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MULTICULTURAL MUSIC EDUCATION:
SECOND-GRADE STUDENTS' RESPONSES TO UNFAMILIAR MUSICS

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May, 2003

Submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

at the

CLEVELAND STATE UNIVERSITY

December, 2009

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DEDICATION

To my husband, Terence, for being so supportive and understanding throughout my graduate studies.

And to my parents, Jim and Sharon, for sharing their love of music and for giving me every opportunity to further my education.

MULTICULTURAL MUSIC EDUCATION:
SECOND-GRADE STUDENTS' RESPONSES TO UNFAMILIAR MUSICS

LISA HEINRICH

ABSTRACT

The purpose of this study is to investigate students' grouping and responses to unfamiliar non-Western musics. Eighty-five second-grade student participants from nine intact classrooms in an elementary school in rural Ohio received four consecutive 35-minute lessons over a two-week period on Japanese Gagaku ensemble. The four lessons included guided listening, performing kakko drum patterns, moving appropriately to music, and participating in discussions about Japanese culture. Following four lessons on Japanese Gagaku ensemble, students spent two weeks (four lessons) developing singing and rhythm skills in western music. After the four western music lessons were completed, the students listened to a recording of Ghanaian Adowe drumming. Students were asked to write a response: "Describe this music in the best way you can." The majority of students refrained from labeling the music as coming from a specific culture. Students who did label the music as belonging to a particular culture, named cultures to which they had recent exposure. The results of this study suggest that second-graders apply knowledge of a familiar culture to a music culture that is unfamiliar. Music educators can use this information to promote student understanding of and differentiation between musics of Western and non-Western cultures.

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CHAPTER I

INTRODUCTION

A music education incorporating diverse musics to encourage cultural awareness and sensitivity to various cultures was brought about by societal demands over the last one hundred years (Campbell, 2002; Mark, 2005; McCarthy, 2007; Volk, 1993, 1997, 1998). An increase in population, closer relationships with other countries, and the fight for minority rights led to a multicultural emphasis in American education (Banks, 1997; Campbell, 2002; Mark, 2000; Volk 1993, 1998). The push to include diverse musics in the music classroom resulted in a significant amount of research concerning multicultural music education. One area that is widely studied is students' music preference. Studies of music preference suggest that teachers can increase student preference for unfamiliar musics by exposing them to diverse musics at a young age (Brittin, 1996; Fung, 1996; Demorest & Schultz, 2004; McCoy, 2003). Multicultural music advocates, Campbell (1996a, 1996b) and Edwards (1998), encourage music teachers to expose children to diverse music cultures, recommending the in-depth study of a limited number of musical cultures as the best path to understanding world music.

It is my belief that though in-depth study is beneficial, limited exposure to non-Western musics causes young students to associate an unfamiliar music with whatever

they have already studied, regardless of the music's origin. They hear non-Western musics, even if they are different, as similar and they may group them all in one category. This issue is a concern for music educators because even if educators succeed in expanding students' preference for diverse musics, students may be equating the music of a newly familiar culture with cultures that remain unfamiliar.

This study explores students' grouping and responses to unfamiliar non-Western musics. In this study students received 4 lessons on Japanese Gagaku ensemble, including guided listening, music performance, movement to music, and relation of music to culture. Following the four lessons on Japanese Gagaku ensemble, students spent two weeks (four lessons) developing singing and rhythm skills in western music. After the four western music lessons were completed, the students listened to a recording of Ghanaian Adowe drumming. Students were asked to write a response: "Describe this music in the best way you can." I, the investigator, used the written responses to determine if students differentiated between African Adowa drumming (unfamiliar) and Japanese Gagaku ensemble (familiar).

CHAPTER II

REVIEW OF RELATED LITERATURE

Literature concerning multicultural music education addresses not only the historical context for this educational trend, but also the many concerns educators face as they strive to teach unfamiliar musics. Studies addressing music preference, instructional methods and student attitudes toward diverse musics are prevalent and continue to be replicated and adapted as advocates seek the best practices. The literature on these topics is vast, which is why this literature review covers several main areas: teacher preparedness and competency, advocate recommendations, preference studies, instructional methods, learning outcomes, instruments, and the question of authenticity.

The first concern for music educators is how to teach unfamiliar musics when they have little knowledge, training, and resources. It is well-documented that educators are not adequately prepared to take on the challenge of teaching diverse musics in the American music classroom (Campbell 1996a, 1996b, 2004; Campbell & Scott-Kassner, 2006; Klinger, 1996; Lundquist, 2002; McCarthy & Stellacio, 1994; Pembroke &

Robinson, 1997). In a statewide survey of multicultural practices of Maryland music teachers, McCarthy and Stellacio (1994) found that 58% of teachers who had received inservice training on diverse musics rated their lack of knowledge and skill as the second biggest challenge in teaching multicultural musics, with acquisition of materials being the primary concern. In comparison, only 46% of teachers who had not received inservice instruction ranked knowledge and skill as the second biggest challenge. Teachers who had inservice training in diverse musics were more concerned about their competency in teaching diverse musics than teachers who had not received inservice training. The authors postulate that this may be because training in multicultural musics leads to a heightened awareness of the expertise necessary to effectively teach those musics.

