efficacy in teaching diverse content, and their planning and teaching of Negro Spirituals.

### Response Information

Over 400 potential respondents opened the survey link and completed some of the survey. After removing all who completed less than 50% of the survey, there were a total of 326 usable responses. Some respondents skipped questions throughout. Those are reported as missing values. These remained in the population because, after examining individual responses, those who skipped questions were not the same respondents throughout. Further, some finished without completing the final few questions.

Most respondents indicated they received this survey invitation through NAfME (58.9%, $f = 192$) or Facebook (31.3%, $f = 102$), with a few indicating they received it through ACDA (5.5%, $f = 18$). One person indicated they received the survey from ACDA and Facebook (0.3% $f = 1$), one received it from NAfME and Facebook (0.3%, $f = 1$), and three said they received it from NAfME and ACDA (0.9%, $f = 9$). Table 28 in Appendix A shows the full data for this. I was not able to determine a response rate percentage because of the ways I distributed this survey invitation. Further, according to Rea and Parker (2014, p. 171), I did not reach the minimum needed sample size for small population pools ($N = 383$). As a result, this data cannot be generalized because there were not enough respondents, and the respondents were not equally

distributed across the nation or its territories. However, this data is a valuable snapshot of these respondents' views and practices.

**Respondent Demographics**

Tables 29-34 in Appendix A show the full data for respondent demographics. All respondents either currently teach or taught choral music in the past. Further, there were more female (54.5%, *f* = 177) than male (44.3%. *f* = 144) participants responding this study with one participant who identified as agender (0.3%, *f* = 3), and three who preferred not to answer (.9%, *f* = 3). Most respondents identified as White (71.1%, *f* = 231), Black or African American (19.7%, *f* = 64), with the remaining identifying as Hispanic, Latinx, or Spanish Origin (2.2%, *f* = 7), Native American or Alaska Native (0.6%, *f* = 2), Native Hawaiian or Pacific Islander (0.3%, *f* = 1), and Other (4%, *f* = 13). Three respondents (0.9%, *f* = 3) preferred not to identify their identities.

Most respondents had undergraduate degrees in Choral/Vocal Music Education (51.1%, *f* = 166), with (29.5%, *f* = 96) who had combined Choral/Vocal and Instrumental Music Education degrees. Others had degrees in Instrumental Music Education (4.6%, *f* = 15), Music Degrees, but not in Education (12.9%, *f* = 42), Other Non-Music Degrees (1.5%, *f* = 5) and one person (0.3%, *f* = 1) indicate they did not have an undergraduate degree. Regarding graduate-level degrees and coursework, most reported they had a Master's Degree (49.5%, *f* = 161). Others reported they had an Educational Specialist or Master's+30 Degree (12.6%, *f* =41), Doctoral Degree (11.1%, *f* = 36), some graduate-level coursework (12.9%, *f* = 42), or had no graduate-level coursework (13.2%, *f* = 43). Two people did not respond to this question.

Respondents identified areas for their graduate coursework and could select more than one answer. Most respondents had graduate degrees focusing on Choral/Vocal Music Education

(37.7%, $f$ = 123) or Choral Music Conducting (24.8%, $f$ =81), Music Education without specialty (21.2%, $f$ =69), Performance, including Popular and Jazz Music Styles (10.7%, $f$ = 35), Music Theory (6.1%, $f$ =20), Instrumental Music Education (3.7%, $f$ = 12), Elementary-level Music (3.4%, $f$ = 11), Music History (3.1%, $f$ = 10), Instrumental Music Conducting (2.8%, $f$ = 9), Music Technology, Production, or Similar (2.8%, $f$ = 9), or Composition (2.1%, $f$ = 7). Several respondents (15.3%, $f$ = 50) indicated they had degrees in other areas and these included a variety of areas including Instructional Leadership, Curriculum, Arts Administration, General Education, Church Music, Educational Technology, Music Therapy, Educational Psychology, Literacy, among other areas.

I asked where respondents earned their undergraduate and graduate degrees. Most respondents earned their undergraduate degrees in Alabama (18.5%, $f$ = 60), followed by Pennsylvania (8.6%, $f$ = 28), New York (7.4%, $f$ = 24), Ohio (4.6%, $f$ = 15), Florida (4.3%, $f$ = 14), California (4%, $f$ = 13), Virginia (3.7%, $f$ = 12), North Carolina (3.1%, $f$ = 10), Oregon (3.1%, $f$ = *10*), and Texas (3.1%, $f$ = 10). Respondents indicated degrees from 45 states, including the District of Columbia. Forty-five states were represented in this question.

Regarding respondents' who earned graduate degrees, similar to undergraduate degrees most earned them in Alabama (12.9%, $f$ = 42), followed by Ohio (5.8%, $f$ = 19), Pennsylvania (5.5%, $f$ = 18), Florida (5.2%, $f$ = 17), New York (4.9%, $f$ = 16), Massachusetts (4%, $f$ = 13), Oregon (4%, $f$ = 13) and Illinois (3.4 Respondents indicated graduate degrees from 42 states, including the District of Columbia.

Finally, respondents indicated where they were teaching. As with the degrees, most taught in Alabama (16%, $f$ = 52), followed by Pennsylvania (6.4%, $f$ = 21), Ohio (6.1%, $f$ = 20), Florida (4.9%, $f$ = 16), Georgia (4.3%, $f$ = 14), and New York (4.3%, $f$ = 14). Forty-eight states

and territories were represented in this question, including the District of Columbia and Puerto Rico.

**School and Program Sizes and Ethnicities**

Most respondents indicated they taught in schools that had 1001-2000 students (23.7%, *f* =77). In addition, most had programs with ten to 200 students (92.9%, *f* =24); most had 51-100 students (37.8%, *f* = 123), ten to 50 students (33.8%, *f* = 110), 101-150 students (13.8%, *f* = 45), or 151-200 students (7.4%, *f* = 24). The full data for school and program size is in Table 4.

**Table 4**

*School and Program Size*

| *School or Program* | *Number of Students* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *School Total* | 20-100 | 22 | 6.8 | 6.8 |
| | 101-200 | 19 | 5.8 | 12.6 |
| | 201-300 | 16 | 4.9 | 17.5 |
| | 301-400 | 26 | 8.0 | 25.5 |
| | 401-500 | 27 | 8.3 | 33.8 |
| | 501-600 | 22 | 6.8 | 40.6 |
| | 601-700 | 24 | 7.4 | 48.0 |
| | 701-800 | 25 | 7.7 | 55.7 |
| | 801-900 | 22 | 6.8 | 62.5 |
| | 901-1000 | 15 | 4.6 | 67.1 |
| | 1001-2000 | 77 | 23.7 | 90.8 |
| | 2001-3000 | 18 | 5.5 | 96.3 |
| | 3001-4000 | 7 | 2.2 | 98.5 |
| | More than 4000 | 2 | 0.6 | 99.1 |
| | Missing | 3 | 0.9 | 100 |
| | Total | 325 | 100 | |
| *Program Total* | 10-50 | 110 | 33.8 | 33.8 |
| | 51-100 | 123 | 37.8 | 71.7 |
| | 101-150 | 45 | 13.8 | 85.5 |
| | 151-200 | 24 | 7.4 | 92.9 |
| | 201-250 | 8 | 2.5 | 95.4 |
| | 251-300 | 4 | 1.2 | 96.6 |
| | More than 300 | 5 | 1.5 | 98.2 |
| | Missing | 6 | 1.8 | 100 |
| | Total | 325 | 100 | |

Respondents estimated the specific percentages of student ethnicities represented in their schools and their choral programs. Specifically, most schools had a majority of White students (51.46%, *f* = 66) and Black or African American students (24.65%, *f* = 189). Likewise, most

programs had majority of White students (57%, *f* = 62) and Black or African American students (24.4%, *f* =). Table 5 shows the average percentages and median percentages. The median for each shows the midpoint for each is lower than the average percentage, except for White students, which is higher for both school and program numbers indicating that half percentages indicated a higher percentage than the average. The frequencies for both school and program are in Appendix A, Table 35 and Table 36.

**Table 5**

*School and Program Ethnicities*

| *Ethnicity* | *School* | | *Program* | |
|---|---|---|---|---|
| | *M %* | *Mdn %* | *M %* | *Mdn %* |
| Asian | 4.69 | 2 | 3.3 | 0 |
| Black or African American | 24.65 | 10 | 24.4 | 9 |
| Hispanic, Latinx, or Spanish Origin | 12.81 | 6 | 9.9 | 4 |
| Native American or Alaska Native | 0.85 | 0 | 0.7 | 0 |
| Native Hawaiian or Pacific Islander | 0.46 | 0 | 0.2 | 0 |
| White | 51.46 | 55 | 57.0 | 69 |
| Mixed Ethnicity | 5.08 | 2 | 4.5 | 0 |

## Preparation and Training Amount and Effectiveness (Research Questions 1-2)

The following section reports findings for research questions one and two:

- How well are choral directors prepared to teach Negro Spirituals and other diverse content in choral music to and/or with diverse student populations?
- Regarding training, how often do they attend training and how effective do they think their training was?

### *Undergraduate and Graduate Preparation*

Respondents indicated how well they felt their undergraduate and graduate coursework helped prepare them to teach certain areas and certain genres/styles of music. Specifically, they used a 5-point Likert scale (1= Not at All to 5 = A Great Deal) to rate the following areas. Overall, respondents indicated they were most prepared to teach classical music genre/style in

both undergraduate and graduate degrees. More specifically, most felt their undergraduate degrees prepared them *"a little"* to (a) teach in a diverse setting, (b) teach diverse student populations, (c) use diversity-focused content in your classroom, (d) teach multi-cultural music (in general) (e) teach popular music styles, (f) teach jazz music, and (g) teach Hispanic heritage music. Further, most said they were prepared *"a great deal"* to teach classical music genre/style, and *"a moderate amount"* to teach music outside of the classical music genre. Respondents said they were prepared *"a little to a moderate amount"* to teach multicultural music (in general), and "a moderate amount" to teach Negro spirituals. Table 6 shows the descriptive statistics for these two questions and Table 37 and Table 38 in Appendix A show the frequencies.

**Table 6**

*Descriptive Statistics for Undergraduate and Graduate Degree Preparation*

| | *Undergraduate* | | | | | | *Graduate* | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Statement | *N* | *Missing* | *M* | *Var* | *SD* | *Mdn* | *N* | *Missing* * | *M* | *Var* | *SD* | *Mdn* |
| Teaching in a diverse school setting | 325 | 1 | 2.6 | 1.5 | 1.2 | 2.0 | 276 | 50 | 2.8 | 1.5 | 1.2 | 3 |
| Teaching diverse student populations | 323 | 3 | 2.5 | 1.4 | 1.2 | 2.0 | 275 | 51 | 2.9 | 1.5 | 1.2 | 3 |
| Using diversity-focused content in your classroom | 324 | 2 | 2.5 | 1.6 | 1.3 | 2.0 | 276 | 50 | 2.9 | 1.6 | 1.3 | 3 |
| Teaching classical music genre/style | 323 | 3 | 4.3 | 0.7 | 0.8 | 4.0 | 275 | 51 | 3.8 | 1.7 | 1.3 | 4 |
| Teaching music outside of the classical music genre | 324 | 2 | 2.9 | 1.1 | 1.0 | 3.0 | 272 | 54 | 2.9 | 1.5 | 1.2 | 3 |
| Teaching multicultural music (in general) | 321 | 5 | 2.8 | 1.2 | 1.1 | 3.0 | 274 | 52 | 2.9 | 1.5 | 1.2 | 3 |
| Teaching Gospel Music | 323 | 3 | 2.3 | 1.5 | 1.2 | 2.0 | 273 | 53 | 2.2 | 1.4 | 1.2 | 2 |
| Teaching Popular Music Styles | 323 | 3 | 2.2 | 1.1 | 1.1 | 2.0 | 272 | 54 | 2.2 | 1.4 | 1.2 | 2 |
| Teaching Negro Spirituals | 321 | 5 | 2.9 | 1.6 | 1.3 | 3.0 | 272 | 54 | 2.6 | 1.5 | 1.2 | 3 |
| Teaching Jazz Music | 323 | 3 | 2.3 | 1.3 | 1.1 | 2.0 | 272 | 54 | 2.1 | 1.4 | 1.2 | 2 |
| Teaching Hispanic Heritage Music | 324 | 2 | 1.7 | 0.8 | 0.9 | 1.0 | 273 | 53 | 1.8 | 0.9 | 0.9 | 1 |

*Note*. Rating scale was 1=Not at All; 2 = A little; 3 = A Moderate Amount; 4 = A Lot; and 5 = A Great Deal.
*Not all respondents had graduate degrees.

### *Encouraged Training*

Respondents indicated how often they were encouraged by others (peers, administrators, professors, etc.) to attend training in certain areas, how many times they attended training based on being encouraged, and how effective they thought the training was. Data indicated that, for the most part, respondents were encouraged "a little to a moderate amount" to seek training in specific teaching areas. Based on being encouraged, they attended training once to several times and they felt the training they attended was slightly to moderately effective. Table 7, Table 8, and Table 9 show the descriptive statistics for these questions. Frequencies for these are found in Appendix A, Table 39, Table 40, and Table 41.

**Table 7**

*Descriptive Statistics for How Often Respondents Were Encouraged to Attend Training*

| Statement | *N* | *Missing* | *M* | *Var.* | *SD* | *Mdn* |
|---|---|---|---|---|---|---|
| Teaching in a diverse school setting | 309 | 17 | 2.8 | 1.6 | 1.3 | 3.0 |
| Teaching diverse student populations | 307 | 19 | 2.9 | 1.6 | 1.2 | 3.0 |
| Using diversity-focused content in your classroom | 308 | 18 | 3.0 | 1.6 | 1.3 | 3.0 |
| Teaching classical music genre/style | 306 | 20 | 2.5 | 1.9 | 1.4 | 2.0 |
| Teaching music outside of the classical music genre | 307 | 19 | 2.6 | 1.5 | 1.2 | 3.0 |
| Teaching multicultural music (in general) | 306 | 20 | 2.6 | 1.6 | 1.2 | 3.0 |
| Teaching Gospel Music | 307 | 19 | 2.0 | 1.3 | 1.1 | 2.0 |
| Teaching Popular Music Styles | 306 | 20 | 2.3 | 1.3 | 1.2 | 2.0 |
| Teaching Negro Spirituals | 307 | 19 | 2.3 | 1.6 | 1.3 | 2.0 |
| Teaching Jazz Music | 306 | 20 | 2.0 | 1.1 | 1.1 | 2.0 |
| Teaching Hispanic Heritage Music | 305 | 21 | 1.9 | 1.1 | 1.1 | 2.0 |

*Note*. Rating scale was 1=Not at All; 2 = A little; 3 = A Moderate Amount; 4 = A Lot; 5 = A Great Deal.

## Table 8

*Descriptive Statistics for Number Attended Based on Encouragement*

| Statement | *N* | *Missing* | *M* | *Var.* | *SD* | *Mdn* |
|---|---|---|---|---|---|---|
| Teaching in a diverse school setting | 308 | 18 | 3.2 | 3.4 | 1.8 | 3 |
| Teaching diverse student populations | 307 | 19 | 3.3 | 3.4 | 1.9 | 3 |
| Using diversity-focused content in your classroom | 306 | 20 | 3.4 | 3.4 | 1.9 | 3 |
| Teaching classical music genre/style | 305 | 21 | 3.3 | 4.0 | 2.0 | 3 |
| Teaching music outside of the classical music genre | 304 | 22 | 3.3 | 3.4 | 1.9 | 3 |
| Teaching multicultural music (in general) | 304 | 22 | 3.3 | 3.3 | 1.8 | 3 |
| Teaching Gospel Music | 304 | 22 | 2.5 | 3.3 | 1.8 | 2 |
| Teaching Popular Music Styles | 305 | 21 | 2.6 | 3.0 | 1.7 | 2 |
| Teaching Negro Spirituals | 306 | 20 | 2.9 | 3.4 | 1.8 | 2 |
| Teaching Jazz Music | 306 | 20 | 2.3 | 2.5 | 1.6 | 2 |
| Teaching Hispanic Heritage Music | 306 | 20 | 2.0 | 2.1 | 1.5 | 1 |

*Note.* Scale was 1 = Never; 2 = 1 time; 3 = 2-3 times; 4 = 4-5 times; 5 = 6 or more times.

## Table 9

*Descriptive Statistics for Effectiveness of Encouraged Training*

| Statement | *N* | *Missing* | N/A* | *M* | *Var.* | *SD* | *Mdn* |
|---|---|---|---|---|---|---|---|
| Teaching in a diverse school setting | 242 | 19 | 65 | 3.01 | 0.92 | 0.96 | 3.00 |
| Teaching diverse student populations | 248 | 20 | 58 | 3.02 | 1.01 | 1.01 | 3.00 |
| Using diversity-focused content in your classroom | 247 | 20 | 59 | 3.04 | 1.10 | 1.05 | 3.00 |
| Teaching classical music genre/style | 224 | 23 | 79 | 3.32 | 1.15 | 1.07 | 3.00 |
| Teaching music outside of the classical music genre | 231 | 23 | 72 | 3.04 | 0.96 | 0.98 | 3.00 |
| Teaching multicultural music (in general) | 235 | 24 | 67 | 3.00 | 1.07 | 1.03 | 3.00 |
| Teaching Gospel Music | 181 | 22 | 123 | 2.95 | 1.47 | 1.21 | 3.00 |
| Teaching Popular Music Styles | 206 | 24 | 96 | 2.86 | 1.20 | 1.10 | 3.00 |
| Teaching Negro Spirituals | 206 | 23 | 97 | 3.22 | 1.07 | 1.03 | 3.00 |
| Teaching Jazz Music | 187 | 23 | 116 | 2.66 | 1.39 | 1.18 | 3.00 |
| Teaching Hispanic Heritage Music | 152 | 23 | 151 | 2.50 | 1.39 | 1.18 | 2.00 |

*Note.* 1 = Not Effective; 2 = Slightly Effective; 3 = Moderately Effective; 4 = Very Effective; 5 = Extremely Effective.
* Respondents could indicate this was not applicable to them for each item.

### *Required Training*

Respondents indicated how often they attended *required* training and how effective they felt the required training was. They were required less often to attend training. Most indicated they were required to attend never to three times and for those who were required to attend, they felt, on average, the training was moderately effective. Table 10 shows the descriptive statistics and Table 42m, and Table 43 in Appendix A show the frequencies for these two items.