As an example of the process a teacher goes through to prepare a unit on unfamiliar music, Klinger's (1996) ethnography summarizes ten weeks spent with a music educator called "Angela." Angela worked with fourth- through sixth-graders and prepared fifth-graders for an evening program called the "Africa Experience." The teacher chose to do a grade-level program on Africa because students were learning about Africa in their classrooms and the district had previously received musical resources for teaching African music through a grant. When Klinger asked Angela for the reasoning behind her song selections, Angela replied that she did not select the songs with a specific African country in mind; she simply selected songs that were available to her. Just as in the McCarthy & Stellacio (1994) study, this educator had very limited knowledge, skills and song materials to effectively teach music of African culture(s). Angela had fifth-graders perform songs she arranged for Orff instruments and voice, of which she was not sure about the proper pronunciation of lyrics.

Despite the fact that many music teachers are unprepared to teach multicultural musics, advocates feel it is better for music educators to teach world music in the best way they can, rather than teach none at all (Campbell, 1996b). One course music educators can take to lessen the seeming burden of teaching multicultural musics is to narrow their expectations to “multiethnic” music. Multicultural education is a broad term that encompasses music of people of different ages, social classes, genders, religions, lifestyles and exceptionalities (Campbell & Scott-Kassner, 2006). Multiethnic music education allows educators to focus more on ethnicity and groups rather than worrying about age and social class. However, this does imply intensive study of more than one group (Campbell & Scott-Kassner, 2006; Miralis, 2006).

Educators’ efforts to teach unfamiliar musics are worthwhile, as several studies have revealed that students exhibit positive attitudes after studying an ethnic music that was previously foreign to them (Abril, 2006; Chen-Hafteck, 2007; Edwards, 1998; Lundquist, 2002). One way to increase students’ partiality for unfamiliar musics is to expose students to music over and over again (Brittin, 1996; Fung, 1996; Demorest & Schultz, 2004; McCoy, 2003). In one of the earliest preference studies, Krugman (1943) selected 9 college students to see if he could expand their preference for music. He purposely chose students who indicated in a pretest they either did not like classical or swing music. Once a week for eight weeks, subjects sat in a small classroom and listened to three selections of the genre they had indicated as not preferable. Krugman found that music preference can simply be influenced by repeated exposure to a particular music regardless of the musical genre.

The literature also discusses the instructional approach's effect on students' preference for unfamiliar musics. One example is Shehan's (1984) study that measured the effectiveness of two instructional methods on affective change and cognitive development on fifty sixth-graders split into two groups. Each group received eight forty-minute lessons of instruction on Gamelan music: one group received instruction with a heuristic approach (performance-based) and the other with a didactic approach (teacher-directed). The heuristic approach was found to be more effective in increasing preference for Gamelan music and improving cognitive skills.

Another example is Fung and Gromko's (2001) study of active and passive listening and music preference. Fung and Gromko examined the difference in preference ratings of an unfamiliar music between students who actively listen to music and those who passively listen. The subjects in the study were thirty-five seven to twelve year-old students. The active listening group first moved to Korean music spontaneously with props, then drew in sand, and finally drew the music's contour with pens. The passive listening group passively listened to the music the first two times before being asked to trace the music's contour with pens. Spontaneous movement was found to be more effective than passive listening in increasing student preference for a newly introduced music and gave students better insight into rhythm and phrasing.

Yet, in a literature review of instructional approach and world music preference, McCoy (2003) reports that even though some studies show an increase in preference as a consequence of instruction, other preference studies found guided listening and other instructional methods are no more effective in increasing students' music preferences than repetition.

Even though much of the literature in multicultural music education discusses best methods for formal music instruction, teachers must remember that formal musical training is only one part of a student's music education. Teachers need to recognize that music education occurs not only in school but also outside of school as enculturation and from individuals who provide students with guidance. Campbell (2006) describes the formal realm of learning as "being linked to teachers' selection, presentation, and rehearsal of students in schools in explicit knowledge and skills to be learned... (p. 416)." Campbell is an advocate for the observance of the world's children in their natural (informal) environments because she believes that understanding students' natural inclinations for socialization and play may lead educators to more effective methods for in-school learning.

Global observation provides music educators with insight into various transmission practices for musical sharing and learning, with the aural-oral method being prominent (Campbell, 2006; Campbell & Scott-Kassner, 2006). The aural-oral method is the common method of song transmission in many cultures and eliminates the need for music literacy. Quesada (2002) warns that teachers should not become obsessed with transcriptions of non-Western musics. In cultures that contain complex rhythms and melodies, the music cannot be accurately notated in western style. The method of transmission is just one decision among many that music educators make as they prepare to teach diverse musics.

Multicultural music education is a multifaceted practice in which educators must consider not only instructional methods, but also cultural sensitivity and desired learning outcomes. Various authors agree that musical and cultural competence or skill are

common goals (Abril, 2006; Edwards, 1998; Kwami, 2001; Quesada & Volk, 1997). To address these goals the educator must explain a group's music in relation to its cultural context. As previously mentioned, music educators can easily feel overwhelmed when addressing the music of countless ethnicities in the United States. A realistic task is for music educators to select a few ethnic musics to teach in-depth (Campbell, 1996a). Teachers then need to make a decision about how much cultural context will be given. Some elementary music educators may be able to collaborate with classroom teachers so that cultural context can be introduced or reinforced in the general classroom (Anderson & Campbell, 1996; Klinger, 1996; Chen-Hafteck, 2007). Because collaboration is not always an option and music educators have limited time for instruction, Campbell (1996b) recommends teaching somewhere in between all context and none at all.

Researchers interested in best practices for teaching multicultural musics utilized in-depth instruction to test a variety of instructional methods, as listed below. Chen-Hafteck (2007) found that students were open to a Know, Wonder, and Learned (KWL) formula which she believes motivated students to learn about Chinese culture. The KWL method gives students control of their learning. Shehan (1981) found that the heuristic/experimental method increases cognitive knowledge including preference, achievement, and attentiveness of students (in Quesada and Volk, 1997). Campbell & Scott-Kassner (2006) recommend that students have opportunities to experience a broad sampling of music, explore selected musical cultures and that teachers provide multiple approaches to musical skills and understanding that appeal to many learners.

Abril (2006) examined the learning outcomes of students who received world music instruction in two different methods. The participants were 170 fifth-grade

students in a suburban area from four intact classes, taught by music educators considered experts in the field. All children performed and focused on the same musical works. Two randomly assigned classes focused on the musical elements of the music to further musical understanding and skill. Two additional classes focused on the sociocultural context and on improving knowledge in unfamiliar musical styles, sounds and cultures. The results revealed that each group described their area of instruction in more detail than the other. For example, the sociocultural group could describe the sociocultural connection to the music in much greater detail than the musical concept group and vice versa. However, musical skill acquisition was similar for both groups. Abril advises against the musical concept approach when the lesson objective is for students to obtain a deeper understanding of the sociocultural context. She believes that an “interactive dialogue” among teacher and students resulted in more students being able to articulate their knowledge and understanding.

Edwards (1998) examined the musical and nonmusical achievement of fourth grade students from four instructional approaches in Native American music. The study involved five intact fourth-grade classes that were randomly assigned to treatment groups, with one being the control group. The control group did music listening/analysis, singing, recorder, and an Israeli folk dance. The experimental groups received large group lessons involving social studies and music with authentic instruments, a Native American guest teacher, and authentic and nonauthentic instruments in small-group learning centers. All classes received eight lessons and each student was asked to write two paragraphs about what he/she learned at the end of the study. The researcher divided the data into the following categories: content knowledge, skills, instructional attitudes,

cultural awareness, cultural sensitivity, and cultural valuing. All four treatment groups displayed positive attitudes about what they learned, but exhibited cultural sensitivity and acquisition of content knowledge and skills at varying levels. Each experimental group listed unique responses specific to their own instructional treatment. The control group's responses were much less insightful than the experimental groups. The results of this study demonstrate that a variety of instructional methods are effective when teaching multicultural musics and what is important is teaching multicultural music in-depth.

It is good teaching that brings forth good results no matter what music is being taught (Quesada and Volk, 1997). If teachers do their best to educate students and take into consideration the many dimensions of teaching multiethnic musics, a variety of instructional methods can be effective.

Instructional methods are not the only area in question. The authenticity of materials and resources of unfamiliar musics is a major concern for music educators. Determining authenticity is a heavily debated topic in multicultural music education. Volk (1998) describes how for many years educators did not question the authenticity of materials because it was believed that if a piece was published in a textbook, it was authentic. However, many of these pieces were not accurately transcribed and were westernized to make them more user-friendly for American music educators. These pieces would not be recognized by a native of the culture from which they came. Volk encourages teachers to read the composer's / arranger's notes along with a selection to determine if it is a credible source.

Campbell (1996b) interviewed several advocates for world music in music education about the issue of authenticity. She states: "One of the chief concerns of music

educators has been the issue of authenticity, both in regard to the selection of music that can be considered representative of a culture and its actual performance by people from outside the culture (p. 68).” However, what makes a piece authentic is debated. One of Campbell’s interviewees, Bell Yung, responded that so much music in China has been adapted and borrowed among cultures that the question of authenticity is moot. Another interviewee, Anthony Seeger, argued that authentic music is music that has been fully integrated into a culture so that a people can argue that it is their own.

Klinger (2002) prefers to look at the *trustworthiness* of a song. She points out that “all versions and variants of a song from a variety of time periods are in some way authentic (p. 207).” Trustworthy music could come from someone who is recognized as a musician within an ethnic or cultural group that is presenting a song. Another example of a trustworthy source would be ethnomusicologists who have studied a particular culture or ethnic group in-depth.

Through a literature review concerning world musics and music education, Quesada and Volk (1997) found that many world musics and music education sources have been accumulated. From 1973-1993,

Materials, resource lists, teaching units, syllabi, and curriculum outlines have been provided for many cultures...Given the quantity of materials for all levels of educational experiences that have been developed in the last two decades, it appears that this issue (world musics and music education) has been well addressed (p. 59).

To aid in recultivation of some sense of authenticity, some educators look to instruments. Every culture has a unique assortment of instruments, and these instruments

help to create the distinctive sounds of those cultures (Carolin, 2006; Quesada, 2002; Volk, 1998). Many music educators use whatever instruments they have to perform the songs of diverse cultures. Teachers should closely match instrument timbres when substituting western instruments for non-Western instruments (Quesada, 2002; Volk, 1998). Quesada (2002) suggests that when it is not possible to procure indigenous instruments, teachers should play recordings of the instruments so that students can hear the specific timbre of the instrument.