**Table 10**

*Descriptive Statistics for Times Attended and Effectiveness of Required Training*

| *Areas* | *N* | *Missing* | *NA* | *M* | *SD* | *Var* | *Mode* | *Mdn* |
|---|---|---|---|---|---|---|---|---|
| *Times Required to Attend** | | | | | | | | |
| Teaching in a diverse school setting | 297 | 29 | - | 2.5 | 2.3 | 1.5 | 1 | 2 |
| Teaching diverse student populations | 297 | 29 | - | 2.6 | 2.1 | 1.5 | 1 | 3 |
| Using diversity-focused content in your classroom | 296 | 30 | - | 2.5 | 2.2 | 1.5 | 1 | 2 |
| Teaching classical music genre/style | 296 | 30 | - | 1.7 | 1.6 | 1.3 | 1 | 1 |
| Teaching music outside of the classical music genre | 296 | 30 | - | 1.5 | 0.9 | 1 | 1 | 1 |
| Teaching multicultural music (in general) | 296 | 30 | - | 1.5 | 0.9 | 1 | 1 | 1 |
| Teaching Gospel Music | 296 | 30 | - | 1.3 | 0.6 | 0.8 | 1 | 1 |
| Teaching Popular Music Styles | 296 | 30 | - | 1.3 | 0.7 | 0.8 | 1 | 1 |
| Teaching Negro Spirituals | 296 | 30 | - | 1.4 | 1 | 1 | 1 | 1 |
| Teaching Jazz Music | 296 | 30 | - | 1.3 | 0.7 | 0.8 | 1 | 1 |
| Teaching Hispanic Heritage Music | 294 | 32 | - | 1.2 | 0.4 | 0.6 | 1 | 1 |
| *Effectiveness of Required Training**+* | | | | | | | | |
| Teaching in a diverse school setting | 184 | 32 | 110 | 2.7 | 1.0 | 1.0 | 3 | 3 |
| Teaching diverse student populations | 194 | 33 | 99 | 2.8 | 1.0 | 1.0 | 3 | 3 |
| Using diversity-focused content in your classroom | 179 | 34 | 113 | 2.8 | 1.1 | 1.0 | 3 | 3 |
| Teaching classical music genre/style | 90 | 34 | 202 | 3.2 | 1.5 | 1.2 | 2 | 3 |
| Teaching music outside of the classical music genre | 79 | 34 | 213 | 2.7 | 1.1 | 1.1 | 2 | 3 |
| Teaching multicultural music (in general) | 78 | 35 | 213 | 2.7 | 1.0 | 1.0 | 3 | 3 |
| Teaching Gospel Music | 60 | 34 | 232 | 2.9 | 1.4 | 1.2 | 3 | 3 |
| Teaching Popular Music Styles | 60 | 35 | 231 | 2.5 | 1.3 | 1.2 | 2 | 2 |
| Teaching Negro Spirituals | 66 | 35 | 225 | 3.0 | 1.5 | 1.2 | 3 | 3 |
| Teaching Jazz Music | 60 | 34 | 232 | 2.5 | 1.7 | 1.3 | 1 | 2 |
| Teaching Hispanic Heritage Music | 54 | 35 | 237 | 2.3 | 1.4 | 1.2 | 1 | 2 |

*Note.* *Scale was 1 = Never; 2 = 1 time; 3 = 2-3 times; 4 = 4-5 times; 5 = 6 or more times. ** Respondents could indicate that this was not applicable for them. + Scale was 1 = Not Effective; 2 = Somewhat Effective; 3 = Moderately Effective; 4 = Very Effective; 5 = Extremely Effective

## Research Questions Four and Five

Research questions four and five were:

- How comfortable are choral directors with teaching diverse areas in choral music?
- How often do they include diverse areas in their classroom teaching, program multicultural music, like Negro Spirituals, in concerts, and in what times of the year are they programmed?

### *Comfort With and How Often Different Content Areas and Musical Genres/Styles*

Respondents indicated how comfortable they were with using diversity-focused content and in teaching several musical genres/styles. Respondents indicated they were moderately comfortable to completely comfortable in teaching most areas (*Mdn* = 4 for each, Very Comfortable) except for teaching Hispanic Heritage Music, where the ratings were slightly lower (*Mdn* = 2, Somewhat Comfortable) Table 37 in Appendix A shows the frequencies for this question.

Similarly, respondents indicated how often they included the same content and musical genres/styles. Median and Mode scores indicate that they included several areas most of the time (*Mode* = 4, *Mdn* = 4, Most of the Time). However, some musical genres/styles were included less often ("Sometimes") and those styles included Gospel Music, Popular Music Styles, Negro Spirituals, Jazz Music, and Hispanic Heritage Music. Table 11 shows the descriptive statistics for respondents' comfort levels and how often respondents included different areas in their classrooms. Frequency statistics for each of these questions are found in Table 44 and Table 45 in Appendix A.

**Table 11**

*Descriptive Statistics for Comfort and How Often Areas Included*

| *Areas* | *N* | *Missing* | *M* | *Var.* | *SD* | *Mode* | *Mdn* |
|---|---|---|---|---|---|---|---|
| *Comfort Including* | | | | | | | |
| Using diversity-focused content in your classroom | 277 | 49 | 3.6 | 1 | 1 | 4 | 4 |
| Teaching classical genre/style music | 276 | 50 | 4.3 | 0.6 | 0.8 | 4 | 4 |
| Teaching music outside of the classical music genre/style | 276 | 50 | 4 | 0.7 | 0.8 | 4 | 4 |
| Teaching multicultural music (in general) | 276 | 50 | 3.6 | 1 | 1 | 4 | 4 |
| Teaching Gospel Music | 276 | 50 | 3.4 | 1.5 | 1.2 | 2 | 3 |
| Teaching Popular Music Styles | 275 | 51 | 3.7 | 1.2 | 1.1 | 4 | 4 |
| Teaching Negro Spirituals | 275 | 51 | 3.8 | 1.2 | 1.1 | 4 | 4 |
| Teaching Jazz Music | 275 | 51 | 3.0 | 1.6 | 1.2 | 3 | 3 |
| Teaching Hispanic Heritage Music | 275 | 51 | 2.6 | 1 | 1 | 2 | 2 |
| *How Often Included in Classroom* | | | | | | | |
| Diversity-focused Content | 275 | 51 | 3.49 | 1.34 | 1.16 | 4 | 4 |
| Classical Music Genre/Style | 276 | 50 | 3.64 | 1.09 | 1.04 | 4 | 4 |
| Music Outside of the Classical Music Genre/Style | 275 | 51 | 3.60 | 1.06 | 1.03 | 3 | 4 |
| Multicultural Music (in general) | 275 | 51 | 3.28 | 1.24 | 1.12 | 3 | 3 |
| Gospel Music | 276 | 50 | 2.64 | 1.24 | 1.11 | 2 | 2 |
| Popular Music Styles | 273 | 53 | 2.93 | 1.25 | 1.12 | 2 | 3 |
| Negro Spirituals | 274 | 52 | 3.05 | 1.42 | 1.19 | 2 | 3 |
| Jazz Music | 273 | 53 | 2.38 | 1.10 | 1.05 | 2 | 2 |
| Hispanic Heritage Music | 271 | 55 | 2.12 | 0.77 | 0.88 | 2 | 2 |

### *When Content Was Included in Classroom Teaching*

Respondents indicated which times in the school year they included diversity content and specific musical styles. Respondents indicated they used Classical Music Genre/Style throughout the year, but most indicated they included it during the Winter (65.6%, $f = 214$). Numbers were slightly higher for Music Outside of the Classical Music Genre/Style, with the highest number during Winter and Spring End. Table 12 show the frequencies for this question. Some respondents indicated other answers for this question. Table 13 shows these responses.

Respondents also indicated how many concerts each year included these same musical styles. Table 14 shows that most respondents had around four concerts per year, though some had several more, and that they included a variety of genres/styles in different concerts.

**Table 12**

*Frequencies for When Content Was Included in the Academic Year*

| *Time in Year* | *Classical Music Genre/ Style* | | *Music Outside Classical Music Genre/Style* | | *Multi-cultural Music (in general)* | | *Gospel Music* | | *Popular Music Styles* | | *Negro Spirituals* | | *Jazz Music* | | *Hispanic Heritage Music* | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *f* | *%** | *f* | *%** | *f* | *%** | *f* | *%** | *f* | *%** | *f* | *%** | *f* | *%** | *f* | *%** |
| Fall End | 133 | 40.8 | 139 | 42.6 | 118 | 36.2 | 75 | 23.0 | 79 | 24.2 | 95 | 29.1 | 50 | 15.3 | 57 | 17.5 |
| Mid Fall | 133 | 40.8 | 138 | 42.3 | 164 | 50.3 | 65 | 19.9 | 91 | 27.9 | 87 | 26.7 | 43 | 13.2 | 61 | 18.7 |
| Winter | 214 | 65.6 | 216 | 66.3 | 176 | 54.0 | 115 | 35.3 | 147 | 45.1 | 145 | 44.5 | 92 | 28.2 | 87 | 26.7 |
| Mid Spring | 159 | 48.8 | 150 | 46.0 | 122 | 37.4 | 95 | 29.1 | 101 | 31.0 | 125 | 38.3 | 81 | 24.8 | 57 | 17.5 |
| Spring End | 183 | 56.1 | 216 | 66.3 | 156 | 47.9 | 136 | 41.7 | 213 | 65.3 | 142 | 43.6 | 140 | 42.9 | 77 | 23.6 |
| Never | 8 | 2.5 | 3 | 0.9 | 11 | 3.4 | 36 | 11.0 | 7 | 2.1 | 19 | 5.8 | 52 | 16.0 | 75 | 23.0 |
| Missing | 57 | | 57 | | 61 | | 68 | | 60 | | 67 | | 70 | | 74 | |
| Black History Month | 9 | 2.8 | 12 | 3.7 | 9 | 2.8 | 48 | 14.7 | 12 | 3.7 | 62 | 19.0 | 24 | 7.4 | | 0.0 |
| Hispanic Heritage Month | 0 | 0.0 | 1 | 0.3 | 5 | 1.5 | | 0.0 | | 0.0 | | 0.0 | | 0.0 | 29 | 8.9 |
| Both | 4 | 1.2 | 6 | 1.8 | 5 | 1.5 | 3 | 0.9 | 6 | 1.8 | 3 | 0.9 | 3 | 0.9 | 3 | 0.9 |

*Note.* * *N* = 326. Respondents could choose more than one answer per area.

**Table 13**

*Other Times in the Year Content Was Included*

| *Style* | *Other Times of the Year Comments* |
|---|---|
| *Classical Music Genre/Style* | for liturgies |
| | Not tied to time of year |
| *Music Outside of the Classical Music Genre/Style* | for liturgies they sing folk/Christian/rock |
| | Not tied to time of year |
| | Year round |
| *Multicultural Music (in general)* | classroom and concerts |
| | Not tied to time of year |
| | Often for festivals/competitions |
| | Year round |
| *Gospel Music* | classroom, concerts and liturgies |
| | Not tied to time of year |
| | Varies |
| | Varies, not associated with season |
| | Year round |
| *Popular Music Styles* | concerts |
| | Not tied to time of year |
| | Year round |
| *Negro Spirituals* | For Black History Month, I created a set of posters (featuring an artist of the day) with people who have made significant contributions to the choral field or vocal field (e.g. Jester Hairston, Clara Ward, etc.) |
| | Jan. |
| | liturgies |
| | Not tied to time of year |
| | Varies, not associated with season |
| | Year round |

| *Style* | *Other Times of the Year Comments* |
|---|---|
| *Jazz Music* | Christmas concert |
| | Not tied to time of year |
| | Rarely |
| | Sporadically |
| | Year round |
| *Hispanic Heritage Music* | classroom and concert |
| | Not tied to time of year |
| | on occasion |
| | varies |
| | Varies, not associated with season |
| | Year round |

*Note.* Spelling and capitalizations were not corrected.

## Table 14

*Frequencies for Number of Concerts Per Year Including Musical Genres/Styles*

| *Number of Concerts* | *Classical Music Genre/Style* | | *Music Outside of the Classical Music Genre/Style* | | *Multi-cultural Music (in general)* | | *Gospel Music* | | *Popular Music Styles* | | *Negro Spirituals* | | *Jazz Music* | | *Hispanic Heritage Music* | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *f* | %* | *f* | %* | *f* | %* | *f* | %* | *f* | %* | *f* | %* | *f* | %* | *f* | %* |
| 0 | 8 | 2.5 | 1 | 0.3 | 9 | 2.8 | 39 | 12.0 | 12 | 3.7 | 24 | 7.4 | 66 | 20.2 | 87 | 26.7 |
| 0.5 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 2 | 0.6 | 0 | 0.0 | 0 | 0.0 | 2 | 0.6 | 2 | 0.6 |
| 1 | 38 | 11.7 | 23 | 7.1 | 51 | 15.6 | 116 | 35.6 | 78 | 23.9 | 83 | 25.5 | 128 | 39.3 | 126 | 38.7 |
| 2 | 84 | 25.8 | 79 | 24.2 | 81 | 24.8 | 61 | 18.7 | 91 | 27.9 | 82 | 25.2 | 44 | 13.5 | 44 | 13.5 |
| 3 | 52 | 16.0 | 60 | 18.4 | 63 | 19.3 | 27 | 8.3 | 42 | 12.9 | 42 | 12.9 | 10 | 3.1 | 7 | 2.1 |
| 4 | 58 | 17.8 | 59 | 18.1 | 41 | 12.6 | 16 | 4.9 | 24 | 7.4 | 21 | 6.4 | 8 | 2.5 | 7 | 2.1 |
| 5 | 16 | 4.9 | 20 | 6.1 | 13 | 4.0 | 9 | 2.8 | 13 | 4.0 | 11 | 3.4 | 11 | 3.4 | 0 | 0.0 |
| 6 | 7 | 2.1 | 11 | 3.4 | 12 | 3.7 | 2 | 0.6 | 4 | 1.2 | 4 | 1.2 | 1 | 0.3 | 1 | 0.3 |
| 7 | 4 | 1.2 | 4 | 1.2 | 1 | 0.3 | 1 | 0.3 | 1 | 0.3 | 1 | 0.3 | 0 | 0.0 | 0 | 0.0 |
| 8 | 3 | 0.9 | 2 | 0.6 | 1 | 0.3 | 0 | 0.0 | 3 | 0.9 | 3 | 0.9 | 1 | 0.3 | 0 | 0.0 |
| 9 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 10 | 4 | 1.2 | 6 | 1.8 | 2 | 0.6 | 2 | 0.6 | 6 | 1.8 | 3 | 0.9 | 1 | 0.3 | 1 | 0.3 |
| 11 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 12 | 0 | 0.0 | 4 | 1.2 | 1 | 0.3 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 1 | 0.3 | 0 | 0.0 |
| 13 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 14 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 15 | 1 | 0.3 | 1 | 0.3 | 1 | 0.3 | 0 | 0.0 | 1 | 0.3 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 16-20 | 2 | 0.6 | 3 | 0.9 | 0 | 0.0 | 0 | 0.0 | 1 | 0.3 | 0 | 0.0 | 1 | 0.3 | 0 | 0.0 |
| 21+ | 0 | 0.0 | 2 | 0.6 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| Missing | 49 | 15.0 | 51 | 15.6 | 50 | 15.3 | 51 | 15.6 | 50 | 15.3 | 52 | 16.0 | 52 | 16.0 | 51 | 15.6 |
| Total | 326 | 100 | 326 | 100 | 326 | 100 | 326 | 100 | 326 | 100 | 326 | 100 | 326 | 100 | 326 | 100 |

*Note.* * Percent of Total *N* (326)

### *How Much Students Enjoy Singing Certain Musical Genres/Styles*

Participants used a five-point Likert scale and indicated how much their students enjoyed singing certain musical genres/styles. Table 15 shows the descriptive statistics and Table 16 shows the frequencies for this question. According to respondents, their students enjoyed singing most musical styles as the mean for each item ranged between 3.3 and 4.1. Popular Music Styles had the highest mean at 4.1. Medians for all areas were either 3 or 4 (highest rating was 5).

**Table 15**

*Descriptive Statistics How Much Students Enjoy Singing Certain Genres/Styles*

| *Area* | *N* | *Missing* | *N/A** | *M* | *Var* | *SD* | *Mode* | *Mdn* |
|---|---|---|---|---|---|---|---|---|
| Classical Music Genre/Style | 270 | 51 | 5 | 3.3 | 0.9 | 1.0 | 3 | 3 |
| Music Outside of the Classical Music Genre/Style | 272 | 52 | 2 | 3.9 | 0.7 | 0.8 | 4 | 4 |
| Multicultural Music (in general) | 267 | 53 | 6 | 3.6 | 0.9 | 1.0 | 4 | 4 |
| Gospel Music | 249 | 52 | 6 | 3.8 | 1.1 | 1.1 | 4 | 4 |
| Popular Music Styles | 269 | 53 | 4 | 4.1 | 0.7 | 0.9 | 4 | 4 |
| Negro Spirituals | 268 | 52 | 6 | 3.7 | 1.0 | 1.0 | 4 | 4 |
| Jazz Music | 230 | 53 | 43 | 3.3 | 1.2 | 1.1 | 3 | 3 |
| Hispanic Heritage Music | 209 | 55 | 62 | 3.3 | 1.0 | 1.0 | 3 | 3 |

*Note.* Scale was 5 = A Great Deal; 4 = A lot; 3 = A Moderate Amount; 2 = A Little;1 Not At All.
* Participants could also indicate "Not Applicable for My Program."

**Table 16**

*Frequencies for How Much Students Enjoy Singing Genres/Styles*

| Area | *Rating* | *f* | *%* | *Cum %* | Area | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|---|---|---|---|---|
| Classical Music Genre/ Style | A Great Deal | 39 | 12.0 | 12.0 | Popular Music Styles | A Great Deal | 106 | 32.5 | 32.5 |
| | A Lot | 62 | 19.0 | 31.0 | | A Lot | 112 | 34.4 | 66.9 |
| | A Moderate Amount | 118 | 36.2 | 67.2 | | A Moderate Amount | 36 | 11.0 | 77.9 |
| | A Little | 48 | 14.7 | 81.9 | | A Little | 15 | 4.6 | 82.5 |
| | Not At All | 3 | 0.9 | 82.8 | | Not At All | 0 | 0 | 82.5 |
| | Not Applicable* | 5 | 1.5 | 84.4 | | Not Applicable* | 4 | 1.2 | 83.7 |
| | Missing | 51 | 15.6 | 100 | | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100.0 | |
| Music Outside of the Classical Music Genre/Style | A Great Deal | 70 | 21.5 | 21.5 | Negro Spirituals | A Great Deal | 67 | 20.6 | 20.6 |
| | A Lot | 128 | 39.3 | 60.7 | | A Lot | 101 | 31.0 | 51.5 |
| | A Moderate Amount | 59 | 18.1 | 78.8 | | A Moderate Amount | 70 | 21.5 | 73.0 |
| | A Little | 14 | 4.3 | 83.1 | | A Little | 24 | 7.4 | 80.4 |
| | Not At All | 1 | 0.3 | 83.4 | | Not At All | 6 | 1.8 | 82.2 |
| | Not Applicable* | 2 | 0.6 | 84.0 | | Not Applicable* | 6 | 1.8 | 84.0 |
| | Missing | 52 | 16.0 | 100 | | Missing | 52 | 16.0 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |

| Area | *Rating* | *f* | *%* | *Cum %* | Area | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|---|---|---|---|---|
| Multi-cultural Music (in general) | A Great Deal | 53 | 16.3 | 16.3 | Jazz Music | A Great Deal | 36 | 11.0 | 11.0 |
| | A Lot | 95 | 29.1 | 45.4 | | A Lot | 58 | 17.8 | 28.8 |
| | A Moderate Amount | 89 | 27.3 | 72.7 | | A Moderate Amount | 84 | 25.8 | 54.6 |
| | A Little | 26 | 8.0 | 80.7 | | A Little | 42 | 12.9 | 67.5 |
| | Not At All | 4 | 1.2 | 81.9 | | Not At All | 10 | 3.1 | 70.6 |
| | Not Applicable* | 6 | 1.8 | 83.7 | | Not Applicable* | 43 | 13.2 | 83.7 |
| | Missing | 53 | 16.3 | 100 | | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| Gospel Music | A Great Deal | 76 | 23.3 | 23.3 | Hispanic Heritage Music | A Great Deal | 26 | 8.0 | 8.0 |
| | A Lot | 80 | 24.5 | 47.9 | | A Lot | 51 | 15.6 | 23.6 |
| | A Moderate Amount | 62 | 19.0 | 66.9 | | A Moderate Amount | 86 | 26.4 | 50.0 |
| | A Little | 25 | 7.7 | 74.5 | | A Little | 42 | 12.9 | 62.9 |
| | Not At All | 6 | 1.8 | 76.4 | | Not At All | 4 | 1.2 | 64.1 |
| | Not Applicable* | 25 | 7.7 | 84.0 | | Not Applicable* | 62 | 19.0 | 83.1 |
| | Missing | 52 | 16.0 | 100 | | Missing | 55 | 16.9 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |

*Note.* *The survey choice was "Not Applicable in My Program." This was changed to save space in the table.

## Research Question Five

Research Question Five asked: How important do they feel music educators should be able to include diverse content or teach certain genres/styles of music?