Pembrook and Robinson (1997) found in their two-week study of students and the music of Ghana that students who performed on authentic instruments had significantly higher scores of attitude, cognitive and performance measures than those who had substitute instruments. The authors postulate that when students play authentic instruments they are more engaged and interested in learning cultural information than if they were using substitute instruments. Instruments from many cultures are now widely available for purchase from instrument suppliers. Thus, teachers can and should obtain instruments from the cultures they are teaching and encourage students to play them (Anderson & Campbell, 1996).

In summary, advocates for multicultural music education encourage educators to promote cultural sensitivity through the in-depth study of a limited number of non-Western music cultures. Preference studies reveal that repeat exposure to unfamiliar musics can increase student preference for new musics. Both passive and active listening can be effective in increasing preference. Students' responses to non-Western musics have been studied in various capacities; however, none have explored the possibility that

students associate unfamiliar musics with whatever they have already studied, regardless of the music's origin

CHAPTER III

METHODS AND PROCEDURES

I, Lisa Heinrich, a full-time elementary general music teacher, am the researcher. I followed an action research model which permitted me to continue my daily teaching without interruption. The action research model is a way to make use of research principles in order to provide information that can benefit other teachers in their daily practice. Action research is conducted by education professionals, such as teachers, principals, and counselors. The research is conducted in institutions where the practice should be implemented. The goal of action research is to gain knowledge that is relevant to the local setting. It is not limited to a specific methodology, but generally uses both qualitative and quantitative data descriptively. The action research model allowed me to use a sampling of students from the building where I teach and utilize data collection methods that were convenient and easy to administer and score.

This action research project involved a mixed method design. I collected qualitative data first in the form of a daily written diary. In the diary, I noted students' comments throughout the lesson time, students' performance accuracy of Japanese rhythms, and students' overall reactions to the material. The students' written responses, which marked the culmination of the study, functioned as both qualitative and

quantitative data. Quantitative data was formed when I coded students' written responses. I used triangulation in the form of three educational professionals who verified categorization of quantitative data.

To begin the study, I applied to the Cleveland State University Institutional Review Board (IRB) for permission to conduct research involving second-grade students. The application required me to compose a summary describing the desired research project and to create letters of consent and assent for parents and students, respectively. I also procured a letter from the principal of the elementary school in which the research was to take place that granted permission to conduct the study in the building. The IRB Application for Project Review was then forwarded to the full review board because the study involved protected subjects. The IRB approved the project but requested that I have someone else (not me) collect the students' written responses at the end of the project. The IRB was concerned that if I, who am also the students' teacher, collected the responses, the students would feel obligated to participate in the study even if they did not want to. Subjects' answers are confidential, as is explained in the letters of assent and consent, as shown in Appendices A and B.

After receiving permission from the IRB to begin the study, I explained the project to my second-grade students. I passed out student assent letters and read through the letter with all nine second-grade classes. I answered students' questions about the project and educational research in general, and reiterated that students did not have to participate if they did not want to. I emphasized that nothing bad would happen to them if they chose not to participate. I allowed students to take home assent letters to read over with their parents and also sent home copies of the consent letter, written to the students'

parents. The parental consent forms also explained the project and requested that parents sign and return the letter if they permitted their child to be included in the research project. Only students who had returned both signed assent and signed consent letters were included in this study.

The participants were eighty-five second-grade students from nine intact classrooms in an elementary school in rural Ohio. The Ohio Department of Education reports that 27% of students in this district are economically disadvantaged (2008-2009). The site was selected for convenience, as it is the school where I teach and have established rapport with students. Subjects received four consecutive 35-minute lessons over a two-week period about Japanese Gagaku ensemble. Attendance was taken at the start of each lesson. I made every attempt to conduct identical lessons in all classes, not only in procedure but also by using similar wording. The treatment is described in detail in the lesson plans, included at the end of this chapter.

Two of the nine intact classes were inclusion classes, which means that these classes contained both students with varying special needs and students with average learning abilities. The special needs students were included in this study because they are part of typical public school populations and make the results of this study more applicable to general music classes in public schools.

The four lessons included guided listening, performing Japanese kakko drum patterns, movement to music, and description of the relation of music to culture. Following the four lessons on Gagaku ensemble, students spent two weeks (four lessons) developing their singing and rhythm skills in western music. After the four western music lessons were complete, the investigator played a CD recording of African Adowe

drumming. Students were asked to write a response to the following statement:

“Describe this music to the best of your ability.”

Lesson Plan Design

The lesson plans for this study are researcher-designed, and include or take into consideration a variety of research findings, textbook examples, and advocate recommendations. An instrumental recording (Japanese Gagaku ensemble) was selected as the primary recording, because in studies of world music preference, instrumental music was found to be preferred by students over vocal excerpts (Fung, 1994; LeBlanc, 1981). The recording of Japanese Gagaku ensemble was played seven times over the four lessons in an attempt to increase familiarity, which has been shown to increase preference (Demorest & Schultz, 2004; Fung, 1996; Krugman, 1943).

The first two lessons used a didactic method, as second-grade students have little knowledge about Japan and need background information to make a cultural connection. Students were instructed to move to music while listening, as Fung & Gromko (2001) found that spontaneous movement is more effective in increasing student preference for a newly introduced music and gives students better insight into rhythm and phrasing. A heuristic, or performance-based method, which was found to be effective in increasing students' preference and cognitive skills (Shehan, 1984), was used in lessons three and four when students performed both free and measured Gagaku rhythms. The lessons were established to give students an in-depth understanding of Gagaku ensemble, as recommended by Campbell (1996a, 1996b) and Edwards (1998).

Lesson Plan 1: Introduction to Japanese Culture and Gagaku Ensemble

Grade Level 2nd

Lesson Time 35 minutes

Objectives

1. To instill cultural appreciation and interest in students. Students should recognize that Japan has similarities and differences to the United States.
2. To encourage student tolerance for a variety of cultural practices.

MENC National Standards

6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials

1. *Roots of Rhythm* CD, track 50
2. *Roots of Rhythm* Curriculum Guide
3. *Journey to Japan: A Unicef Pop-up Book* (Illustrated by Kinuko Craft and written by Joan Knight) ISBN # 0-670-80119-4
4. Campbell, P.S. (2004). *Teaching music globally*. New York: Oxford University Press., p. 71 on overhead
5. World Map

Procedure

1. Attendance
2. Movement through mirroring - recording of Gagaku ensemble, track 50 (3 minutes)
 - a. Teacher asks students to stand and reminds students to maintain self-space
 - b. Students simultaneously perform (by mirroring) the same movements as the teacher
3. Cultural Connection (15 minutes)
 - a. Teacher asks: "What kind of music is this? Does this sound like something you've heard before?"
 - b. Teacher informs students the music is from Japan and that Japan is a far away country.
 - c. Teacher asks: "What things may be different in Japan?" (Anticipated answers and/or teacher explanation: They speak a different language, have different laws, different customs than in America.)
 - d. Teacher explains that Japan is made up of many islands and points to Japan on a world map. Teacher explains how far away Japan is and that one must travel by plane or boat to get to Japan. Japan is slightly smaller than California.

- e. Teacher states: “The Japanese call their country Nippon or Nihon which means source of the sun and you can see this in the Japanese flag.”
 - f. Teacher writes “Japan” on the board and draws a white flag with a red circle on the board.
 - g. Teacher displays *Journey to Japan: A Unicef Pop-up Book* to show and describe Japan: a house, Tokyo, temple, auto industry, and Festival of Lanterns
 - h. Teacher asks: “Do we have some of the same things in America? What things are different?”
 - i. Teacher states: “It is interesting to see that Japan has some things in common with Americans but also some differences.”
 - j. Teacher begins class discussion: “Can we be friends with people who are different from ourselves?” (yes)
4. Music (12 minutes)
- a. Teacher states: “Let’s listen again to the Gagaku ensemble recording and when I stop the CD, I want you to describe the music. You can tell me about instruments you hear, the beat, and the dynamics.”
 - b. Teacher states: “This type of music is Gagaku Music. Gagaku means elegant music and shows photo on p. 43 from *Roots of Rhythm* of the Gagaku ensemble. Gagaku music is typically performed at a court or shrine for ceremonies and religious events.”
 - c. Teacher asks: “What can you tell me about this music?” (not necessarily in the order below)
 - i. Teacher writes instrument names on board and points instruments out on overhead of page 71 from *Teaching Music Globally*.
 Wind instruments: flutes, oboes, mouth organs
 String instruments: zithers and lutes
 Percussion instruments: shoko-gong, taiko-drum, kakko-drum
 - ii. Tempo: “Was the recording fast or slow? What is the tempo?”
 - iii. Steady beat: “Did the piece have a steady beat? The whole time? Some of the time?”
 - iv. Dynamics: “Describe.”
5. Teacher invites students to freely move to Gagaku recording while maintaining self-space (3 minutes)

Assessment

Visual for mirroring teacher movements

Aural for questions/answers

Lesson Plan 2: Review of Japan and continuation of Gagaku Ensemble: Kakko Rhythms

Grade Level 2nd

Lesson Time 35 minutes

Objectives

1. To instill cultural appreciation and interest in students.
2. To encourage tolerance for others with different beliefs and practices.
3. Students will identify the recording as Japanese Gagaku Ensemble.
4. Students will identify and perform kakko rhythms with the help of a visual aid.

MENC National Standards

2. Performing on instruments, alone and with others, a varied repertoire of music
5. Reading music (in a nontraditional way)
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials

Roots of Rhythm CD
Roots of Rhythm Curriculum Guide
Journey to Japan: A Unicef Pop-up Book (Illustrated by Kinuko Craft and written by Joan Knight) ISBN # 0-670-80119-4
Campbell, P.S. (2004). *Teaching music globally*. New York: Oxford University Press.
Homemade kakko drum and mallets
Posters of free rhythms
Japanese artifacts: Japanese calendar, Yukata, doll in Kimono

Procedure

1. Attendance
2. Teacher plays *Roots of Rhythm* recording of Gagaku ensemble as students enter room (3 minutes). Students are likely to create movements without being asked and teacher will allow.
3. Review Information about Japan (7 minutes)
 - a. Teacher asks: "What kind of music is this? What can you tell me about it?" (Anticipated answers are anything covered in the previous lesson.) As students bring up various facts, teacher will display visuals that go along with their responses. If instruments are referenced, teacher will display an overhead of instruments and review names with students. If location is referenced, a student will be asked to point to Japan on the world map, etc.