### *Importance for Music Educators to Know Certain Areas or Have Certain Skills*

Participants rated how important it was for music educators to know or be able to do certain diversity-related content and music teaching tasks related to different genres/styles. As with other questions, these respondents indicated that all areas were at least Moderately Important with means ranging from 3.8 to 4.6 (highest rating was 5). The highest means were for teaching diverse student populations ($M$ = 4.6, $SD$ = 0.7), teaching in a diverse school setting ($M$ = 4.5, $SD$ = 0.7), including music outside of the classical music genre ($M$ = 4.5, $SD$ = 0.7), Include diversity-focused content in your classroom ($M$ = 4.5, $SD$ = 0.8), Include multicultural music (in general) ($M$ = 4.5, $SD$ = 0.7), and Teach/Include Negro Spirituals ($M$ = 4.2 $SD$ = 0.9). Table 17 shows the descriptive statistics and Table 18 shows the frequencies for this question.

**Table 17**

*Descriptive Statistics for How Important It Is for Music Educators to Know/Have Skills in Areas*

| Area | *N* | *Missing* | *M* | *Var* | *SD* | *Mode* | *Mdn* |
|---|---|---|---|---|---|---|---|
| Teach in a diverse school setting | 274 | 52 | 4.5 | 0.5 | 0.7 | 5 | 5 |
| Teach diverse student populations | 273 | 53 | 4.6 | 0.4 | 0.7 | 5 | 5 |
| Include diversity-focused content in your classroom | 273 | 53 | 4.4 | 0.7 | 0.8 | 5 | 5 |
| Teach classical genre/style music | 273 | 53 | 4.1 | 0.7 | 0.9 | 5 | 4 |
| Include music outside of the classical music genre | 273 | 53 | 4.5 | 0.5 | 0.7 | 5 | 5 |
| Include multicultural music (in general) | 273 | 53 | 4.4 | 0.5 | 0.7 | 5 | 5 |
| Teach/Include Gospel Music | 273 | 53 | 3.8 | 1.1 | 1.0 | 5 | 4 |
| Teach/Include Popular Music Styles | 273 | 53 | 3.9 | 1.0 | 1.0 | 5 | 4 |
| Teach/Include Negro Spirituals | 273 | 53 | 4.2 | 0.7 | 0.9 | 5 | 4 |
| Teach/Include Jazz Music | 272 | 53 | 3.8 | 1.1 | 1.0 | 4 | 4 |
| Teach/Include Hispanic Heritage Music | 271 | 55 | 3.9 | 1.0 | 1.0 | 4 | 4 |

*Note.* Rating Scale was 5=Extremely Important; 4 = Very Important; 3 = Moderately Important; 2 = Slight Important; and 1 = Not at all Important.

**Table 18**

*Frequencies for How Important It Is for Music Educators to Know/Have Skills in Areas*

| Area | Rating | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teach in a diverse school setting* | Extremely important | 161 | 49.4 | 49.4 |
| | Very important | 89 | 27.3 | 76.7 |
| | Moderately important | 20 | 6.1 | 82.8 |
| | Slightly important | 4 | 1.2 | 84.0 |
| | Not at all important | 0 | 0.0 | 84.0 |
| | Missing | 52 | 16.0 | 100 |
| | Total | 326 | 100 | |
| *Teach diverse student populations* | Extremely important | 173 | 53.1 | 53.1 |
| | Very important | 82 | 25.2 | 78.2 |
| | Moderately important | 14 | 4.3 | 82.5 |
| | Slightly important | 4 | 1.2 | 83.7 |
| | Not at all important | 0 | 0.0 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Include diversity-focused content in your classroom* | Extremely important | 162 | 49.7 | 49.7 |
| | Very important | 79 | 24.2 | 73.9 |
| | Moderately important | 25 | 7.7 | 81.6 |
| | Slightly important | 2 | 0.6 | 82.2 |
| | Not at all important | 5 | 1.5 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |

| Area | Rating | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teach/ Include Gospel Music* | Extremely important | 90 | 27.6 | 27.6 |
| | Very important | 85 | 26.1 | 53.7 |
| | Moderately important | 70 | 21.5 | 75.2 |
| | Slightly important | 23 | 7.1 | 82.2 |
| | Not at all important | 5 | 1.5 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Teach/ Include Popular Music Styles* | Extremely important | 90 | 27.6 | 27.6 |
| | Very important | 88 | 27.0 | 54.6 |
| | Moderately important | 72 | 22.1 | 76.7 |
| | Slightly important | 18 | 5.5 | 82.2 |
| | Not at all important | 5 | 1.5 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Teach/ Include Negro Spirituals* | Extremely important | 118 | 36.2 | 36.2 |
| | Very important | 101 | 31.0 | 67.2 |
| | Moderately important | 45 | 13.8 | 81.0 |
| | Slightly important | 7 | 2.1 | 83.1 |
| | Not at all important | 2 | 0.6 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |

| Area | Rating | *f* | % | *Cum %* |
|---|---|---|---|---|
| *Teach classical genre/style music* | Extremely important | 113 | 34.7 | 34.7 |
| | Very important | 93 | 28.5 | 63.2 |
| | Moderately important | 59 | 18.1 | 81.3 |
| | Slightly important | 7 | 2.1 | 83.4 |
| | Not at all important | 1 | 0.3 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Include music outside of the classical music genre* | Extremely important | 151 | 46.3 | 46.3 |
| | Very important | 98 | 30.1 | 76.4 |
| | Moderately important | 22 | 6.7 | 83.1 |
| | Slightly important | 1 | 0.3 | 83.4 |
| | Not at all important | 1 | 0.3 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Include multicultural music (in general)* | Extremely important | 152 | 46.6 | 46.6 |
| | Very important | 94 | 28.8 | 75.5 |
| | Moderately important | 22 | 6.7 | 82.2 |
| | Slightly important | 4 | 1.2 | 83.4 |
| | Not at all important | 1 | 0.3 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Teach/ Include Jazz Music* | Extremely important | 81 | 24.8 | 24.8 |
| | Very important | 86 | 26.4 | 51.2 |
| | Moderately important | 70 | 21.5 | 72.7 |
| | Slightly important | 32 | 9.8 | 82.5 |
| | Not at all important | 3 | 0.9 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *Teach/ Include Hispanic Heritage Music* | Extremely important | 90 | 27.6 | 27.6 |
| | Very important | 95 | 29.1 | 56.7 |
| | Moderately important | 59 | 18.1 | 74.8 |
| | Slightly important | 23 | 7.1 | 81.9 |
| | Not at all important | 4 | 1.2 | 83.1 |
| | Missing | 55 | 16.9 | 100 |
| | Total | 326 | 100 | |

### *Ratings for Statements about Diversity and Certain Musical Genres/Styles*

Finally, respondents used a 5-point Likert scale and rated how much certain statements described them ("describes me"). Table 19 shows the statements and the descriptive statistics, and Table 20 includes the frequencies for each statement. Statements one through five all had means ranging from 4.1 to 4.4. Statement three, "Incorporating music from cultures different than my students' cultures is important for their education" was the highest ($M$ = 4.4, $SD$ = 1.1). Statement six "Choral music educators should include music primarily from the cultures of students in their classrooms" had the lowest mean ($M$ = 2.8, $SD$ = 1.3).

**Table 19**

*Descriptive Statistics for Statement Ratings*

| | *Statements* | *N* | *Missing* | *M* | *Var.* | *SD* | *Mode* | *Mdn* |
|---|---|---|---|---|---|---|---|---|
| 1 | Bridging cultural gaps in music history knowledge can help bridge ethnic, cultural, and racial divide often found in American society. | 274 | 52 | 4.1 | 1.1 | 1.1 | 5 | 4 |
| 2 | I should know my students' cultural backgrounds. | 273 | 53 | 4.3 | 0.7 | 0.8 | 5 | 5 |
| 3 | I should include music from my students' cultural backgrounds in their performance pieces. | 273 | 53 | 4.1 | 1.0 | 1.0 | 5 | 4 |
| 4 | Incorporating music from cultures different than my students' cultures is important for their education. | 273 | 53 | 4.4 | 0.6 | 0.8 | 5 | 5 |
| 5 | Teaching diverse content in my classes is important, even if we do not use the content for concerts. | 273 | 53 | 4.1 | 1.2 | 1.1 | 5 | 4 |
| 6 | Choral music educators should include music primarily from the cultures of students in their classrooms. | 273 | 53 | 2.8 | 1.7 | 1.3 | 3 | 3 |
| 7 | Gospel Music should be included in every choral music classroom. | 272 | 54 | 3.2 | 1.8 | 1.3 | 3 | 3 |
| 8 | Popular Music Styles should be included in every choral music classroom. | 273 | 53 | 3.4 | 1.5 | 1.2 | 3 | 3 |
| 9 | Negro Spirituals should be included in every choral music classroom. | 273 | 53 | 3.8 | 1.3 | 1.1 | 5 | 4 |
| 10 | Jazz Music should be included in every choral music classroom. | 272 | 54 | 3.2 | 1.5 | 1.2 | 3 | 3 |
| 11 | Hispanic Heritage Music should be included in every choral music classroom. | 272 | 54 | 3.3 | 1.5 | 1.2 | 3 | 3 |

*Note.* Rating scale was 5 = Describes Me Extremely Well; 4 = Describes Me Very Well; 3 = Describes Me Moderately Well; 2 = Slightly Describes me; 1 = Does Not Describe Me

**Table 20**

*Frequencies for Statement Ratings*

| *Statement* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *1. Bridging cultural gaps in music history knowledge can help bridge ethnic, cultural, and racial divide often found in American society.* | Describes Me Extremely Well | 123 | 37.7 | 37.7 |
| | Describes Me Very Well | 73 | 22.4 | 60.1 |
| | Describes Me Moderately Well | 56 | 17.2 | 77.3 |
| | Slightly Describes me | 13 | 4.0 | 81.3 |
| | Does Not Describe Me | 9 | 2.8 | 84.0 |
| | Missing | 52 | 16.0 | 100 |
| | Total | 326 | 100 | |
| *2. I should know my students' cultural backgrounds.* | Describes Me Extremely Well | 144 | 44.2 | 44.2 |
| | Describes Me Very Well | 86 | 26.4 | 70.6 |
| | Describes Me Moderately Well | 31 | 9.5 | 80.1 |
| | Slightly Describes me | 0 | 0.0 | 80.1 |
| | Does Not Describe Me | 12 | 3.7 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |

| *Statement* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *3. I should include music from my students' cultural backgrounds in their performance pieces.* | Describes Me Extremely Well | 120 | 36.8 | 36.8 |
| | Describes Me Very Well | 85 | 26.1 | 62.9 |
| | Describes Me Moderately Well | 47 | 14.4 | 77.3 |
| | Slightly Describes me | 16 | 4.9 | 82.2 |
| | Does Not Describe Me | 5 | 1.5 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *4. Incorporating music from cultures different than my students' cultures is important for their education.* | Describes Me Extremely Well | 153 | 46.9 | 46.9 |
| | Describes Me Very Well | 88 | 27.0 | 73.9 |
| | Describes Me Moderately Well | 22 | 6.7 | 80.7 |
| | Slightly Describes me | 9 | 2.8 | 83.4 |
| | Does Not Describe Me | 1 | 0.3 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *5. Teaching diverse content in my classes is important, even if we do not use the content for concerts.* | Describes Me Extremely Well | 136 | 41.7 | 41.7 |
| | Describes Me Very Well | 67 | 20.6 | 62.3 |
| | Describes Me Moderately Well | 41 | 12.6 | 74.8 |
| | Slightly Describes me | 21 | 6.4 | 81.3 |
| | Does Not Describe Me | 8 | 2.5 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *6. Choral music educators should include music primarily from the cultures of students in their classrooms.* | Describes Me Extremely Well | 33 | 10.1 | 10.1 |
| | Describes Me Very Well | 46 | 14.1 | 24.2 |
| | Describes Me Moderately Well | 76 | 23.3 | 47.5 |
| | Does Not Describe Me | 62 | 19.0 | 66.6 |
| | Slightly Describes me | 56 | 17.2 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *7. Gospel Music should be included in every choral music classroom.* | Describes Me Extremely Well | 65 | 19.9 | 19.9 |
| | Describes Me Very Well | 52 | 16.0 | 35.9 |
| | Describes Me Moderately Well | 72 | 22.1 | 58.0 |
| | Does Not Describe Me | 33 | 10.1 | 68.1 |
| | Slightly Describes me | 50 | 15.3 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *8. Popular Music Styles should be included in every choral music classroom.* | Describes Me Extremely Well | 63 | 19.3 | 19.3 |
| | Describes Me Very Well | 65 | 19.9 | 39.3 |
| | Describes Me Moderately Well | 74 | 22.7 | 62.0 |
| | Does Not Describe Me | 17 | 5.2 | 67.2 |
| | Slightly Describes me | 54 | 16.6 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *9. Negro Spirituals should be included in every choral music classroom.* | Describes Me Extremely Well | 98 | 30.1 | 30.1 |
| | Describes Me Very Well | 81 | 24.8 | 54.9 |
| | Describes Me Moderately Well | 55 | 16.9 | 71.8 |
| | Does Not Describe Me | 8 | 2.5 | 74.2 |
| | Slightly Describes me | 31 | 9.5 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |

| *Statement* | Rating | f | % | Cum % |
|---|---|---|---|---|
| *10. Jazz Music should be included in every choral music classroom.* | Describes Me Extremely Well | 52 | 16.0 | 16.0 |
| | Describes Me Very Well | 57 | 17.5 | 33.4 |
| | Describes Me Moderately Well | 85 | 26.1 | 59.5 |
| | Does Not Describe Me | 23 | 7.1 | 66.6 |
| | Slightly Describes me | 55 | 16.9 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *11. Hispanic Heritage Music should be included in every choral music classroom.* | Describes Me Extremely Well | 52 | 16.0 | 16.0 |
| | Describes Me Very Well | 64 | 19.6 | 35.6 |
| | Describes Me Moderately Well | 79 | 24.2 | 59.8 |
| | Does Not Describe Me | 21 | 6.4 | 66.3 |
| | Slightly Describes me | 56 | 17.2 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |

## Research Question Six

The final research question was: What relationships exist between (a) teacher's ethnicity, (b) the ethnicity breakdown of their students, and (c) how often they program Negro Spirituals? I conducted a Chi-Square and Crosstabulation to determine if there was an interaction between the respondents' ethnicities and (a) how often they include Negro Spirituals in their teaching and (b) how many concerts per year included Negro Spirituals. Data analyses indicated significant interactions based on respondent ethnicity.

### *Respondent Ethnicity and How Often They Include Negro Spirituals in Teaching*

Crosstabulations suggest that the interaction for Black or African American Respondents for how often they include Negro Spirituals in their teaching. More specifically, 70.7% ($n$ = 41, $N$ = 58) of Black or African American Respondents indicated they included Negro Spirituals "most of the time" or "always" in their teaching while 25.1% ($n$ = 47, $N$ = 187) of White teachers said they included them "most of the time" or "always." Numbers for the remaining groups were small, with 0-5 total respondents indicating they included Negro Spirituals "most of the time" or "always." Table 21 shows the Chi-Square and Table 22 shows the Crosstabulation.

**Table 21**

*Chi-Square: Respondent Ethnicity and How Often Negro Spirituals Included in Teaching*

| | *Value* | *df* | *p* |
|---|---|---|---|
| Pearson Chi-Square | 69.641* | 28 | <.001 |
| Likelihood Ratio | 66.55 | 28 | <.001 |
| Valid Cases | 274 | | |

*Note*. *31 cells (77.5%) have expected count less than 5.
The minimum expected count is .04.

**Table 22**

*Crosstabulation: Respondent Ethnicity and How Often Negro Spirituals Included in Teaching*

| Respondent Ethnicity | How often do you/did you include Negro Spirituals in Your Teaching? | | | | | | | | | | Total | % |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Never | | Sometimes | | About Half of the Time | | Most of the Time | | Always | | | |
| | *n* | % | *n* | % | *n* | % | *n* | % | *n* | % | | |
| Asian | 0 | 0.0 | 2 | 0.7 | 1 | 0.4 | 1 | 0.4 | 0 | 0.0 | 4 | 1.5 |
| Black or African American | 1 | 0.4 | 6 | 2.2 | 10 | 3.6 | 17 | 6.2 | 24 | 8.8 | 58 | 21.2 |
| Hispanic, Latinx, or Spanish Origin | 0 | 0.0 | 4 | 1.5 | 1 | 0.4 | 2 | 0.7 | 0 | 0.0 | 7 | 2.6 |
| I prefer not to say | 0 | 0.0 | 1 | 0.4 | 2 | 0.7 | 0 | 0.0 | 0 | 0.0 | 3 | 1.1 |
| Native American or Alaska Native | 1 | 0.4 | 1 | 0.4 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 2 | 0.7 |
| Native Hawaiian or Pacific Islander | 0 | 0.0 | 1 | 0.4 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 1 | 0.4 |
| Other | 0 | 0.0 | 3 | 1.1 | 4 | 1.5 | 3 | 1.1 | 2 | 0.7 | 12 | 4.4 |
| White | 10 | 3.6 | 87 | 31.8 | 43 | 15.7 | 27 | 9.9 | 20 | 7.3 | 187 | 68.2 |
| Missing | | | | | | | | | | | 52 | 19.0 |
| Totals | 12 | 4.4 | 105 | 38.3 | 61 | 22.3 | 50 | 18.2 | 46 | 16.8 | 274 | 100.0 |

### *Respondent Ethnicity and How Many Concerts Include Negro Spirituals*

Analyses also revealed a significant interaction between respondents' ethnicities and the number of concerts that included Negro Spirituals. Table 23 shows the Chi-Square, while Table 24 shows the Crosstabulation and Table 25 further breaks down the data based on Black or African American and White respondents. As with the previous comparison (above), the numbers of participants who identified as an ethnicity other than Black or African American or White were very small ($n \leq 12$ for each).

Regarding school population, 55% (*n* = 35) of Black or African American respondents taught in schools that had 75% or more students who were also Black or African American. Conversely, only 3% (*n* = 4) of White respondents taught in similar schools. In addition, only 3% (*n* = 2) Black or African American respondents taught in schools that had 75% or more White students, though 42% (n = 98) of the White respondents taught in schools that had 75% or more White Students. Regarding choral program population, 62% (*n* = 42) of Black or African American respondents had programs with 75% or more Black or African American students, whereas only 3% (*n* = 4) White respondents' programs had 75% or more Black or African American students. One Black or African American respondent indicated they never program Negro Spirituals. Data indicated that this person's school had at total 400 students with 5% Black or African American and 95% White students and their program had 4% Black or African American students and 96% White students. In addition, there were 19 White respondents who never program Negro Spirituals. Table 46band Table 47 in Appendix A show the ethnicity data for these respondents.

Interestingly, when the numbers of Black or African American respondents and White respondents were compared based on how many Negro Spirituals were programed each year, there was a significant Chi-Square (see Table 26). It appears most include at least a few Negro Spirituals, though Black or African American respondents may include more as several indicated they include 10 (or more) each year.

**Table 23**

*Chi-Square for Respondent Ethnicity and Concerts Per Year Including Negro Spirituals*

| | *Value* | *df* | *p* |
|---|---|---|---|
| Pearson Chi-Square | 92.704* | 63 | 0.009 |
| Likelihood Ratio | 81.787 | 63 | 0.056 |
| Valid Cases | 274 | | |

*Note.* *70 cells (87.5%) have expected count less than 5. The minimum expected count is .00.