- b. Teacher adds that Gagaku music is divided into two parts: 1. Komagaku - music of Korean origin; and 2. Togaku – music of Chinese origin. This shows how cultures/countries share musics. People often like and borrow things from other places.
4. Japanese Artifacts to View (5 minutes)
 - a. Teacher states: “I have some Japanese friends and also some American friends who have traveled to Japan and they have generously given me some Japanese things.”
 - b. Doll in Kimono. Teacher states: “This dress is a traditional dress of Japan called Kimono. It’s made of silk and some Japanese women choose to wear Kimonos on holidays and at festivals. However, on a daily basis most Japanese dress similarly to how we’re all dressed right now.”
 - c. Yukata. Teacher states: “This Yukata is a made of cotton and is both used as a bath robe or can be worn in summer when it’s hot, instead of a Kimono.”
 - d. Calendar. Teacher states: “On this calendar you can see Japanese writing. These characters are very different from the Roman characters we use to write English words. You can also see the girls dressed in Kimonos and the bright colors used to decorate this calendar.”
 - e. Teacher answers any questions to the best of her ability and will admit when she is not able to answer. Any questions will be documented in the teacher’s daily journal.
5. Kakko Introduction (10 minutes)
 - a. Teacher states: “In this music is a drum called the kakko. It is the lead drum in the Togaku ensemble.”
 - b. Teacher states: “Here is a picture of the kakko.” She displays the photo from p. 43 of the *Roots of Rhythm* curriculum.
 - c. Teacher states: “The kakko has three main rhythms. The first one is Sei and includes single hits with the right mallet. Everyone say Sei! (Sei!) Listen how it sounds.” Teacher plays track 51 of *Roots of Rhythm* CD.
 - d. Teacher states “The next rhythm is called Mororai which is like a fast steady roll. This is what it sounds like.” Teacher plays track 52 of *Roots of Rhythm* CD.
 - e. Teacher states: “The last one sounds like a bouncing ball. It is called Katarai and starts slow and gets much faster. Here’s what it sounds like.” Teacher plays track 53 of *Roots of Rhythm* CD.
6. Student Performance of Kakko Free Rhythms (5 minutes)
 - a. Teacher displays a poster of rhythms from p. 44 of the *Roots of Rhythm* curriculum and says “Here is one way to draw these rhythms.”
 - b. Teacher states: “Now you can try them by bouncing up and down. Look at the poster on the wall. Let’s try the first one: Sei.” Teacher plays track 51 of *Roots of Rhythm* CD, reminds students to stay in self-space and be safe.
 - c. Repeat the process above for the other two rhythms with tracks 52 and 53.

- d. Teacher invites students to try using two fingers to tap the rhythms on their knees to simulate mallets hitting a drumhead.
 - e. Teacher chooses a student(s) to play the rhythms on a homemade kakko drum.
7. Identify Kakko Rhythms on Recording (5 minutes)
Teacher plays track 50 and stops the CD after a kakko free rhythm is played to see if students can identify which kakko rhythm they hear. The poster listing the names and visual descriptions remains in sight for students to reference.

Assessment

Visual for performance of kakko rhythms and active listening

Aural for questions/answers

Lesson Plan 3: Performing Japanese Gagaku Music

Grade Level 2nd

Lesson Time 35 minutes

Objectives

1. To instill cultural appreciation and interest in students.
2. To encourage tolerance for others with different beliefs and practices.
3. Students will identify the recording as Japanese Gagaku Ensemble.
4. Students will identify and perform kakko free rhythms with the help of a visual aid.
5. Students will perform kakko measured rhythms with the help of a visual aid.

MENC National Standards

2. Performing on instruments, alone and with others, a varied repertoire of music
5. Reading music (in a nontraditional way)
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials

Roots of Rhythm CD
Roots of Rhythm Curriculum Guide
Kitoku 2 mp3 from *Authentic Japan V. 2*
Cowbells

Procedure

1. Attendance
2. Teacher plays the same recording of Gagaku ensemble as students enter room (2 minutes). Students are likely to create movements without being asked to do so.
3. Teacher says: "What can you tell me about Gagaku ensemble and Japan?" (3 minutes)
4. Review Kakko free Rhythms (5 minutes)
 - a. Poster of kakko rhythms is displayed to help visual learners
 - b. Teacher asks: "Who can either describe with words or play for me the Sei rhythm?" Teacher selects a student and assesses his/her performance.
 - c. Teacher repeats b. with Mororai and Katari rhythms.
 - d. Teacher has students identify the kakko free rhythms from the CD
5. Kakko Measured Rhythms (25 minutes)
 - a. Teacher says: "We just played the free rhythms of Gagaku. But there are also rhythms that are measured. This means you have to play them at exactly the right time."

- b. Teacher says “Here is an example of a measured Gagaku rhythm. Listen for the repeated pattern. You are welcome to try to play it in the air.” And plays Kitoku2 mp3 from *Authentic Japan V. 2*.
- c. Teacher says: “I’m going to play another recording of Gagaku measured rhythms and this time I want you to watch me tap a listening map on the board. Every square or rectangle is a beat. The black squares and rectangles represent sound and the white squares represent rests. The pattern repeats over and over again.”