**Table 24**

*Crosstabulation: Respondent Ethnicity and Concerts Per Year Including Negro Spirituals*

| *Respondent Ethnicity* | *Number of concerts per year that include Negro Spirituals** | | | | | | | | | | *Total* |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | *0* | *1* | *2* | *3* | *4* | *5* | *6* | *7* | *8* | *10* | |
| Asian | 3 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 |
| Black or African American | 1 | 6 | 20 | 10 | 8 | 6 | 3 | 1 | 1 | 3 | 59 |
| Hispanic, Latinx, or Spanish Origin | 0 | 3 | 3 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 7 |
| I prefer not to say. | 0 | 2 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 3 |
| Native American or Alaska Native | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| Native Hawaiian or Pacific Islander | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Other | 0 | 7 | 3 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 12 |
| White | 19 | 65 | 54 | 29 | 12 | 4 | 1 | 0 | 2 | 0 | 186 |
| Missing | | | | | | | | | | | 52 |
| Totals | 24 | 83 | 82 | 42 | 21 | 11 | 4 | 1 | 3 | 3 | 326 |

*Note.* *No one responded with "9 concerts."

**Table 25**

*Number of Concerts Percentages for Black or African American and White Respondents*

| *Number of Concerts* | *Respondent Ethnicity* | | | | | |
|---|---|---|---|---|---|---|
| | *Black or African American* | | | *White* | | |
| | *n* | *% of n* | *% of N* | *n* | *% of n* | *% of N* |
| 0 | 1 | 1.7 | 0.3 | 19 | 10.2 | 5.8 |
| 1 | 6 | 10.2 | 1.8 | 65 | 34.9 | 19.9 |
| 2 | 20 | 33.9 | 6.1 | 54 | 29 | 16.6 |
| 3 | 10 | 16.9 | 3.1 | 29 | 15.6 | 8.9 |
| 4 | 8 | 13.6 | 2.5 | 12 | 6.5 | 3.7 |
| 5 | 6 | 10.2 | 1.8 | 4 | 2.2 | 1.2 |
| 6 | 3 | 5.1 | 0.9 | 1 | 0.5 | 0.3 |
| 7 | 1 | 1.7 | 0.3 | 0 | 0 | 0.0 |
| 8 | 1 | 1.7 | 0.3 | 2 | 1.1 | 0.6 |
| 10 | 3 | 5.1 | 0.9 | 0 | 0 | 0.0 |
| Total | 59 | 100 | | 186 | 100 | |

*Note. N* = 326

**Table 26**

*Chi-square for Black or African American Vs. White and Negro Spiritual Programming*

| *Chi-square test* | *Value* | *df* | *p-value* |
|---|---|---|---|
| Pearson Chi-Square | 79.95 | 36 | 0.00004 |
| Likelihood Ratio | 65.20 | 36 | 0.002 |

*Note.* 40 cells (80%) with expected count < 5. The minimum expected count is 0.00.

***Respondent Ethnicity and Ratings on Statement Nine Regarding Negro Spirituals***

Finally, I conducted a crosstabulation and Chi-Square analysis with respondents' ethnicities and their ratings on statement nine, "Negro Spirituals should be included in every choral music classroom." Unlike the previous two analyses, data revealed no significant interaction (see Table 27). Figure 2 is an interaction plot for their ratings and ethnicities and shows that regardless of ethnicity, participants generally rated this question in the same way, which supports that there is no significant interaction. However, Black or African American participants rated this higher more often than other ethnicities.

**Table 27**

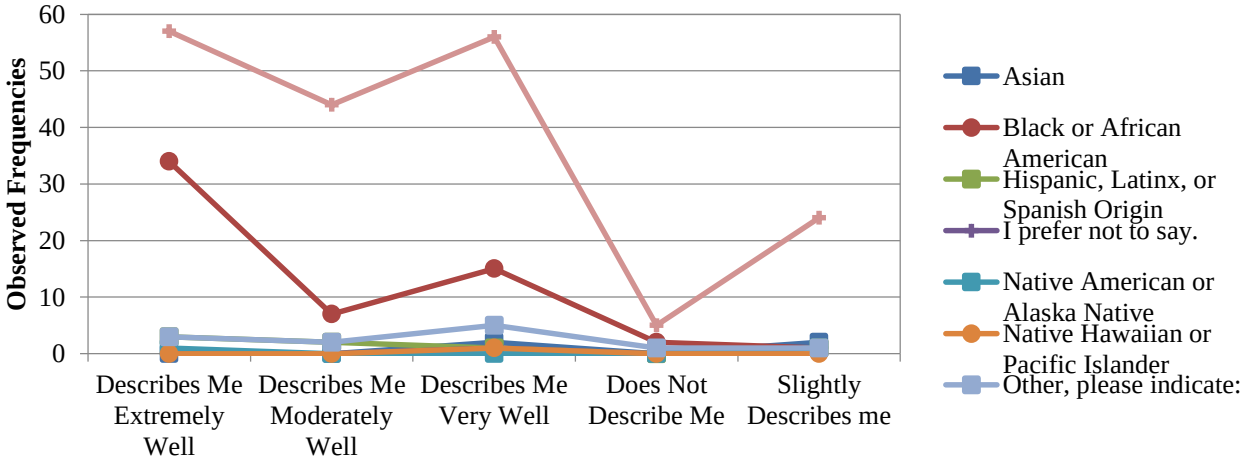
*Chi-Square for Respondents' Ethnicities and Statement Nine Ratings*

| *Chi-square test* | *Value* | *df* | *p* |
|---|---|---|---|
| *Pearson Chi-Square* | 39.96 | 28 | 0.07 |
| *Likelihood Ratio* | 41.40 | 28 | 0.05 |

*Note.* 31 cells (77.5%) with expected count < 5.
The minimum expected count is 0.03.

**Figure 2**

*Interaction Plot for Respondents' Ethnicities and Statement Nine Ratings*




**Ratings for Negro Spirituals should be included in every choral music classroom.**

# Chapter 5

## Discussion

This chapter includes my conclusions and recommendations of the current study. While there is considerable research on teaching diverse choral music to our diverse community of students. It is important that our aim as music educators reach far beyond traditional Eurocentric norms. Music educators must implement approaches and strategies to teaching that will better reflect our diverse world and diverse populations today (Bennett, 2022). There remain uncertainties and obstacles to shifting away from Eurocentrism: Many choral directors lack experience with diverse music or diverse singing communities. Choral directors must receive more training in diverse music and pedagogy. Choral directors realize the need for professional development in areas of multicultural music. Choral directors' perceptions of their undergraduate and graduate preparation indicate that adequate training was not sufficient to meet the demands of the multicultural society composed of students from different ethnicities.

The purpose of this descriptive, quantitate survey-based study was to examine choral directors' preparation and continuing professional development with regard to teaching in diverse settings, teaching using diversity-specific course content, and to examine how their training relates to their classroom practices, their self-efficacy in teaching diverse content, and their planning and teaching of Negro Spirituals. I will discuss implications and results presented in chapter four. In addition, I will present conclusions and suggestions for choral music educators as we continue to be effective in educating more diverse student population.

## Summary

Participants ($N$ = 326) rated their preparation to teach in different settings based on their college preparation. Most indicated they were not adequately prepared to teach in multicultural settings where various styles of music were expected to be included. Participants revealed that little to no preparation using diversity-focused content was gained during undergraduate preparation. A large number of participants expressed that their undergraduate training focused mainly on teaching the classical music genre/style. Choral educators were most comfortable teaching music based on the training received during college preparatory classes which was based on the Western culture. Most choral music educator participants in this study programmed diverse repertoire in moderate amounts during yearly concerts. Negro spirituals were performed more by educators who were more comfortable with this genre. It is crucial that we include music which represents the cultures of students in our choral programs. Teaching music other than traditional Western culture which the music curricula are based must be enhanced with the continuous growth of diverse student populations. Howard (1999) so aptly stated, "We can't teach what we don't know. (p. 106)"

## Implications

This study found many secondary school music teachers still rely on the platform of European model of traditional music education. While this curriculum model has great value, our diversity pool of students has grown tremendously. Thus, the educational needs demand a different application to approach students' needs. There are many benefits to teaching culturally responsive choral literature. All students learn to connect music from different cultures and ethnicities. Our students gain an understanding, and appreciation for other culture's music.

Fundamental emphasis of culturally responsive teaching is to connect with students' cultural frames and lived experiences, (Villegas & Lucas, 2002).

Collegiate institutions are not offering enough diversity preparation despite the growing population of students from different cultures who become students in our schools daily. Gay, (2002) mentioned how professional programs still equivocate about including multicultural education in the midst of growing numbers of and disproportionately poor performances of student of color. Carver-Thomas (2018) highlighted a report of a briefing sponsored by Senator Cory Booker. Emphasis was placed on the need to recruit teachers of color to help close achievement gaps for students of color and highly rated by students of all races. The report detailed while the population of teachers of color overall is growing, Black and Native American Teachers are a declining share of the teacher workforce and the gap between the percentage of Latinx teachers.

In this study, I realized an alarming gap between numbers of minority students and the minority teaching force of choral music educators. Cross tabulations were used to determine the number of Black and White teachers who teach in predominately black school settings (*See appendix*). Participants in this study indicated Black teachers are few in the profession compared to White teachers who teach in predominately black schools, and are greater than the number of students. Approximately 54% ($n$ = 37) of respondents who identified as Black or African American taught in schools where 75% or more of the student population were also Black or African American. Similarly, 61.8% ($n$ = 42) of those who were Black or African American said that 75% or more of the students in their programs were Black or African American. Conversely, for teachers who identified as White, only 2% ($n$ = 2) teach in schools where 75% or more of students are Black or African American and only 2% ($n$ = 4) had 75% or more of the students in

their programs who were Black or African American. Participants in this study indicated how they were not prepared to teach in diverse student populations, yet a large majority are teaching in settings where they are not equipped to meet the needs of the students in their classroom.

Most choral music educators also indicated that they received little to no training in teaching Negro Spirituals or other multicultural music. The nucleus of training and preparation focused on the European model of music education is seriously lacking based on survey responses. With the vast number of diverse students who makeup student populations, training to teach these students must be provided and required. Diversity in secondary choral music must be embraced to ensure students will pursue music teaching careers. Hamann and Walker (1993) investigated race, among other variables, as an influential factor in music teacher role models for African-American students. One finding suggested that African-American students responded more favorable to music teachers of the same race. Even in this study, choral music teachers who were African-American were more prepared to teach multicultural music such as Negro spirituals and gospel music in diverse class settings more so than teachers of other ethnicities.

Undergraduate programs must recruit, and train all teachers to address the needs of diverse students as they prepare preparatory programs that will equip potential students to successfully teach in the diverse school populations. In her commissioned report, Spearman (1999) identified two key reasons why minority teachers play such a critical role in the music education of our children. First, minority teachers serve as important role models for both children of color and of non-color. It is especially critical that children of color see music teachers who not look like them but also represent successful professionals in the field (Bierda & Chait, 2011; Lucas & Robinson, 2003; Quiocho, 2000). Second Minority teachers give a unique voice and perspective in defining the music curriculum.

Results of this study found just under 3% ($n$ = 2) of teachers who identified as Black or African American taught in school where 75% or more of the student population was White. Whereas, 42% of White teachers ($n$ = 103) taught in schools where 74% or more of the students were also White. Only five (7.4%) Black or African American respondents taught in programs where 75% or more of the students were White, where 57% ($n$ = 140) White teachers had 75% or more White students in their programs. Most of these choral music educators indicated they received little to no preparation to teach multicultural music or Negro spirituals. Respondents who were black and taught in predominately White settings are more likely to include Negro spirituals and other multicultural music based on the training received in undergraduate and graduate programs.

I was interested in how comfortable choral teachers are teaching music from the African American culture. Demographically, the majority of participants in this study were White ($N$ = 291, 67.2%). Overall, participants reported the rate the preparation for teaching multicultural music at various levels, specifically gospel music and Negro spirituals, most indicted that they were moderately to little prepared to teach these genres. Preservice education programs must prepare future music educators to navigate curricular offerings that address the cultures of all students. The percentage of Black participants ($N$ = 76, 17.6%) indicated using Negro spirituals, gospel, jazz, and other multicultural music more in class settings and concert performances.

I was also interested in professional development. With the need to overcome insufficient preparation, professional development opportunities must be developed and offered. Participants reported how often they were encouraged to attend training on teaching popular music styles. Most (22.4%) indicated they were moderately encouraged and, (22.4%) indicated they were not encouraged at all. Educators must seek ways to engage and promote the success of this more

diverse student population. In my literature review, emphases were stressed regarding promoting cultural relevant pedagogy. Administrators have the responsibility to seek and development professional opportunities and encourage teachers' participation. Many of the participants indicated they were not comfortable nor prepared to teach in multicultural teaching school settings. They also indicated their discomfort in teaching choral styles other than the Western traditional styles which were the main focus in college preparatory programs. We are far beyond the expectations that students are expected to learn traditional Western music in order to prepare for college and simply be well-versed in music (Shaw, 2012). The American Choral Directors' Association (ACDA) has adopted a diversity theme of sorts which focuses on diversity in choral music. During recent years, much of the organization's professional development opportunities has offered sessions geared to introduce and equip choral directors with overviews of various diverse choral literature.

Participants indicated college preparatory courses did not prepare them to address the needs of multicultural learners. In addition, though many university professors are well-tuned to what is happening in K-12 education, those who have been out of public school teaching for a number of years or those who never taught within the K-12 system may not be as well versed in the topics relevant to secondary choral music education as related to the diverse population of students today.

**Conclusions and Recommendations**

When I began this study, I expected to gain a strong understanding of inclusive pedagogy and how the instructors purposefully utilized choral music education as a tool for embracing diversity. Most instructors know the importance of embracing diversity while others lack

development. Preservice teachers must know the diverse population of students and how to address the needs of students.

Accrediting agencies such as National Association of Schools of Music (NASM) and Council for Higher Education Accreditation (CHEA) must update requirements and require college preparatory programs to focus on preparing preservice teachers to teach in diverse school settings, teach diverse student populations, teach music outside the classical genre/style, include multicultural music in class settings including: Gospel, Popular, Negro spirituals, Jazz, Hispanic, as well other music which relates to students' ethnicities.

There must be collaboration with colleges who prepare music teachers to teach. We must ensure that teachers are experiencing scenarios in laboratory observations and practicums as well as studying various cultures and mores during undergraduate study. These experiences must include teaching music representative of the projected students who will be in the diverse schools. Such experiences should include teaching Negro spirituals, Hispanic music, or music associated with students of different ethnicities. Pre-service choral teachers should have the opportunity to commit themselves to assisting and interning with public schools, especially those in urban areas. This, in turn, could allow for greater access to a wider range of diverse experiences. As choral music educators, we must create an avenue to teaching and learning that is inclusive to all students.

The results for this study are pedagogically important: music education classes in the United States are progressively comprised of students from diverse backgrounds. This makeup includes not only race and ethnicity, but also country of origin. In our society today, pre-service teaching programs must cover everything future educators will need to know as they begin teaching a this diverse 21st Century music education world. So, where do we go for here? How

do we improve culturally relevant pedagogy? Bradley (2007) suggested that talking openly about race in preservice classrooms is an important step in the right direction.

One proposed solution is to better prepare choral music educators to teach multicultural music along with necessary practices. One way to accomplish this is through additional training, professional development, and continuing education units. Because CEUs are required to maintain teaching credentials, educators would greatly benefit professional development designed to address deficient knowledge with regards to culturally responsive teaching. Teacher preparation programs must become better connected with creating a transitional place where potential teachers will understand how to experience culturally pedagogy with students from different diversities.

If multicultural choral music, especially Negro spirituals is to be a part of secondary choral music programs and standards which address the need to program music from different cultures, then efforts must be made to educate and prepare teachers to use multicultural music. Evidence from this study indicates teachers still lack experience with, opportunities to learn about music from different cultures during pre-service teacher programs. Therefore, steps must be made to ensure teachers receive training necessary to meet standards to incorporate multicultural music.

Based on results from this study, participants indicated there was little to no administrative encouragement to attend planned professional developments. Added interest sessions at conventions may help teachers program multicultural music from a broader spectrum. Thus, elevating the opportunity to learn in PD sessions. Also, having reading sessions at conventions most middle and high school choral directors attend, could focused completely on

multicultural music with an emphasis on Negro spirituals. This may also help with the lack of access expressed as a barrier in this study.

**Closing**

As we bridge the cultural diversity gap in Eurocentric music education, we must explore cultures of diverse ethnicities, especially those of the students we teach. Exploring the music of a culture can reveal insights about that culture's celebrations, sorrows, values, cultural customs, history, and so much more (Gay, 2002). We must use music as a tool to understand our students' cultures to make musical connections to knowledge. As we continue to see music enrollment increase, and the diverse population become greater, we need to remember that it is our job to bring music to our students regardless of ethnicity. It is my belief that in-service educators need additional training to meet the needs of all students. It is now time for us to focus and become proactive to ensure that music education in 2022 is meeting the needs of our all children. In this study, many choral directors indicated they are not comfortable teaching genres of music related to their diverse student population.

We must always remember the most important reason we teach: our students' complete education experience to make them lifelong learners. There is a mandate for change which is both simple and profound (Gay, 2002). It is simple because it demands for ethnically different students the right to grapple with leaning challenges from the point of strength and relevance from their own cultural frames of reference (Gay, 2002). We have to make sure that our choral music classes are culturally responsive to ethnically diverse students. I challenge each educator to become empathetic in their approach when preparing to teach diverse students. Putting ourselves in the places of diverse students should improve our willingness to meet the needs of all students. Now, more than ever, music educators are charged with the task of serving diverse

student populations (National Center for Educational Statistics, 2019). Gay (2000) ascertained that caring interpersonal relationships are a hallmark of CRP teachers.

During the course of writing this dissertation, I began thinking more like a choral music educator/administrator. I began to deepen my belief in the need for CRP principles in choral music education programs and throughout all of education. Cultural perspective informs how we teach and learn. The more we understand this concept, the more we empower students with cultural capital on their educational journeys. All students benefit learning the music from cultures of students in the choral classrooms. Moreover, all students need to be given the opportunity to explore how culture interacts with knowledge. Effectively applying this practice in choral music education will help our diverse cultures to understand our changing world and prepare to solve problems of the future.

Participants indicated diversity in choral music programming by culture regions. They most often programmed music during special times of the year where ethnics celebrations were being observed as opposed to including this music during the entire calendar year as part of teaching. If we are going to be culturally responsive teachers, all students must be regarded. Although participants used choral music in their classrooms based on the Eurocentric model, the majority did not select music based on their students' ethnicity. Participants indicated barriers that prevented them from programming multicultural choral music. The greatest barrier was a lack of experience, followed by opportunity to learn about multicultural music such as Negro spirituals and Hispanic choral music in college preparatory programs. There is so much that can be done to overcome these barriers. Local collegiate choral festivals focused on multicultural music may help teacher branch out to different cultures, or university such as our own Auburn

University provides yearly choral festivals where choirs are afforded an opportunity to work with choral directors who have impeccable reputations and experience in multicultural music.

**Recommendations for Future Research**

Further research is needed to continue to discover the use of and expose students to music from all cultures represented with a focus on the Negro spiritual. Suggestions for future research include:

1. Use sampling to look at choral music teachers' use of multicultural music across a larger population.
2. Examine choral music preparation for teaching multicultural choral music and Negro spirituals at universities.
3. Study effects of individual student ethnicity on the multicultural programming by choral teachers.
4. Expand research to examine secondary music programs to include band and orchestra use of multicultural music.
5. Contrast the differences between teachers who do and those who do not attend ACDA state, division, and national conventions and their use of multicultural music and Negro spirituals.
6. Provide more district professional developments designed to address teaching deficiencies in understanding students' ethnicities and music associated with each culture represented in the choral programs.

There is so much more research to be done in this area. If anything, this research calls attention to the revolving nature of students and teacher diversity. With a steady growing diverse student population emerging at a steady pace, choral music preparation, improving teacher effectiveness

and knowledge of Negro spirituals is most important as we bridge the cultural gaps in choral music education.