- d. Teacher plays track 57 of *Roots of Rhythm* CD and has students watch as she taps listening map.
- e. Teacher passes out listening maps for each child. Teacher says: “Now you have your own listening map. You can either watch me tap again or try to tap your own. If you get lost, just look up to see what I’m tapping.” Repeat until 90% of students can tap the map with accuracy.
- f. Teacher says: “Now we are going to play the Shoko (bells) part. We unfortunately do not have these actual instruments so we will use our cowbells that have a similar timbre.”
- g. Teacher demonstrates Shoko and Taiko parts with correct sticking as notated in *Roots of Rhythm* handbook, page 44. These instruments play on the long rectangles of the listening map. Students who demonstrate they can play this by mirroring the teacher will be given instruments and the instruments will be passed around the classroom for all to try.
- h. Teacher says: “Please stand and mark an imaginary hula hoop around your legs. That’s how much space you have to move. I’m going to play this recording again and this time, for fun, try to move when you hear sound and freeze when there’s a rest!”

Assessment

Visual for performance of kakko rhythms, tapping of listening maps, movement to recordings and observance of rests

Aural for questions/answers

Lesson Plan 4: Assessment for Japanese Gagaku Ensemble

Grade Level 2nd

Lesson Time 35 minutes

Objectives

1. To instill cultural appreciation and interest in students.
2. To encourage tolerance for others with different beliefs and practices.
3. Students will describe the difference between free and measured Gagaku rhythms.
4. Students will move to and perform repeated kakko measured rhythm with 90% accuracy.
5. Students will describe and perform kakko free rhythms with the help of a visual aid.

MENC National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

Materials

Roots of Rhythm CD
Roots of Rhythm Curriculum Guide
Bells (cowbells)

Procedure

1. Teacher plays track 57 of *Roots of Rhythm* CD as students enter room and points to the squares on the big listening map on the board. (2 minutes)
2. Teacher says: "Please stand and mark a hula hoop around your legs. I'm going to play this recording again and I want you to show me that you can freeze whenever there's a rest." Teacher verbalizes corrections and reminders as necessary. (2 minutes)
3. Teacher says: "Please sit in your circle spots. When you hear the measured rhythms this time, show me that you are ready to play the Shoko (bells) part." (2 minutes)
4. Teacher hands bells to students who effectively demonstrate this task and has students play along while she points to the large chart on the board. Students pass bells around the room for all to try. (7 minutes)
5. Teacher says, "What's the difference between free and measured rhythms? We just played measured rhythms of the Togaku percussion section, but our first introduction to Japanese music was with free rhythms. What's the difference?"

(Answers: Measured means you can predict it and count it. Free means it is not predictable and you can't count it.) Teacher says, "When you played the Shoko (bell) and Taiko (bass drum) part, which were measured rhythms, you knew when to play them. With the free rhythms for the Togaku, it would be very hard to predict when those are played in the song. That is the reason we didn't play along with the free rhythms on the CD!" (4 minutes)

6. Kakko Review (10 minutes)
 - a. Teacher states "Now let's go back and review our Togaku free rhythms," and briefly plays track 50.
 - b. Teacher states: "What is the name of the lead drum in this ensemble? (kakko)"
 - c. Teacher states: "Who can describe what the kakko looks like?" (wait for student answer) She displays the photo from p. 43 of the *Roots of Rhythm* curriculum.
 - d. Teacher states: "Remember that the kakko has three main rhythms. The first one is Sei and includes single hits with the right mallet. Let's review. Who can describe the Sei rhythm to me with words? If you describe it correctly you can demonstrate on our kakko drum." Student demonstrates.
 - e. Teacher states "Who can describe the Mororai rhythm to me with words? If you describe it correctly you can demonstrate on our kakko drum." Student demonstrates.
 - f. Teacher states: "Who can describe the Katarai rhythm to me with words? If you describe it correctly you can demonstrate on our kakko drum." Student demonstrates."

7. Summary (8 minutes)

Teacher verbally reviews with students the music presented in the last four lessons. Teacher says, "this is our last lesson on music of Japan."

Assessment

Visual for performance of instruments

Aural for questions/answers and singing

Lesson for Written Response (Two weeks after Lesson Plan 4)

Students were given paper and a pencil and asked to write a short response:

"Describe this music to the best of your ability." The recording that was played is African Adowa ensemble. The investigator played the track as long as the students wrote their responses. Students were told to spell words to the best of their ability and to write as much as they were able.

CHAPTER IV

RESULTS AND DISCUSSION

Initial Responses

The first lesson with Gagaku ensemble evoked a variety of responses from second-grade students. In one class, several students giggled when I first played the recording of Gagaku ensemble. In another class, one child was so enthralled by Japanese words that he asked for a piece of paper and a pencil so he could take notes.

The Gagaku ensemble recording was much different than recordings students were accustomed to hearing in music class and they were eager for an explanation of the new music. One child stated during the first listening, “Is this Chinese?”