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## Appendix A: Additional Data Tables

### Table 28

*Where Did You Receive This Survey Invitation?*

| *Source* | *f* | %* |
|---|---|---|
| ACDA | 18 | 5.5 |
| ACDA, Facebook | 1 | 0.3 |
| Facebook | 102 | 31.3 |
| NAfME | 192 | 58.9 |
| NAfME, ACDA | 3 | 0.9 |
| NAfME, Facebook | 1 | 0.3 |
| Missing | 9 | 2.8 |
| Total | 326 | 100 |

### Table 29

*Teaching Experience, Gender, Ethnicity*

| | *Demographic Areas* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Secondary-level Choral Teaching Experience* | I currently teach choral music in a secondary-level school | 257 | 79.1 | 79.1 |
| | In the past, I taught choral music in a secondary-level school | 68 | 20.9 | 100 |
| | Total | 325 | 100 | |
| *Gender Identity* | Female | 177 | 54.5 | 54.5 |
| | Male | 144 | 44.3 | 99 |
| | Agender | 1 | 0.3 | 99 |
| | I prefer not to say | 3 | 0.9 | 100 |
| | Total | 325 | 100 | |
| *Ethnicity* | Asian | 4 | 1.2 | 1.2 |
| | Black or African American | 64 | 19.7 | 20.9 |
| | Hispanic, Latinx, or Spanish Origin | 7 | 2.2 | 23.1 |
| | I prefer not to say. | 3 | 0.9 | 24.0 |
| | Native American or Alaska Native | 2 | 0.6 | 24.6 |
| | Native Hawaiian or Pacific Islander | 1 | 0.3 | 24.9 |
| | White | 231 | 71.1 | 96 |
| | Other | 13 | 4 | 100 |
| | American | 1 | | |
| | Black and Hispanic | 1 | | |
| | Black and white | 1 | | |
| | Half Asian/ half white | 1 | | |
| | Half Black/Half white | 1 | | |
| | Half white, half Hispanic | 1 | | |
| | I am mixed Indigenous & Caucasian | 1 | | |
| | Middle Eastern | 1 | | |
| | mixed | 1 | | |
| | Mixed- Asian and white | 1 | | |
| | Ukrainian | 1 | | |
| | Ukrainian-American (my race is White) | 1 | | |
| | Total | 325 | 100 | |

**Table 30**

*Undergraduate and Graduate Degrees*

| *Undergraduate Degree* | *f* | *%* | *Cum %* |
|---|---|---|---|
| No - I Have Taken Undergraduate Courses (but have not earned a degree) | 1 | 0.3 | 0.3 |
| Yes - Choral/Vocal Music Education | 166 | 51.1 | 51.4 |
| Yes - Choral/Vocal/Instrumental Combined Music Education | 96 | 29.5 | 80.9 |
| Yes - Instrumental Music Education | 15 | 4.6 | 85.5 |
| Yes - Other Music Degree (but not music education) | 42 | 12.9 | 98.5 |
| Yes - Other Non-Music Degree | 5 | 1.5 | 100 |
| Total | 325 | 100.0 | |
| *Highest Graduate Degree* | | | |
| Doctoral Level (Ph.D., Ed.D., D.M.A, etc.) | 36 | 11.1 | 11.1 |
| Education Specialist or Master's + 30 | 41 | 12.6 | 23.7 |
| Master's Degree | 161 | 49.5 | 73.2 |
| No graduate-level work | 43 | 13.2 | 86.5 |
| Some graduate-level courses, but no degree | 42 | 12.9 | 99.4 |
| Missing | 2 | 0.6 | 100 |
| Total | 325 | 100 | |

**Table 31**

*Graduate Degree Areas*

| *Graduate Degree Areas* | *f* | *%* |
|---|---|---|
| Choral/Vocal Music Education | 123 | 37.7 |
| Choral Music Conducting | 81 | 24.8 |
| Music Education (Pk-12), No specific Emphasis | 69 | 21.2 |
| Performance (solo), including Jazz, Popular Styles | 35 | 10.7 |
| Music Theory | 20 | 6.1 |
| Instrumental Music Education | 12 | 3.7 |
| Elementary-level Music | 11 | 3.4 |
| Music History | 10 | 3.1 |
| Instrumental Music Conducting | 9 | 2.8 |
| Music Technology, Music Production, or similar | 9 | 2.8 |
| Composition | 7 | 2.1 |
| Other | 50 | 15.3 |
| Educational Leadership | 4 | 1.2 |
| Instructional Leadership | 4 | 1.2 |
| Education | 2 | 0.6 |
| Curriculum development | 1 | 0.3 |
| Adult Education | 1 | 0.3 |
| Adult Education Curriculum & Instructional Design | 1 | 0.3 |
| Arts Administration | 1 | 0.3 |
| Arts in Education | 1 | 0.3 |
| Choral and Instrumental Conducting | 1 | 0.3 |
| Church Music | 1 | 0.3 |
| Church Music (I have two Bachelors) | 1 | 0.3 |
| Computer Education | 1 | 0.3 |
| Curriculum and Instruction | 1 | 0.3 |
| Curriculum and Instruction with a focus in Music Education | 1 | 0.3 |

| *Graduate Degree Areas (continued)* | *f* | *%* |
|---|---|---|
| Curriculum Supervision | 1 | 0.3 |
| Drama/Theatre for the Young | 1 | 0.3 |
| Ed leadership | 1 | 0.3 |
| Education Administration | 1 | 0.3 |
| Education and Technology | 1 | 0.3 |
| education/creative arts | 1 | 0.3 |
| Educational Psychology | 1 | 0.3 |
| Educational Technology | 1 | 0.3 |
| Elementary Education | 1 | 0.3 |
| Gifted Education | 1 | 0.3 |
| Humanities | 1 | 0.3 |
| Instruction | 1 | 0.3 |
| Integrating the Arts into the Curriculum | 1 | 0.3 |
| Leadership | 1 | 0.3 |
| Literacy Education | 1 | 0.3 |
| MA Teaching | 1 | 0.3 |
| Masters of Education | 1 | 0.3 |
| Music Therapy | 1 | 0.3 |
| Musicology | 1 | 0.3 |
| Organ, Church Music | 1 | 0.3 |
| Program Supervision | 1 | 0.3 |
| Sacred Music | 1 | 0.3 |
| Student Affairs | 1 | 0.3 |
| Teaching the At Risk Student | 1 | 0.3 |
| Vocal pedagogy | 1 | 0.3 |
| Educational Leader: Global Training and Development | 1 | 0.3 |
| Educational technology, vocal pedagogy, communication sciences and disorders | 1 | 0.3 |
| Bachelors and Master's were Music Ed, EDD was learning and teaching (all research concerned music education) | 1 | 0.3 |

**Table 32**

*Undergraduate Degree States*

| *Undergraduate Degree - State* | *f* | *%* | *Cum %* |
|---|---|---|---|
| Alabama (AL) | 60 | 18.5 | 18.5 |
| Pennsylvania (PA) | 28 | 8.6 | 27.1 |
| New York (NY) | 24 | 7.4 | 34.5 |
| Ohio (OH) | 15 | 4.6 | 39.1 |
| Florida (FL) | 14 | 4.3 | 43.4 |
| California (CA) | 13 | 4.0 | 47.4 |
| Virginia (VA) | 12 | 3.7 | 51.1 |
| North Carolina (NC) | 10 | 3.1 | 54.2 |
| Oregon (OR) | 10 | 3.1 | 57.2 |
| Texas (TX) | 10 | 3.1 | 60.3 |
| Illinois (IL) | 8 | 2.5 | 62.8 |
| Georgia (GA) | 7 | 2.2 | 64.9 |
| Maryland (MD) | 7 | 2.2 | 67.1 |
| Michigan (MI) | 7 | 2.2 | 69.2 |
| Washington (WA) | 7 | 2.2 | 71.4 |
| Indiana (IN) | 6 | 1.8 | 73.2 |
| Massachusetts (MA) | 6 | 1.8 | 75.1 |
| New Jersey (NJ) | 6 | 1.8 | 76.9 |
| Mississippi (MS) | 5 | 1.5 | 78.5 |
| Tennessee (TN) | 5 | 1.5 | 80.0 |
| Arizona (AZ) | 4 | 1.2 | 81.2 |
| Maine (ME) | 4 | 1.2 | 82.5 |
| Minnesota (MN) | 4 | 1.2 | 83.7 |
| Nebraska (NE) | 4 | 1.2 | 84.9 |
| Rhode Island (RI) | 4 | 1.2 | 86.2 |
| West Virginia (WV) | 4 | 1.2 | 87.4 |
| Colorado (CO) | 3 | 0.9 | 88.3 |
| Iowa (IA) | 3 | 0.9 | 89.2 |
| Louisiana (LA) | 3 | 0.9 | 90.2 |
| Missouri (MO) | 3 | 0.9 | 91.1 |
| South Carolina (SC) | 3 | 0.9 | 92.0 |
| Wisconsin (WI) | 3 | 0.9 | 92.9 |
| Idaho (ID) | 2 | 0.6 | 93.5 |
| Kansas (KS) | 2 | 0.6 | 94.2 |
| Kentucky (KY) | 2 | 0.6 | 94.8 |
| Montana (MT) | 2 | 0.6 | 95.4 |
| New Hampshire (NH) | 2 | 0.6 | 96.0 |
| New Mexico (NM) | 2 | 0.6 | 96.6 |
| Utah (UT) | 2 | 0.6 | 97.2 |
| Arkansas (AR) | 1 | 0.3 | 97.5 |
| Connecticut (CT) | 1 | 0.3 | 97.8 |
| Delaware (DE) | 1 | 0.3 | 98.2 |
| District of Columbia (DC) | 1 | 0.3 | 98.5 |
| North Dakota (ND) | 1 | 0.3 | 98.8 |
| Oklahoma (OK) | 1 | 0.3 | 99.1 |
| Prefer Not to Say | 1 | 0.3 | 99.4 |
| Missing | 2 | 0.6 | 100 |
| Total | 325 | 100 | |

**Table 33**

*Graduate Degree States*

| *Graduate Degree - State* | *f* | *%* | *Cum %* |
|---|---|---|---|
| Alabama (AL) | 42 | 12.9 | 12.9 |
| Ohio (OH) | 19 | 5.8 | 18.8 |
| Pennsylvania (PA) | 18 | 5.5 | 24.3 |
| Florida (FL) | 17 | 5.2 | 29.5 |
| New York (NY) | 16 | 4.9 | 34.5 |
| Massachusetts (MA) | 13 | 4.0 | 38.5 |
| Oregon (OR) | 13 | 4.0 | 42.5 |
| Illinois (IL) | 11 | 3.4 | 45.8 |
| California (CA) | 9 | 2.8 | 48.6 |
| Virginia (VA) | 9 | 2.8 | 51.4 |
| Colorado (CO) | 6 | 1.8 | 53.2 |
| Maryland (MD) | 6 | 1.8 | 55.1 |
| Michigan (MI) | 6 | 1.8 | 56.9 |
| Missouri (MO) | 6 | 1.8 | 58.8 |
| New Jersey (NJ) | 6 | 1.8 | 60.6 |
| North Carolina (NC) | 6 | 1.8 | 62.5 |
| Texas (TX) | 6 | 1.8 | 64.3 |
| Washington (WA) | 6 | 1.8 | 66.2 |
| Connecticut (CT) | 5 | 1.5 | 67.7 |
| Tennessee (TN) | 5 | 1.5 | 69.2 |
| West Virginia (WV) | 5 | 1.5 | 70.8 |
| Georgia (GA) | 4 | 1.2 | 72.0 |
| Mississippi (MS) | 4 | 1.2 | 73.2 |
| Minnesota (MN) | 3 | 0.9 | 74.2 |
| Nebraska (NE) | 3 | 0.9 | 75.1 |
| Wisconsin (WI) | 3 | 0.9 | 76.0 |
| Arizona (AZ) | 2 | 0.6 | 76.6 |
| District of Columbia (DC) | 2 | 0.6 | 77.2 |
| Indiana (IN) | 2 | 0.6 | 77.8 |
| Kansas (KS) | 2 | 0.6 | 78.5 |
| Kentucky (KY) | 2 | 0.6 | 79.1 |
| Louisiana (LA) | 2 | 0.6 | 79.7 |
| Montana (MT) | 2 | 0.6 | 80.3 |
| Delaware (DE) | 1 | 0.3 | 80.6 |
| Hawaii (HI) | 1 | 0.3 | 80.9 |
| Maine (ME) | 1 | 0.3 | 81.2 |
| Nevada (NV) | 1 | 0.3 | 81.5 |
| New Mexico (NM) | 1 | 0.3 | 81.8 |
| North Dakota (ND) | 1 | 0.3 | 82.2 |
| Oklahoma (OK) | 1 | 0.3 | 82.5 |
| South Carolina (SC) | 1 | 0.3 | 82.8 |
| South Dakota (SD) | 1 | 0.3 | 83.1 |
| Prefer Not to Say | 2 | 0.6 | 83.7 |
| Missing | 53 | 16.3 | 100 |
| Total | 325 | 100 | |

**Table 34**

*State/Territory in Which Respondents Teach*

| *Teaching State* | *f* | *%* | *Cum %* | *Teaching State* | *f* | *%* | *Cum %* |
|---|---|---|---|---|---|---|---|
| Alabama (AL) | 52 | 16.0 | 16.0 | Michigan (MI) | 3 | 0.9 | 89.9 |
| Pennsylvania (PA) | 21 | 6.4 | 22.4 | Montana (MT) | 2 | 0.6 | 90.5 |
| Ohio (OH) | 20 | 6.1 | 28.5 | Nebraska (NE) | 2 | 0.6 | 91.1 |
| Florida (FL) | 16 | 4.9 | 33.4 | New Mexico (NM) | 2 | 0.6 | 91.7 |
| Georgia (GA) | 14 | 4.3 | 37.7 | Rhode Island (RI) | 2 | 0.6 | 92.3 |
| New York (NY) | 14 | 4.3 | 42.0 | South Carolina (SC) | 2 | 0.6 | 92.9 |
| Massachusetts (MA) | 13 | 4.0 | 46.0 | West Virginia (WV) | 2 | 0.6 | 93.6 |
| Texas (TX) | 13 | 4.0 | 50.0 | Wyoming (WY) | 2 | 0.6 | 94.2 |
| North Carolina (NC) | 12 | 3.7 | 53.7 | Alaska (AK) | 1 | 0.3 | 94.5 |
| Virginia (VA) | 12 | 3.7 | 57.4 | Arkansas (AR) | 1 | 0.3 | 94.8 |
| New Jersey (NJ) | 11 | 3.4 | 60.7 | District of Columbia (DC) | 1 | 0.3 | 95.1 |
| Maryland (MD) | 10 | 3.1 | 63.8 | Idaho (ID) | 1 | 0.3 | 95.4 |
| Oregon (OR) | 10 | 3.1 | 66.9 | Kansas (KS) | 1 | 0.3 | 95.7 |
| California (CA) | 8 | 2.5 | 69.3 | Kentucky (KY) | 1 | 0.3 | 96.0 |
| Illinois (IL) | 8 | 2.5 | 71.8 | Louisiana (LA) | 1 | 0.3 | 96.3 |
| Tennessee (TN) | 8 | 2.5 | 74.2 | Maine (ME) | 1 | 0.3 | 96.6 |
| Washington (WA) | 7 | 2.1 | 76.4 | New Hampshire (NH) | 1 | 0.3 | 96.9 |
| Colorado (CO) | 6 | 1.8 | 78.2 | North Dakota (ND) | 1 | 0.3 | 97.2 |
| Missouri (MO) | 6 | 1.8 | 80.1 | Oklahoma (OK) | 1 | 0.3 | 97.5 |
| Connecticut (CT) | 5 | 1.5 | 81.6 | Puerto Rico (PR) | 1 | 0.3 | 97.9 |
| Minnesota (MN) | 5 | 1.5 | 83.1 | Utah (UT) | 1 | 0.3 | 98.2 |
| Wisconsin (WI) | 5 | 1.5 | 84.7 | Vermont (VT) | 1 | 0.3 | 98.5 |
| Arizona (AZ) | 4 | 1.2 | 85.9 | Prefer Not to Say | 1 | 0.3 | 98.8 |
| Mississippi (MS) | 4 | 1.2 | 87.1 | Missing | 4 | 1.2 | 100 |
| Indiana (IN) | 3 | 0.9 | 88.0 | Total | 326 | 100 | |
| Iowa (IA) | 3 | 0.9 | 89.0 | | | | |

**Table 35**

*Frequencies for School Ethnicity*

| % of School | Asian | | | Black or African American | | | Hispanic, Latinx, or Spanish Origin | | | Native American or Alaska Native | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *f* | % | Cum % | *f* | % | Cum % | *f* | % | Cum % | *f* | % | Cum % |
| 0-10% | 292 | 89.6 | 89.6 | 167 | 51.2 | 51.2 | 216 | 66.3 | 66.3 | 322 | 98.8 | 98.8 |
| 11-20% | 25 | 7.7 | 97.2 | 47 | 14.4 | 65.6 | 48 | 14.7 | 81.0 | 1 | 0.3 | 99.1 |
| 21-30% | 6 | 1.8 | 99.1 | 30 | 9.2 | 74.8 | 25 | 7.7 | 88.7 | 0 | 0.0 | 99.1 |
| 31-40% | 1 | 0.3 | 99.4 | 16 | 4.9 | 79.8 | 18 | 5.5 | 94.2 | 1 | 0.3 | 99.4 |
| 41-50% | 0 | 0.0 | 99.4 | 13 | 4.0 | 83.7 | 1 | 0.3 | 94.5 | 0 | 0.0 | 99.4 |
| 51-60% | 1 | 0.3 | 99.7 | 6 | 1.8 | 85.6 | 8 | 2.5 | 96.9 | 0 | 0.0 | 99.4 |
| 61-70% | 0 | 0.0 | 99.7 | 7 | 2.1 | 87.7 | 3 | 0.9 | 97.9 | 1 | 0.3 | 99.7 |
| 71-80% | 0 | 0.0 | 99.7 | 7 | 2.1 | 89.9 | 3 | 0.9 | 98.8 | 0 | 0.0 | 99.7 |
| 81-90% | 0 | 0.0 | 99.7 | 6 | 1.8 | 91.7 | 2 | 0.6 | 99.4 | 0 | 0.0 | 99.7 |
| 91-100% | 0 | 0.0 | 99.7 | 26 | 8.0 | 99.7 | 1 | 0.3 | 99.7 | 0 | 0.0 | 99.7 |
| Missing | 1 | 0.3 | 100 | 1 | 0.3 | 100 | 1 | 0.3 | 100 | 1 | 0.3 | 100 |
| Total | 326 | 100 | | 326 | 100 | | 326 | 100 | | 326 | 100 | |

| % of School | Native Hawaiian or Pacific Islander | | | White | | | Mixed Ethnicity | | |
|---|---|---|---|---|---|---|---|---|---|
| | *f* | % | Cum % | *f* | % | Cum % | *f* | % | Cum % |
| 0-10% | 324 | 99.4 | 99.4 | 61 | 18.7 | 18.7 | 295 | 90.5 | 90.5 |
| 11-20% | 1 | 0.3 | 99.7 | 13 | 4.0 | 22.7 | 20 | 6.1 | 96.6 |
| 21-30% | 0 | 0.0 | 99.7 | 19 | 5.8 | 28.5 | 6 | 1.8 | 98.5 |
| 31-40% | 0 | 0.0 | 99.7 | 24 | 7.4 | 35.9 | 0 | 0.0 | 98.5 |
| 41-50% | 0 | 0.0 | 99.7 | 33 | 10.1 | 46.0 | 0 | 0.0 | 98.5 |
| 51-60% | 0 | 0.0 | 99.7 | 35 | 10.7 | 56.7 | 0 | 0.0 | 98.5 |
| 61-70% | 0 | 0.0 | 99.7 | 27 | 8.3 | 65.0 | 0 | 0.0 | 98.5 |
| 71-80% | 0 | 0.0 | 99.7 | 45 | 13.8 | 78.8 | 1 | 0.3 | 98.8 |
| 81-90% | 0 | 0.0 | 99.7 | 46 | 14.1 | 92.9 | 0 | 0.0 | 98.8 |
| 91-100% | 0 | 0.0 | 99.7 | 22 | 6.7 | 99.7 | 3 | 0.9 | 99.7 |
| Missing | 1 | 0.3 | 100 | 1 | 0.3 | 100 | 1 | 0.3 | 100 |
| Total | 326 | 100.0 | | 326 | 100 | | 326 | 100 | |

**Table 36**

*Frequencies for Program Ethnicity*

| *% of Program* | *Asian* | | | *Black or African American* | | | *Hispanic, Latinx, or Spanish Origin* | | | *Native American or Alaska Native* | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *f* | % | *Cum %* | *f* | % | *Cum %* | *f* | % | *Cum %* | *f* | % | *Cum %* |
| 0-10 | 302 | 92.6 | 92.6 | 189 | 58.0 | 58.0 | 247 | 75.8 | 75.8 | 322 | 98.8 | 98.8 |
| 11-20 | 15 | 4.6 | 97.2 | 34 | 10.4 | 68.4 | 35 | 10.7 | 86.5 | | 0.0 | 98.8 |
| 21-30 | 4 | 1.2 | 98.5 | 16 | 4.9 | 73.3 | 19 | 5.8 | 92.3 | 1 | 0.3 | 99.1 |
| 31-40 | 1 | 0.3 | 98.8 | 13 | 4.0 | 77.3 | 9 | 2.8 | 95.1 | 0 | 0.0 | 99.1 |
| 41-50 | 2 | 0.6 | 99.4 | 12 | 3.7 | 81.0 | 3 | 0.9 | 96.0 | 1 | 0.3 | 99.4 |
| 51-60 | 0 | 0.0 | 99.4 | 10 | 3.1 | 84.0 | 1 | 0.3 | 96.3 | 1 | 0.3 | 99.7 |
| 61-70 | 1 | 0.3 | 99.7 | 6 | 1.8 | 85.9 | 4 | 1.2 | 97.5 | 0 | 0.0 | 99.7 |
| 71-80 | 0 | 0.0 | 99.7 | 4 | 1.2 | 87.1 | 2 | 0.6 | 98.2 | 0 | 0.0 | 99.7 |
| 81-90 | 0 | 0.0 | 99.7 | 7 | 2.1 | 89.3 | 3 | 0.9 | 99.1 | 0 | 0.0 | 99.7 |
| 91-100 | 0 | 0.0 | 99.7 | 34 | 10.4 | 99.7 | 2 | 0.6 | 99.7 | 0 | 0.0 | 99.7 |
| Missing | 1 | 0.3 | 100 | 1 | 0.3 | 100 | 1 | 0.3 | 100 | 1 | 0.3 | 100 |
| Total | 326 | | | 326 | | | 326 | | | 326 | | |

| *% of Program* | *Native Hawaiian or Pacific Islander* | | | *White* | | | *Mixed Ethnicity* | | |
|---|---|---|---|---|---|---|---|---|---|
| | *f* | % | *Cum %* | *f* | % | *Cum %* | *f* | % | *Cum %* |
| 0-10 | 324 | 99.4 | 99.4 | 66 | 20.2 | 20.2 | 299 | 91.7 | 91.7 |
| 11-20 | 1 | 0.3 | 99.7 | 11 | 3.4 | 23.6 | 13 | 4.0 | 95.7 |
| 21-30 | 0 | 0.0 | 99.7 | 11 | 3.4 | 27.0 | 7 | 2.1 | 97.9 |
| 31-40 | 0 | 0.0 | 99.7 | 16 | 4.9 | 31.9 | 1 | 0.3 | 98.2 |
| 41-50 | 0 | 0.0 | 99.7 | 28 | 8.6 | 40.5 | 1 | 0.3 | 98.5 |
| 51-60 | 0 | 0.0 | 99.7 | 6 | 1.8 | 42.3 | 0 | 0.0 | 98.5 |
| 61-70 | 0 | 0.0 | 99.7 | 32 | 9.8 | 52.1 | 1 | 0.3 | 98.8 |
| 71-80 | 0 | 0.0 | 99.7 | 49 | 15.0 | 67.2 | 1 | 0.3 | 99.1 |
| 81-90 | 0 | 0.0 | 99.7 | 44 | 13.5 | 80.7 | 1 | 0.3 | 99.4 |
| 91-100 | 0 | 0.0 | 99.7 | 62 | 19.0 | 99.7 | 1 | 0.3 | 99.7 |
| Missing | 1 | 0.3 | 100 | 1 | 0.3 | 100 | 1 | 0.3 | 100 |
| Total | 326 | | | 326 | | | 326 | | |

**Table 37**

*Frequencies for Undergraduate Coursework Preparation*

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teaching in a diverse school setting* | A Great Deal | 33 | 10.1 | 10.1 |
| | A Lot | 41 | 12.6 | 22.7 |
| | A Moderate Amount | 81 | 24.8 | 47.5 |
| | A Little | 107 | 32.8 | 80.4 |
| | Not At All | 63 | 19.3 | 99.7 |
| | Missing | 1 | 0.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching diverse student populations* | A Great Deal | 26 | 8.0 | 8.0 |
| | A Lot | 39 | 12.0 | 19.9 |
| | A Moderate Amount | 87 | 26.7 | 46.6 |
| | A Little | 102 | 31.3 | 77.9 |
| | Not At All | 69 | 21.2 | 99.1 |
| | Missing | 3 | 0.9 | 100 |
| | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | A Great Deal | 34 | 10.4 | 10.4 |
| | A Lot | 33 | 10.1 | 20.6 |
| | A Moderate Amount | 77 | 23.6 | 44.2 |
| | A Little | 98 | 30.1 | 74.2 |
| | Not At All | 82 | 25.2 | 99.4 |
| | Missing | 2 | 0.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical music genre/style* | A Great Deal | 146 | 44.8 | 44.8 |
| | A Lot | 130 | 39.9 | 84.7 |
| | A Moderate Amount | 37 | 11.3 | 96.0 |
| | A Little | 6 | 1.8 | 97.9 |
| | Not At All | 4 | 1.2 | 99.1 |
| | Missing | 3 | 0.9 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | A Great Deal | 25 | 7.7 | 7.7 |
| | A Lot | 60 | 18.4 | 26.1 |
| | A Moderate Amount | 121 | 37.1 | 63.2 |
| | A Little | 94 | 28.8 | 92.0 |
| | Not At All | 24 | 7.4 | 99.4 |
| | Missing | 2 | 0.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | A Great Deal | 25 | 7.7 | 7.7 |
| | A Lot | 62 | 19.0 | 26.7 |
| | A Moderate Amount | 99 | 30.4 | 57.1 |
| | A Little | 98 | 30.1 | 87.1 |
| | Not At All | 37 | 11.3 | 98.5 |
| | Missing | 5 | 1.5 | 100 |
| | Total | 326 | 100 | |
| *Teaching Gospel Music* | A Great Deal | 27 | 8.3 | 8.3 |
| | A Lot | 27 | 8.3 | 16.6 |
| | A Moderate Amount | 72 | 22.1 | 38.7 |
| | A Little | 94 | 28.8 | 67.5 |
| | Not At All | 103 | 31.6 | 99.1 |
| | Missing | 3 | 0.9 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | A Great Deal | 14 | 4.3 | 4.3 |
| | A Lot | 23 | 7.1 | 11.3 |
| | A Moderate Amount | 66 | 20.2 | 31.6 |
| | A Little | 133 | 40.8 | 72.4 |
| | Not At All | 87 | 26.7 | 99.1 |
| | Missing | 3 | 0.9 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | A Great Deal | 40 | 12.3 | 12.3 |
| | A Lot | 58 | 17.8 | 30.1 |
| | A Moderate Amount | 93 | 28.5 | 58.6 |
| | A Little | 76 | 23.3 | 81.9 |
| | Not At All | 54 | 16.6 | 98.5 |
| | Missing | 5 | 1.5 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | A Great Deal | 21 | 6.4 | 6.4 |
| | A Lot | 27 | 8.3 | 14.7 |
| | A Moderate Amount | 68 | 20.9 | 35.6 |
| | A Little | 123 | 37.7 | 73.3 |
| | Not At All | 84 | 25.8 | 99.1 |
| | Missing | 3 | 0.9 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | A Great Deal | 6 | 1.8 | 1.8 |
| | A Lot | 10 | 3.1 | 4.9 |
| | A Moderate Amount | 31 | 9.5 | 14.4 |
| | A Little | 111 | 34.0 | 48.5 |
| | Not At All | 166 | 50.9 | 99.4 |
| | Missing | 2 | 0.6 | 100 |
| | Total | 326 | 100 | |

**Table 38**

*Frequencies for Graduate Course Preparation*

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teaching in a diverse school setting* | A Great Deal | 37 | 11.3 | 11.3 |
| | A Lot | 34 | 10.4 | 21.8 |
| | A Moderate Amount | 94 | 28.8 | 50.6 |
| | A Little | 64 | 19.6 | 70.2 |
| | Not At All | 47 | 14.4 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching diverse student populations* | A Great Deal | 35 | 10.7 | 10.7 |
| | A Lot | 45 | 13.8 | 24.5 |
| | A Moderate Amount | 95 | 29.1 | 53.7 |
| | A Little | 53 | 16.3 | 69.9 |
| | Not At All | 47 | 14.4 | 84.4 |
| | Missing | 51 | 15.6 | 100 |
| | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | A Great Deal | 34 | 10.4 | 10.4 |
| | A Lot | 49 | 15.0 | 25.5 |
| | A Moderate Amount | 84 | 25.8 | 51.2 |
| | A Little | 61 | 18.7 | 69.9 |
| | Not At All | 48 | 14.7 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical music genre/style* | A Great Deal | 103 | 31.6 | 31.6 |
| | A Lot | 76 | 23.3 | 54.9 |
| | A Moderate Amount | 49 | 15.0 | 69.9 |
| | A Little | 19 | 5.8 | 75.8 |
| | Not At All | 28 | 8.6 | 84.4 |
| | Missing | 51 | 15.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | A Great Deal | 31 | 9.5 | 9.5 |
| | A Lot | 50 | 15.3 | 24.8 |
| | A Moderate Amount | 86 | 26.4 | 51.2 |
| | A Little | 63 | 19.3 | 70.6 |
| | Not At All | 42 | 12.9 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | A Great Deal | 30 | 9.2 | 9.2 |
| | A Lot | 55 | 16.9 | 26.1 |
| | A Moderate Amount | 81 | 24.8 | 50.9 |
| | A Little | 65 | 19.9 | 70.9 |
| | Not At All | 43 | 13.2 | 84.0 |
| | Missing | 52 | 16.0 | 100 |
| | Total | 326 | 100 | |
| *Teaching Gospel Music* | A Great Deal | 15 | 4.6 | 4.6 |
| | A Lot | 25 | 7.7 | 12.3 |
| | A Moderate Amount | 54 | 16.6 | 28.8 |
| | A Little | 78 | 23.9 | 52.8 |
| | Not At All | 101 | 31.0 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | A Great Deal | 15 | 4.6 | 4.6 |
| | A Lot | 29 | 8.9 | 13.5 |
| | A Moderate Amount | 52 | 16.0 | 29.4 |
| | A Little | 82 | 25.2 | 54.6 |
| | Not At All | 94 | 28.8 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | A Great Deal | 19 | 5.8 | 5.8 |
| | A Lot | 49 | 15.0 | 20.9 |
| | A Moderate Amount | 71 | 21.8 | 42.6 |
| | A Little | 65 | 19.9 | 62.6 |
| | Not At All | 68 | 20.9 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | A Great Deal | 14 | 4.3 | 4.3 |
| | A Lot | 21 | 6.4 | 10.7 |
| | A Moderate Amount | 50 | 15.3 | 26.1 |
| | A Little | 73 | 22.4 | 48.5 |
| | Not At All | 114 | 35.0 | 83.4 |
| | Missing | 54 | 16.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | A Great Deal | 4 | 1.2 | 1.2 |
| | A Lot | 9 | 2.8 | 4.0 |
| | A Moderate Amount | 45 | 13.8 | 17.8 |
| | A Little | 77 | 23.6 | 41.4 |
| | Not At All | 138 | 42.3 | 83.7 |
| | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | |

**Table 39**

*Frequencies for How Often Participants Were Encouraged to Seek Training*

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teaching in a diverse school setting* | A Great Deal | 33 | 10.1 | 10.1 |
| | A Lot | 62 | 19.0 | 29.1 |
| | A Moderate Amount | 76 | 23.3 | 52.5 |
| | A Little | 74 | 22.7 | 75.2 |
| | Not At All | 64 | 19.6 | 94.8 |
| | Missing | 17 | 5.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching diverse student populations* | A Great Deal | 34 | 10.4 | 10.4 |
| | A Lot | 66 | 20.2 | 30.7 |
| | A Moderate Amount | 92 | 28.2 | 58.9 |
| | A Little | 61 | 18.7 | 77.6 |
| | Not At All | 54 | 16.6 | 94.2 |
| | Missing | 19 | 5.8 | 100 |
| | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | A Great Deal | 35 | 10.7 | 10.7 |
| | A Lot | 78 | 23.9 | 34.7 |
| | A Moderate Amount | 82 | 25.2 | 59.8 |
| | A Little | 63 | 19.3 | 79.1 |
| | Not At All | 50 | 15.3 | 94.5 |
| | Missing | 18 | 5.5 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical music genre/style* | A Great Deal | 31 | 9.5 | 9.5 |
| | A Lot | 51 | 15.6 | 25.2 |
| | A Moderate Amount | 59 | 18.1 | 43.3 |
| | A Little | 64 | 19.6 | 62.9 |
| | Not At All | 101 | 31.0 | 93.9 |
| | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | A Great Deal | 19 | 5.8 | 5.8 |
| | A Lot | 59 | 18.1 | 23.9 |
| | A Moderate Amount | 83 | 25.5 | 49.4 |
| | A Little | 71 | 21.8 | 71.2 |
| | Not At All | 75 | 23.0 | 94.2 |
| | | 19 | 5.8 | 100 |
| | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | A Great Deal | 24 | 7.4 | 7.4 |
| | A Lot | 59 | 18.1 | 25.5 |
| | A Moderate Amount | 72 | 22.1 | 47.5 |
| | A Little | 80 | 24.5 | 72.1 |
| | Not At All | 71 | 21.8 | 93.9 |
| | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | |

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teaching Gospel Music* | A Great Deal | 13 | 4.0 | 4.0 |
| | A Lot | 23 | 7.1 | 11.0 |
| | A Moderate Amount | 50 | 15.3 | 26.4 |
| | A Little | 89 | 27.3 | 53.7 |
| | Not At All | 132 | 40.5 | 94.2 |
| | Missing | 19 | 5.8 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | A Great Deal | 14 | 4.3 | 4.3 |
| | A Lot | 38 | 11.7 | 16.0 |
| | A Moderate Amount | 66 | 20.2 | 36.2 |
| | A Little | 94 | 28.8 | 65.0 |
| | Not At All | 94 | 28.8 | 93.9 |
| | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | A Great Deal | 22 | 6.7 | 6.7 |
| | A Lot | 37 | 11.3 | 18.1 |
| | A Moderate Amount | 54 | 16.6 | 34.7 |
| | A Little | 84 | 25.8 | 60.4 |
| | Not At All | 110 | 33.7 | 94.2 |
| | Missing | 19 | 5.8 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | A Great Deal | 10 | 3.1 | 3.1 |
| | A Lot | 18 | 5.5 | 8.6 |
| | A Moderate Amount | 56 | 17.2 | 25.8 |
| | A Little | 102 | 31.3 | 57.1 |
| | Not At All | 120 | 36.8 | 93.9 |
| | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | A Great Deal | 10 | 3.1 | 3.1 |
| | A Lot | 14 | 4.3 | 7.4 |
| | A Moderate Amount | 51 | 15.6 | 23.0 |
| | A Little | 87 | 26.7 | 49.7 |
| | Not At All | 143 | 43.9 | 93.6 |
| | Missing | 21 | 6.4 | 100 |
| | Total | 326 | 100 | |

**Table 40**

*Frequencies for Training Attended Based on Encouragement*

| *Area* | *Times Attended* | *f* | *%* | *Cum %* | *Area* | *Times Attended* | *f* | *%* | *Cum %* |
|---|---|---|---|---|---|---|---|---|---|
| *Teaching in a diverse school setting* | 1 time | 41 | 12.6 | 12.6 | *Teaching Gospel Music* | 1 time | 51 | 15.6 | 15.6 |
| | 2-3 times | 90 | 27.6 | 40.2 | | 2-3 times | 50 | 15.3 | 31.0 |
| | 4-5 times | 42 | 12.9 | 53.1 | | 4-5 times | 31 | 9.5 | 40.5 |
| | 6 or more times | 59 | 18.1 | 71.2 | | 6 or more times | 38 | 11.7 | 52.1 |
| | Never | 76 | 23.3 | 94.5 | | Never | 134 | 41.1 | 93.3 |
| | Missing | 18 | 5.5 | 100 | | Missing | 22 | 6.7 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Teaching diverse student populations* | 1 time | 53 | 16.3 | 16.3 | *Teaching Popular Music Styles* | 1 time | 57 | 17.5 | 17.5 |
| | 2-3 times | 79 | 24.2 | 40.5 | | 2-3 times | 65 | 19.9 | 37.4 |
| | 4-5 times | 43 | 13.2 | 53.7 | | 4-5 times | 37 | 11.3 | 48.8 |
| | 6 or more times | 66 | 20.2 | 73.9 | | 6 or more times | 32 | 9.8 | 58.6 |
| | Never | 66 | 20.2 | 94.2 | | Never | 114 | 35.0 | 93.6 |
| | Missing | 19 | 5.8 | 100 | | Missing | 21 | 6.4 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | 1 time | 38 | 11.7 | 11.7 | *Teaching Negro Spirituals* | 1 time | 52 | 16.0 | 16.0 |
| | 2-3 times | 86 | 26.4 | 38.0 | | 2-3 times | 67 | 20.6 | 36.5 |
| | 4-5 times | 48 | 14.7 | 52.8 | | 4-5 times | 37 | 11.3 | 47.9 |
| | 6 or more times | 69 | 21.2 | 73.9 | | 6 or more times | 48 | 14.7 | 62.6 |
| | Never | 65 | 19.9 | 93.9 | | Never | 102 | 31.3 | 93.9 |
| | Missing | 20 | 6.1 | 100 | | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Teaching classical music genre/style* | 1 time | 36 | 11.0 | 11.0 | *Teaching Jazz Music* | 1 time | 60 | 18.4 | 18.4 |
| | 2-3 times | 62 | 19.0 | 30.1 | | 2-3 times | 64 | 19.6 | 38.0 |
| | 4-5 times | 42 | 12.9 | 42.9 | | 4-5 times | 22 | 6.7 | 44.8 |
| | 6 or more times | 74 | 22.7 | 65.6 | | 6 or more times | 25 | 7.7 | 52.5 |
| | Never | 91 | 27.9 | 93.6 | | Never | 135 | 41.4 | 93.9 |
| | Missing | 21 | 6.4 | 100 | | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | 1 time | 39 | 12.0 | 12.0 | *Teaching Hispanic Heritage Music* | 1 time | 69 | 21.2 | 21.2 |
| | 2-3 times | 82 | 25.2 | 37.1 | | 2-3 times | 40 | 12.3 | 33.4 |
| | 4-5 times | 50 | 15.3 | 52.5 | | 4-5 times | 18 | 5.5 | 39.0 |
| | 6 or more times | 61 | 18.7 | 71.2 | | 6 or more times | 18 | 5.5 | 44.5 |
| | Never | 72 | 22.1 | 93.3 | | Never | 161 | 49.4 | 93.9 |
| | Missing | 22 | 6.7 | 100 | | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | 1 time | 46 | 14.1 | 14.1 | | | | | |
| | 2-3 times | 83 | 25.5 | 39.6 | | | | | |
| | 4-5 times | 51 | 15.6 | 55.2 | | | | | |
| | 6 or more times | 56 | 17.2 | 72.4 | | | | | |
| | Never | 68 | 20.9 | 93.3 | | | | | |
| | Missing | 22 | 6.7 | 100 | | | | | |
| | Total | 326 | 100 | | | | | | |

**Table 41**

*Frequencies for Effectiveness of Encouraged Training*

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teaching in a diverse school setting* | Extremely Effective | 18 | 5.5 | 5.5 |
| | Very Effective | 45 | 13.8 | 19.3 |
| | Moderately Effective | 113 | 34.7 | 54.0 |
| | Slightly Effective | 53 | 16.3 | 70.2 |
| | Not Effective | 13 | 4.0 | 74.2 |
| | Not Applicable | 65 | 19.9 | 94.2 |
| | Missing | 19 | 5.8 | 100 |
| | Total | 326 | 100 | |
| *Teaching diverse student populations* | Extremely Effective | 18 | 5.5 | 5.5 |
| | Very Effective | 58 | 17.8 | 23.3 |
| | Moderately Effective | 100 | 30.7 | 54.0 |
| | Slightly Effective | 56 | 17.2 | 71.2 |
| | Not Effective | 16 | 4.9 | 76.1 |
| | Not Applicable | 58 | 17.8 | 93.9 |
| | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | Extremely Effective | 19 | 5.8 | 5.8 |
| | Very Effective | 65 | 19.9 | 25.8 |
| | Moderately Effective | 88 | 27.0 | 52.8 |
| | Slightly Effective | 57 | 17.5 | 70.2 |
| | Not Effective | 18 | 5.5 | 75.8 |
| | Not Applicable | 59 | 18.1 | 93.9 |
| | Missing | 20 | 6.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical music genre/style* | Extremely Effective | 31 | 9.5 | 9.5 |
| | Very Effective | 68 | 20.9 | 30.4 |
| | Moderately Effective | 80 | 24.5 | 54.9 |
| | Slightly Effective | 31 | 9.5 | 64.4 |
| | Not Effective | 14 | 4.3 | 68.7 |
| | Not Applicable | 79 | 24.2 | 92.9 |
| | Missing | 23 | 7.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | Extremely Effective | 17 | 5.2 | 5.2 |
| | Very Effective | 54 | 16.6 | 21.8 |
| | Moderately Effective | 93 | 28.5 | 50.3 |
| | Slightly Effective | 56 | 17.2 | 67.5 |
| | Not Effective | 11 | 3.4 | 70.9 |
| | Not Applicable | 72 | 22.1 | 92.9 |
| | Missing | 23 | 7.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | Extremely Effective | 21 | 6.4 | 6.4 |
| | Very Effective | 45 | 13.8 | 20.2 |
| | Moderately Effective | 99 | 30.4 | 50.6 |
| | Slightly Effective | 53 | 16.3 | 66.9 |
| | Not Effective | 17 | 5.2 | 72.1 |
| | Not Applicable | 67 | 20.6 | 92.6 |
| | Missing | 24 | 7.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching Gospel Music* | Extremely Effective | 22 | 6.7 | 6.7 |
| | Very Effective | 38 | 11.7 | 18.4 |
| | Moderately Effective | 54 | 16.6 | 35.0 |
| | Slightly Effective | 43 | 13.2 | 48.2 |
| | Not Effective | 24 | 7.4 | 55.5 |
| | Not Applicable | 123 | 37.7 | 93.3 |
| | Missing | 22 | 6.7 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | Extremely Effective | 18 | 5.5 | 5.5 |
| | Very Effective | 36 | 11.0 | 16.6 |
| | Moderately Effective | 73 | 22.4 | 39.0 |
| | Slightly Effective | 58 | 17.8 | 56.7 |
| | Not Effective | 21 | 6.4 | 63.2 |
| | Not Applicable | 96 | 29.4 | 92.6 |
| | Missing | 24 | 7.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | Extremely Effective | 26 | 8.0 | 8.0 |
| | Very Effective | 52 | 16.0 | 23.9 |
| | Moderately Effective | 76 | 23.3 | 47.2 |
| | Slightly Effective | 45 | 13.8 | 61.0 |
| | Not Effective | 7 | 2.1 | 63.2 |
| | Not Applicable | 97 | 29.8 | 92.9 |
| | Missing | 23 | 7.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | Extremely Effective | 12 | 3.7 | 3.7 |
| | Very Effective | 35 | 10.7 | 14.4 |
| | Moderately Effective | 54 | 16.6 | 31.0 |
| | Slightly Effective | 49 | 15.0 | 46.0 |
| | Not Effective | 37 | 11.3 | 57.4 |
| | Not Applicable | 116 | 35.6 | 92.9 |
| | Missing | 23 | 7.1 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | Extremely Effective | 12 | 3.7 | 3.7 |
| | Very Effective | 17 | 5.2 | 8.9 |
| | Moderately Effective | 39 | 12.0 | 20.9 |
| | Slightly Effective | 51 | 15.6 | 36.5 |
| | Not Effective | 33 | 10.1 | 46.6 |
| | Not Applicable | 151 | 46.3 | 92.9 |
| | Missing | 23 | 7.1 | 100 |
| | Total | 326 | 100 | |

**Table 42**

*Frequencies for Times Required to Attend Training*

| Area | Times Attended | *f* | % | *Cum %* |
|---|---|---|---|---|
| *Teaching in a diverse school setting* | 1 time | 44 | 13.5 | 13.5 |
| | 2-3 times | 58 | 17.8 | 31.3 |
| | 4-5 times | 25 | 7.7 | 39.0 |
| | 6 or more times | 51 | 15.6 | 54.6 |
| | Never | 119 | 36.5 | 91.1 |
| | Missing | 29 | 8.9 | 100 |
| | Total | 326 | 100 | |
| *Teaching diverse student populations* | 1 time | 46 | 14.1 | 14.1 |
| | 2-3 times | 71 | 21.8 | 35.9 |
| | 4-5 times | 29 | 8.9 | 44.8 |
| | 6 or more times | 49 | 15.0 | 59.8 |
| | Never | 102 | 31.3 | 91.1 |
| | Missing | 29 | 8.9 | 100 |
| | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | 1 time | 38 | 11.7 | 11.7 |
| | 2-3 times | 57 | 17.5 | 29.1 |
| | 4-5 times | 33 | 10.1 | 39.3 |
| | 6 or more times | 46 | 14.1 | 53.4 |
| | Never | 122 | 37.4 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical music genre/style* | 1 time | 18 | 5.5 | 5.5 |
| | 2-3 times | 27 | 8.3 | 13.8 |
| | 4-5 times | 13 | 4.0 | 17.8 |
| | 6 or more times | 22 | 6.7 | 24.5 |
| | Never | 216 | 66.3 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | 1 time | 21 | 6.4 | 6.4 |
| | 2-3 times | 29 | 8.9 | 15.3 |
| | 4-5 times | 11 | 3.4 | 18.7 |
| | 6 or more times | 6 | 1.8 | 20.6 |
| | Never | 229 | 70.2 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | 1 time | 23 | 7.1 | 7.1 |
| | 2-3 times | 34 | 10.4 | 17.5 |
| | 4-5 times | 11 | 3.4 | 20.9 |
| | 6 or more times | 5 | 1.5 | 22.4 |
| | Never | 223 | 68.4 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching Gospel Music* | 1 time | 14 | 4.3 | 4.3 |
| | 2-3 times | 15 | 4.6 | 8.9 |
| | 4-5 times | 6 | 1.8 | 10.7 |
| | 6 or more times | 5 | 1.5 | 12.3 |
| | Never | 256 | 78.5 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | 1 time | 16 | 4.9 | 4.9 |
| | 2-3 times | 15 | 4.6 | 9.5 |
| | 4-5 times | 8 | 2.5 | 12.0 |
| | 6 or more times | 5 | 1.5 | 13.5 |
| | Never | 252 | 77.3 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | 1 time | 10 | 3.1 | 3.1 |
| | 2-3 times | 20 | 6.1 | 9.2 |
| | 4-5 times | 8 | 2.5 | 11.7 |
| | 6 or more times | 11 | 3.4 | 15.0 |
| | Never | 247 | 75.8 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | 1 time | 17 | 5.2 | 5.2 |
| | 2-3 times | 10 | 3.1 | 8.3 |
| | 4-5 times | 7 | 2.1 | 10.4 |
| | 6 or more times | 6 | 1.8 | 12.3 |
| | Never | 256 | 78.5 | 90.8 |
| | Missing | 30 | 9.2 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | 1 time | 10 | 3.1 | 3.1 |
| | 2-3 times | 12 | 3.7 | 6.7 |
| | 4-5 times | 3 | 0.9 | 7.7 |
| | 6 or more times | 3 | 0.9 | 8.6 |
| | Never | 266 | 81.6 | 90.2 |
| | Missing | 32 | 9.8 | 100 |
| | Total | 326 | 100 | |

**F**

*Frequencies for Effectiveness of Required Training*

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Teaching in a diverse school setting* | Extremely Effective | 11 | 3.4 | 3.4 |
| | Very Effective | 20 | 6.1 | 9.5 |
| | Moderately Effective | 73 | 22.4 | 31.9 |
| | Slightly Effective | 62 | 19.0 | 50.9 |
| | Not Effective at All | 18 | 5.5 | 56.4 |
| | Not Applicable | 110 | 33.7 | 90.2 |
| | Missing | 32 | 9.8 | 100 |
| | Total | 326 | 100 | |
| *Teaching diverse student populations* | Extremely Effective | 13 | 4.0 | 4.0 |
| | Very Effective | 26 | 8.0 | 12.0 |
| | Moderately Effective | 74 | 22.7 | 34.7 |
| | Slightly Effective | 66 | 20.2 | 54.9 |
| | Not Effective at All | 15 | 4.6 | 59.5 |
| | Not Applicable | 99 | 30.4 | 89.9 |
| | Missing | 33 | 10.1 | 100 |
| | Total | 326 | 100 | |
| *Using diversity-focused content in your classroom* | Extremely Effective | 11 | 3.4 | 3.4 |
| | Very Effective | 31 | 9.5 | 12.9 |
| | Moderately Effective | 64 | 19.6 | 32.5 |
| | Slightly Effective | 56 | 17.2 | 49.7 |
| | Not Effective at All | 17 | 5.2 | 54.9 |
| | Not Applicable | 113 | 34.7 | 89.6 |
| | Missing | 34 | 10.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical music genre/style* | Extremely Effective | 16 | 4.9 | 4.9 |
| | Very Effective | 22 | 6.7 | 11.7 |
| | Moderately Effective | 21 | 6.4 | 18.1 |
| | Slightly Effective | 24 | 7.4 | 25.5 |
| | Not Effective at All | 7 | 2.1 | 27.6 |
| | Not Applicable | 202 | 62.0 | 89.6 |
| | Missing | 34 | 10.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre* | Extremely Effective | 5 | 1.5 | 1.5 |
| | Very Effective | 11 | 3.4 | 4.9 |
| | Moderately Effective | 25 | 7.7 | 12.6 |
| | Slightly Effective | 29 | 8.9 | 21.5 |
| | Not Effective at All | 9 | 2.8 | 24.2 |
| | Not Applicable | 213 | 65.3 | 89.6 |
| | Missing | 34 | 10.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching multicultural music (in general)* | Extremely Effective | 4 | 1.2 | 1.2 |
| | Very Effective | 9 | 2.8 | 4.0 |
| | Moderately Effective | 30 | 9.2 | 13.2 |
| | Slightly Effective | 26 | 8.0 | 21.2 |
| | Not Effective at All | 9 | 2.8 | 23.9 |
| | Not Applicable | 213 | 65.3 | 89.3 |
| | Missing | 35 | 10.7 | 100 |
| | Total | 326 | 100 | |
| *Teaching Gospel Music* | Extremely Effective | 7 | 2.1 | 2.1 |
| | Very Effective | 9 | 2.8 | 4.9 |
| | Moderately Effective | 22 | 6.7 | 11.7 |
| | Slightly Effective | 13 | 4.0 | 15.6 |
| | Not Effective at All | 9 | 2.8 | 18.4 |
| | Not Applicable | 232 | 71.2 | 89.6 |
| | Missing | 34 | 10.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | Extremely Effective | 4 | 1.2 | 1.2 |
| | Very Effective | 8 | 2.5 | 3.7 |
| | Moderately Effective | 16 | 4.9 | 8.6 |
| | Slightly Effective | 20 | 6.1 | 14.7 |
| | Not Effective at All | 12 | 3.7 | 18.4 |
| | Not Applicable | 231 | 70.9 | 89.3 |
| | Missing | 35 | 10.7 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | Extremely Effective | 9 | 2.8 | 2.8 |
| | Very Effective | 12 | 3.7 | 6.4 |
| | Moderately Effective | 20 | 6.1 | 12.6 |
| | Slightly Effective | 17 | 5.2 | 17.8 |
| | Not Effective at All | 8 | 2.5 | 20.2 |
| | Not Applicable | 225 | 69.0 | 89.3 |
| | Missing | 35 | 10.7 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | Extremely Effective | 5 | 1.5 | 1.5 |
| | Very Effective | 9 | 2.8 | 4.3 |
| | Moderately Effective | 13 | 4.0 | 8.3 |
| | Slightly Effective | 15 | 4.6 | 12.9 |
| | Not Effective at All | 18 | 5.5 | 18.4 |
| | Not Applicable | 232 | 71.2 | 89.6 |
| | Missing | 34 | 10.4 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | Extremely Effective | 3 | 0.9 | 0.9 |
| | Very Effective | 6 | 1.8 | 2.8 |
| | Moderately Effective | 12 | 3.7 | 6.4 |
| | Slightly Effective | 16 | 4.9 | 11.3 |
| | Not Effective at All | 17 | 5.2 | 16.6 |
| | Not Applicable | 237 | 72.7 | 89.3 |
| | Missing | 35 | 10.7 | 100 |
| | Total | 326 | 100 | |

**Table 44**

*Frequencies for Comfort Using Styles and Content in Classroom*

| *Area* | *Rating* | *f* | *%* | *Cum %* |
|---|---|---|---|---|
| *Using diversity-focused content in your classroom* | Complete Comfortable | 53 | 16.3 | 16.3 |
| | Very Comfortable | 111 | 34.0 | 50.3 |
| | Moderately Comfortable | 76 | 23.3 | 73.6 |
| | Somewhat Comfortable | 31 | 9.5 | 83.1 |
| | Not Comfortable At All | 6 | 1.8 | 85.0 |
| | Missing | 49 | 15.0 | 100 |
| | Total | 326 | 100 | |
| *Teaching classical genre/style music* | Complete Comfortable | 134 | 41.1 | 41.1 |
| | Very Comfortable | 106 | 32.5 | 73.6 |
| | Moderately Comfortable | 29 | 8.9 | 82.5 |
| | Somewhat Comfortable | 7 | 2.1 | 84.7 |
| | Not Comfortable At All | 0 | 0.0 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching music outside of the classical music genre/style* | Complete Comfortable | 78 | 23.9 | 23.9 |
| | Very Comfortable | 124 | 38.0 | 62.0 |
| | Moderately Comfortable | 60 | 18.4 | 80.4 |
| | Somewhat Comfortable | 14 | 4.3 | 84.7 |
| | Not Comfortable At All | 0 | 0.0 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching multi-cultural music (in general)* | Complete Comfortable | 51 | 15.6 | 15.6 |
| | Very Comfortable | 101 | 31.0 | 46.6 |
| | Moderately Comfortable | 84 | 25.8 | 72.4 |
| | Somewhat Comfortable | 36 | 11.0 | 83.4 |
| | Not Comfortable At All | 4 | 1.2 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching Gospel Music* | Complete Comfortable | 63 | 19.3 | 19.3 |
| | Very Comfortable | 68 | 20.9 | 40.2 |
| | Moderately Comfortable | 63 | 19.3 | 59.5 |
| | Somewhat Comfortable | 69 | 21.2 | 80.7 |
| | Not Comfortable At All | 13 | 4.0 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching Popular Music Styles* | Complete Comfortable | 72 | 22.1 | 22.1 |
| | Very Comfortable | 97 | 29.8 | 51.8 |
| | Moderately Comfortable | 56 | 17.2 | 69.0 |
| | Somewhat Comfortable | 46 | 14.1 | 83.1 |
| | Not Comfortable At All | 4 | 1.2 | 84.4 |
| | Missing | 51 | 15.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching Negro Spirituals* | Complete Comfortable | 80 | 24.5 | 24.5 |
| | Very Comfortable | 93 | 28.5 | 53.1 |
| | Moderately Comfortable | 57 | 17.5 | 70.6 |
| | Somewhat Comfortable | 42 | 12.9 | 83.4 |
| | Not Comfortable At All | 3 | 0.9 | 84.4 |
| | Missing | 51 | 15.6 | 100 |
| | Total | 326 | 100 | |
| *Teaching Jazz Music* | Complete Comfortable | 40 | 12.3 | 12.3 |
| | Very Comfortable | 58 | 17.8 | 30.1 |
| | Moderately Comfortable | 75 | 23.0 | 53.1 |
| | Somewhat Comfortable | 68 | 20.9 | 73.9 |
| | Not Comfortable At All | 35 | 10.7 | 84.7 |
| | Missing | 50 | 15.3 | 100 |
| | Total | 326 | 100 | |
| *Teaching Hispanic Heritage Music* | Complete Comfortable | 14 | 4.3 | 4.3 |
| | Very Comfortable | 26 | 8.0 | 12.3 |
| | Moderately Comfortable | 94 | 28.8 | 41.1 |
| | Somewhat Comfortable | 103 | 31.6 | 72.7 |
| | Not Comfortable At All | 38 | 11.7 | 84.4 |
| | Missing | 51 | 15.6 | 100 |
| | Total | 326 | 100 | |

**Table 45**

*Frequencies for How Often Areas/Music Included in Classroom*

| *Area* | *How Often* | *f* | *%* | *Cum %* | *Area* | *How Often* | *f* | *%* | *Cum %* |
|---|---|---|---|---|---|---|---|---|---|
| *Diversity-focused Content* | Always | 67 | 20.6 | 20.6 | *Popular Music Styles* | Always | 40 | 12.3 | 12.3 |
| | Most of the time | 82 | 25.2 | 45.7 | | Most of the time | 34 | 10.4 | 22.7 |
| | About half the time | 48 | 14.7 | 60.4 | | About half the time | 74 | 22.7 | 45.4 |
| | Sometimes | 76 | 23.3 | 83.7 | | Sometimes | 118 | 36.2 | 81.6 |
| | Never | 2 | 0.6 | 84.4 | | Never | 7 | 2.1 | 83.7 |
| | Missing | 51 | 15.6 | 100 | | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Classical Music Genre/Style* | Always | 69 | 21.2 | 21.2 | *Negro Spirituals* | Always | 46 | 14.1 | 14.1 |
| | Most of the time | 85 | 26.1 | 47.2 | | Most of the time | 50 | 15.3 | 29.4 |
| | About half the time | 77 | 23.6 | 70.9 | | About half the time | 61 | 18.7 | 48.2 |
| | Sometimes | 43 | 13.2 | 84.0 | | Sometimes | 105 | 32.2 | 80.4 |
| | Never | 2 | 0.6 | 84.7 | | Never | 12 | 3.7 | 84.0 |
| | Missing | 50 | 15.3 | 100 | | Missing | 52 | 16.0 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Music Outside of the Classical Music Genre/ Style* | Always | 66 | 20.2 | 20.2 | *Jazz Music* | Always | 21 | 6.4 | 6.4 |
| | Most of the time | 80 | 24.5 | 44.8 | | Most of the time | 18 | 5.5 | 12.0 |
| | About half the time | 84 | 25.8 | 70.6 | | About half the time | 40 | 12.3 | 24.2 |
| | Sometimes | 44 | 13.5 | 84.0 | | Sometimes | 158 | 48.5 | 72.7 |
| | Never | 1 | 0.3 | 84.4 | | Never | 36 | 11.0 | 83.7 |
| | Missing | 51 | 15.6 | 100 | | Missing | 53 | 16.3 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Multicultural Music (in general)* | Always | 53 | 16.3 | 16.3 | *Hispanic Heritage Music* | Always | 9 | 2.8 | 2.8 |
| | Most of the time | 56 | 17.2 | 33.4 | | Most of the time | 12 | 3.7 | 6.4 |
| | About half the time | 84 | 25.8 | 59.2 | | About half the time | 32 | 9.8 | 16.3 |
| | Sometimes | 78 | 23.9 | 83.1 | | Sometimes | 168 | 51.5 | 67.8 |
| | Never | 4 | 1.2 | 84.4 | | Never | 50 | 15.3 | 83.1 |
| | Missing | 51 | 15.6 | 100 | | Missing | 55 | 16.9 | 100 |
| | Total | 326 | 100 | | | Total | 326 | 100 | |
| *Gospel Music* | Always | 30 | 9.2 | 9.2 | | | | | |
| | Most of the time | 27 | 8.3 | 17.5 | | | | | |
| | About half the time | 55 | 16.9 | 34.4 | | | | | |
| | Sometimes | 142 | 43.6 | 77.9 | | | | | |
| | Never | 22 | 6.7 | 84.7 | | | | | |
| | Missing | 50 | 15.3 | 100 | | | | | |
| | Total | 326 | 100 | | | | | | |

**Table 46**

*School Ethnicity Data for Respondents Who Never Program Negro Spirituals*

| Participant Ethnicity | School Enrollment | % of Students in School | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | Asian | Black or African American | Hispanic, Latinx, or Spanish Origin | Native American or Alaska Native | Native Hawaiian or Pacific Islander | Mixed Ethnicity | White |
| White | 550 | 5 | 4 | 11 | 3 | 0 | 7 | 70 |
| White | 574 | 2 | 6 | 2 | 0 | 0 | 0 | 90 |
| White | 550 | 8 | 3 | 4 | 0 | 1 | 6 | 78 |
| White | 140 | 2 | 2 | 2 | 0 | 2 | 2 | 90 |
| White | 2200 | 17 | 7 | 53 | 1 | 2 | 5 | 15 |
| White | 750 | 2 | 2 | 7 | 0 | 0 | 3 | 86 |
| White | 600 | 9 | 41 | 3 | 0 | 0 | 9 | 38 |
| White | 200 | 1 | 3 | 0 | 0 | 0 | 0 | 96 |
| White | 525 | 0 | 2 | 2 | 0 | 0 | 2 | 94 |
| White | 350 | 2 | 5 | 5 | 11 | 0 | 0 | 77 |
| White | 900 | 5 | 5 | 5 | 3 | 2 | 0 | 80 |
| White | 450 | 1 | 2 | 0 | 0 | 0 | 0 | 97 |
| White | 800 | 0 | 0 | 10 | 0 | 0 | 0 | 90 |
| White | 900 | 14 | 16 | 3 | 0 | 0 | 2 | 65 |
| White | 1600 | 0 | 5 | 15 | 0 | 0 | 0 | 80 |
| White | 620 | 0 | 20 | 30 | 0 | 0 | 0 | 50 |
| White | 1500 | 20 | 14 | 10 | 1 | 1 | 25 | 29 |
| White | 600 | 5 | 4 | 7 | 1 | 0 | 5 | 78 |
| White | 425 | 4 | 2 | 3 | 0 | 0 | 4 | 87 |
| Black or African American | 400 | 0 | 5 | 0 | 0 | 0 | 0 | 95 |

**Table 47**

*Program Ethnicity Data for Respondents Who Never Program Negro Spirituals*

| Participant Ethnicity | Program Enrollment | % of Students in Program | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | Asian | Black or African American | Hispanic, Latinx, or Spanish Origin | Native American or Alaska Native | Native Hawaiian or Pacific Islander | Mixed Ethnicity | White |
| White | 41 | 6 | 2 | 5 | 2 | 0 | 5 | 80 |
| White | 65 | 1 | 3 | 1 | 0 | 0 | 0 | 95 |
| White | 38 | 10 | 6 | 0 | 0 | 0 | 6 | 78 |
| White | 140 | 2 | 2 | 2 | 0 | 2 | 2 | 90 |
| White | 36 | 10 | 0 | 25 | 0 | 0 | 30 | 35 |
| White | 150 | 3 | 3 | 5 | 0 | 0 | 3 | 86 |
| White | 61 | 0 | 53 | 0 | 0 | 0 | 8 | 39 |
| White | 35 | 1 | 1 | 0 | 0 | 0 | 0 | 98 |
| White | 12 | 0 | 0 | 0 | 0 | 0 | 0 | 100 |
| White | 60 | 3 | 5 | 0 | 5 | 0 | 0 | 87 |
| White | 40 | 4 | 3 | 10 | 3 | 0 | 0 | 80 |
| White | 95 | 0 | 2 | 0 | 0 | 0 | 0 | 98 |
| White | 60 | 0 | 0 | 9 | 0 | 0 | 0 | 91 |
| White | 75 | 4 | 2 | 3 | 0 | 0 | 0 | 91 |
| White | 200 | 0 | 5 | 15 | 0 | 0 | 0 | 80 |
| White | 52 | 0 | 10 | 20 | 0 | 0 | 0 | 70 |
| White | 100 | 3 | 6 | 11 | 0 | 0 | 10 | 70 |
| White | 30 | 0 | 0 | 0 | 0 | 0 | 0 | 100 |
| White | 50 | 1 | 1 | 0 | 0 | 0 | 0 | 98 |
| Black or African American | 75 | 0 | 4 | 0 | 0 | 0 | 0 | 96 |

# Appendix B: IRB Approval and Online Survey

**INFORMATION LETTER FOR A RESEARCH STUDY ENTITLED**
**A Survey of Choral Directors' Choral Programming,**
**Cultural Diversity, and the Negro Spiritual**

**You are invited to participate in a research study** to examine choral music educators' current practices regarding choral programming, cultural diversity, and Negro Spiritual Performance Practices. The study is being conducted by Henry Terry, a doctoral student in music education at Auburn University, under the direction of Dr. Jane Kuehne, Associate Professor of Music Education in the Department of Curriculum & Teaching in the College of Education.

**You are invited to participate because** you are or have been a choral music director in a secondary-level school in the United States, or U.S. Territory, and are age 18 or older.

**What will be involved if you participate?** Your participation is completely voluntary. If you decide to participate in this research study, you will be asked to complete a survey via Qualtrics software that will examine you choral programming, cultural diversity, and Negro Spiritual performance practices. Your time commitment will be approximately 10 minutes.

**Are there any risks or discomforts?** The risks associated with participating in this study include the possibility of breach of confidentiality. To minimize these risks, we will collect all data anonymously and all answers to survey questions are de-identifiable.

**Are there any benefits to yourself or others?** There are no direct benefits to you. However, your answers may help provide information about this subject area to the larger choral director profession.

**Will you receive compensation and/or are there any costs for participating?** There is no compensation for completing this survey. There are no costs associated with this survey.

**If you change your mind about participating,** you can withdraw at any time by closing your browser window. Once you've submitted anonymous data, it cannot be withdrawn since it will be unidentifiable.

**Your decision about whether or not to participate or to stop participating** will not jeopardize your future relations with Auburn University, the College of Education, the Department of Curriculum & Teaching, the Music Education Program, nor the Department of Music at Auburn University.

**Any data obtained in connection with this study will remain anonymous.** We will protect your privacy and the data you provide by NOT asking for any identifiable information. Information collected through your participation may be used to fulfill an educational requirement, be published in a professional journal, or and/or presented at state or national conferences.

**If have questions about this study,** please contact Henry Terry at hht0002@auburn.edu or Dr. Jane Kuehne at kuehnjm@auburn.edu.

**If you have questions about your rights as a research participant,** you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone (334) 844-5966 or e-mail at IRBadmin@auburn.edu or IRBChair@auburn.edu.

**HAVING READ THE INFORMATION ABOVE, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, PLEASE SELECT "YES, I WISH TO PARTICIPATE IN THE STUDY." YOU MAY PRINT A COPY OF THIS LETTER TO KEEP FOR YOUR RECORDS.**

1. **Do you wish to continue to the survey?**
   - ❍ YES, I wish to participate in the study.
   - ❍ No, I do not wish to participate in this study.

The Auburn University Institutional Review Board has approved this Document for use from 03/08/2022 to -------- Protocol # 22-108 EX 2203

***Skip To: End of Survey If Do you wish to continue to the survey? = No, I do not wish to participate in this study.***

2. **Where did you receive this survey invitation?**

- ❒ NAfME
- ❒ ACDA
- ❒ Facebook

3. **Have you already completed this survey?**

- ❍ Yes
- ❍ No

***Skip To: End of Survey If Have you already completed this survey? = Yes***

4. **Do you currently teach, or have you ever taught, choral music in a secondary-level school? Secondary schools are typically middle or high school level.**

- ❍ Yes - I currently teach choral music in a secondary-level school
- ❍ Yes - In the past, I taught choral music in a secondary-level school
- ❍ No - I have never taught choral music in a secondary-level school

***Skip To: End of Survey If Have you already completed this survey? = Yes***

**Questions in this section ask about your background.**

5. **What is your gender identity?**

- ❍ Male
- ❍ Female
- ❍ Non-binary / third gender
- ❍ I identify as: _____
- ❍ I prefer not to say

6. **What is your ethnicity?**

- ❍ Asian
- ❍ Black or African American
- ❍ Hispanic, Latinx, or Spanish Origin
- ❍ Native American or Alaska Native
- ❍ Native Hawaiian or Pacific Islander
- ❍ White
- ❍ Other, please indicate _____
- ❍ I prefer not to say

7. **Have you completed an undergraduate degree (Bachelor's Level), or taken undergraduate-level courses?**

- ❍ Yes - Choral/Vocal Music Education
- ❍ Yes - Choral/Vocal/Instrumental Combined Music Education
- ❍ Yes - Instrumental Music Education
- ❍ Yes - Other Music Degree (but not music education)
- ❍ Yes - Other Non-Music Degree
- ❍ No - I Have Taken Undergraduate Courses (but have not earned a degree)
- ❍ No - I Have Not Taken Any Undergraduate Courses

***Skip Questions 8-11 If Question 7 = No – I Have Not Taken Any Undergraduate Courses***

***Dropdown boxes for Questions 8, 10, and 13 include all U.S. states, territories, and armed forces territories, and includes "prefer not to say."***

8. **In which state/territory did you earn your undergraduate degree, or take your undergraduate coursework (if no degree)? Select from the dropdown box below.**

▼ Prefer Not to Say ... Armed Forces Pacific (AP)

***Skip Question 9 If Question 7 = No - I Have Taken Undergraduate Courses (but have not earned a degree) OR No - I Have Not Taken Any Undergraduate Courses***

9. **What is the highest graduate degree you have earned?**

- ❍ No graduate-level work
- ❍ Some graduate-level courses, but no degree
- ❍ Master's
- ❍ Education Specialist or Master's + 30
- ❍ Doctoral Level (Ph.D., Ed.D., D.M.A, etc.)

***Skip Questions 10 and 11 If Question 9 = "No graduate-level work"***

10. **In which state/territory did you earn your highest graduate degree, or did you take most of your graduate-level courses? Select from the dropdown box below.**

▼ Prefer Not to Say ... Armed Forces Pacific (AP)

11. **What was/were the main area(s) of study in your graduate courses? (select all that apply)**

- ❒ Choral Music Conducting
- ❒ Choral/Vocal Music Education
- ❒ Instrumental Music Conducting
- ❒ Instrumental Music Education
- ❒ Music Education (Pk-12), No specific Emphasis
- ❒ Elementary-level Music
- ❒ Music Theory
- ❒ Composition
- ❒ Music History
- ❒ Performance (solo), including Jazz, Popular Styles
- ❒ Music Technology, Music Production, or similar
- ❒ Other, please indicate: _____

***Survey Page Break***

12. How long have you taught (or did you teach) choral music at the secondary level? Please type the number of years. If this is your first year, type 1. If this is your second year, type 2, etc.

13. In which U.S. state or Territory do currently teach, or did you last teach choral music at the secondary level? Select from the dropdown box below.

▼ Prefer Not to Say ... Armed Forces Pacific (AP)

**Questions in this section ask about your school, choral program, and students.**

14. Approximately how many total students *attend your school*?
For example, if you have 50 people in your program, type the number 50.

15. Approximately, what is the ethnicity breakdown for all students *in your entire school?*
*The total for this question must add up to 100.*

| Ethnicity | 0 100 |
|---|---|
| Asian | |
| Black or African American | |
| Hispanic, Latinx, or Spanish Origin | |
| Native American or Alaska Native | |
| Native Hawaiian or Pacific Islander | |
| White | |
| Mixed Ethnicity | |

16. What is the approximate total number of students *who participate in your choral program* (during and outside of the school day)? Type the number. For example, if you have 50 people in your program, type the number 50.

17. Approximately, what is the ethnicity breakdown for all students *in your choral program?*
*The total for this question must add up to 100.*

| Ethnicity | 0 100 |
|---|---|
| Asian | |
| Black or African American | |
| Hispanic, Latinx, or Spanish Origin | |
| Native American or Alaska Native | |
| Native Hawaiian or Pacific Islander | |
| White | |
| Mixed Ethnicity | |

**Questions in this section about your undergraduate and/or graduate degree courses and how they prepared you to teach certain music/areas.**

*Skip Question 19 If Question 7 = No – I Have Not Taken Any Undergraduate Courses*

| **18.** How well do you feel your ***undergraduate coursework*** helped prepare you with the following? | Not At All (1) | A Little (2) | A Moderate Amount (3) | A Lot (4) | A Great Deal (5) |
|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

*Skip Question 20 if Question 7 = No - I Have Taken Undergraduate Courses (but have not earned a degree)" OR No - I Have Not Taken Any Undergraduate Courses"*
*Skip Question 20 if Question 9 = No graduate-level work*

| **19. How well do you feel your *graduate coursework* helped prepare you with the following?** | **Not At All (1)** | **A Little (2)** | **A Moderate Amount (3)** | **A Lot (4)** | **A Great Deal (5)** |
|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

**Educators are often encouraged to attend professional development. Questions in this section ask about your training or professional development based on *others encouraging you to attend.***

| 20. How *often* have others (peers, administrators, professors, etc.) *encouraged you to attend/complete* professional development or training in these areas? | Not At All (1) | A Little (2) | A Moderate Amount (3) | A Lot (4) | A Great Deal (5) |
|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

| 21. *Based on others encouraging you,* how many times have you attended/completed professional development or training in these areas? | Never | 1 time | 2-3 times | 4-5 times | 6 or more times |
|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

| 22. Thinking about the training *you were encouraged to attend/complete*, *how effective do you think it was* for each of these areas? | N/A | Not Effective | Slightly Effective | Moderately Effective | Very Effective | Extremely Effective |
|---|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |

**Educators are often required to attend/complete training or professional development.**

**Questions in this section ask about your required (compulsory) training.**

| 23. As part of your choral teaching position, how many times have you been *REQUIRED (compulsory)* to attend/complete professional development in these areas? | Never | 1 time | 2-3 times | 4-5 times | 6 or more times |
|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

| **24.** Thinking about the ***REQUIRED (compulsory)*** professional development you attended/completed, ***how effective*** do you feel your training was in these areas? | N/A | Not Effective | Slightly Effective | Moderately Effective | Very Effective | Extremely Effective |
|---|---|---|---|---|---|---|
| Teaching in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |

**Questions in this section focus on your teaching practices.**

| **25.** In your choral teaching setting, ***how comfortable are/were you*** with each of the following areas? | Not Comfortable At All (1) | Somewhat Comfortable (2) | Moderately Comfortable (3) | Very Comfortable (4) | Completely Comfortable (5) |
|---|---|---|---|---|---|
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical genre/style music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

| 26. In your choral teaching setting, *how often do you/did you include the following* in your teaching? | Never (1) | Sometimes (2) | About Half the Time (3) | Most of the Time (4) | Always (5) |
|---|---|---|---|---|---|
| Using diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching classical genre/style music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching music outside of the classical music genre/style | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

| 27. In your choral teaching setting, *how many concerts each year include(d) music* in the following areas? Type the number for each. For example, if you program Jazz music once per year, type the number 1 in that space. | Number |
|---|---|
| Classical Music Genre/Style | |
| Music Outside of the Classical Music Genre/Style | |
| Multicultural Music (in general) | |
| Gospel Music | |
| Popular Music Styles | |
| Negro Spirituals | |
| Jazz Music | |
| Hispanic Heritage Music | |

28. In your choral teaching setting, *what time(s) of the year do you (or did you)* include these types of music? **Select all that apply for each.**

| Types of Music | Academic Year | | | | | | Particular Month(s) | | Other |
|---|---|---|---|---|---|---|---|---|---|
| | Never | Mid Fall | Fall End | Winter | Mid Spring | Spring End | Black History | Hispanic Heritage | Please Specify |
| Classical Music Genre/Style | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Music Outside of the Classical Music Genre/Style | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Multicultural Music (in general) | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Gospel Music | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Popular Music Styles | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Negro Spirituals | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Jazz Music | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |
| Hispanic Heritage Music | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | ❒ | |

| 29. How much *do you think your students enjoy singing the following types* of music in class and/or in concerts | Not Applicable in My Program (1) | Not At All (2) | A Little (3) | A Moderate Amount (4) | A Lot (5) | A Great Deal (6) |
|---|---|---|---|---|---|---|
| Classical Music Genre/Style | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Music Outside of the Classical Music Genre/Style | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Multicultural Music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |
| Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ | ❍ |

**These final two questions ask about views on certain teaching areas.
This is followed by a comments question where
you can provide your thoughts about this survey and/or topic area.**

| 30. How important is it for *music educators to know and/or be able to do the following*? | Not at all important (1) | Slightly important (2) | Moderately important (3) | Very important (4) | Extremely important (5) |
|---|---|---|---|---|---|
| Teach in a diverse school setting | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach diverse student populations | ❍ | ❍ | ❍ | ❍ | ❍ |
| Include diversity-focused content in your classroom | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach classical genre/style music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Include music outside of the classical music genre | ❍ | ❍ | ❍ | ❍ | ❍ |
| Include multicultural music (in general) | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach/Include Gospel Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach/Include Popular Music Styles | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach/Include Negro Spirituals | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach/Include Jazz Music | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teach/Include Hispanic Heritage Music | ❍ | ❍ | ❍ | ❍ | ❍ |

| 31. How much does each of these statements describe you? | Does Not Describe Me (1) | Slightly Describes Me (2) | Describes Me Moderately Well (2) | Describes Me Very Well (2) | Describes Me Extremely Well (2) |
|---|---|---|---|---|---|
| Bridging cultural gaps in music history knowledge can help bridge ethnic, cultural, and racial divide often found in American society. | ❍ | ❍ | ❍ | ❍ | ❍ |
| I should know my students' cultural backgrounds. | ❍ | ❍ | ❍ | ❍ | ❍ |
| I should include music from my students' cultural backgrounds in their performance pieces. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Incorporating music from cultures different than my students' cultures is important for their education. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Teaching diverse content in my classes is important, even if we do not use the content for concerts. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Choral music educators should include music primarily from the cultures of students in their classrooms. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Gospel Music should be included in every choral music classroom. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Popular Music Styles should be included in every choral music classroom. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Negro Spirituals should be included in every choral music classroom. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Jazz Music should be included in every choral music classroom. | ❍ | ❍ | ❍ | ❍ | ❍ |
| Hispanic Heritage Music should be included in every choral music classroom. | ❍ | ❍ | ❍ | ❍ | ❍ |

**32. Do you have any additional comments about this topic or survey? If so, please type them below.**

Click the button below to submit your answers.
Thank you for completing this survey!

*FINAL SCREEN AFTER SUBMITTING*

**We thank you for your time spent taking this survey. Your response has been recorded.**