After the initial listening, students were asked: “What kind of music is this? Does this sound like something you’ve heard before?” In response, students named not only cultures, but also adjectives and musical terms. Words used to describe the Gagaku ensemble recording include: awesome, calming, slow, soft, evil-spirit, scary, creepy, and Halloween. Cultures mentioned include: African, Chinese, Egyptian, Mexican, Indian, African-American, Asian, Indian (Native American), Japan, Russian, and Portuguese. One student described it as “African and Chinese.” Several students named instruments

they heard: drums and flutes. Many students said, “I don't know it,” or stated that they had never heard the music before.

Students listed Chinese, African, Mexican and Indian most frequently as possibilities for the origin of the music they heard. These four answers were repeated in all nine classes and any additional country names were mentioned only 1-2 times overall. Students did not think the music came from Caucasian groups within the United States.

Students gave more specific answers when asked what aspects of life might be different in Japan. Some answers were common throughout all nine classes. The common answers for what might be different in Japan were food, language, clothing and the shape of eyes. Other answers that were stated less frequently include: buildings, people, skin, sun, sushi, cars, instruments, writing, chopsticks, restaurants, stores, toys, and toilets. Answers that only came up once: hairstyles, money, laws, crowded, game shows, background (meaning landscape), showers, armies, have different war rifles and music. A large number of students also told me that either Chinese or Spanish was spoken in Japan.

After reading *Journey to Japan: A Unicef Pop-up Book* to students, I asked them what things are the same in the United States and Japan. Common answers were: clothes, food, cars, children, fish, buildings (skyscrapers and houses), drums, music, and festivals. One student expressed the understanding that both cultures contain human beings by stating: “We have the same heart.”

Physical Response/Meditative Position

Students exhibited a different physical response to the Gagaku ensemble music than when they listened to western music. Prior to this study, whenever students listened

to a recording or song, they chose to move their bodies to the beat or in a dance-like motion. The Gagaku ensemble recording did not have a consistent beat for students to move to. Seven of the nine classes sat still and made silly faces while listening to the Gagaku ensemble recording.

Two (of the nine) classes sat in a meditative position while listening to the Gagaku ensemble recording. Students placed their wrists on their knees with their fingers poised and pointed upwards. In each class, one student began sitting this way and additional students copied the position. Students did this in a silly manner. They scrunched up their faces to make themselves look like they were deeply concentrating, or cracked a smile as they moved into the meditative position. They first assumed the meditative position in the second lesson and repeated this behavior in lessons three and four. This physical reaction to the Gagaku ensemble recording demonstrates that students identified the music as different.

Recall in the Second and Third Lessons

The second-graders in this study were not able to recall many facts in the second lesson about the country and culture of Japan. Over half the classes required teacher prompting and clues to be able to inspire a retelling of simple facts heard in the first lesson. One student told me the Gagaku ensemble recording was music from Germany. This confusion and lack of student responses in the second lesson support the idea that it is best for the information to be repeated for it to take hold.

Students specifically had a difficult time with the term “Gagaku” throughout the study. It was a difficult term for second-graders to remember. Only about one student in each class could recall the word “Gagaku” in the third lesson. However, students were

able to recall details about the music when prompted. Many students were able to explain that Gagaku music is ‘elegant music.’ The Japanese word may have been difficult for second-graders to remember, but they understood and remembered the essence of the word.

Japanese Artifacts

The Japanese artifacts displayed for student viewing were tiny paper dolls in Kimonos, a doll in Kimono, a Yukata, and a calendar with Japanese scenes on the inside and Japanese characters on the cover, as shown in Appendix C, Figures I-IV. I explained that these artifacts had been given to me by Japanese friends, American friends who lived in Japan, and one of my husband’s Japanese coworkers. Students were eager to see each article up close and many students asked to touch the artifacts.

Student interest in Japanese culture increased after viewing the Japanese artifacts. Students who had previously demonstrated a lack of interest in Japan and Japanese music were now eager to view the items. These students seemed to value the visual connection to Japan. Students listened attentively; there was no off-task behavior. Talking-out was minimal and was limited to impulsive questions about my connection to Japan and my Japanese friends who had given me the artifacts. In subsequent lessons, several students asked if they could again see the Japanese articles. The display of Japanese artifacts in the second lesson proved to be a vital part of the treatment.

This lesson also exposed students to new vocabulary. Students did not know the words ‘silk’ or ‘kimono.’ The doll in the kimono was paper and helped students visualize a kimono, but there was no silk for students to touch. Only two students said they knew what silk was. I explained that Japanese kimonos are made out of silk and that it is a

shiny and smooth material that must be treated with care and cannot simply be thrown into the washing machine. After my description, a few students responded that they had seen silk before. Other students accepted my explanation, but did not seem to truly understand what silk looked like. Student recall of the words 'silk' and 'kimono' required repeat explanations and reminders in the remaining two lessons.

By the end of the second lesson, second-graders had been provided with visual, tactile, and descriptive associations with Japanese culture. The variety of stimuli resulted in an increased interest in Japanese culture by the students. Students wanted to not only see and touch the artifacts, but also hear the music, and asked questions about my connection to Japan and my Japanese friends. Students were happy to learn about Japanese culture in a variety of ways.

Visual Aids

The free rhythm visual aids, as shown in Appendix C, Figures V-VII, helped students identify the patterns quickly. Since I wanted students to say the Japanese names for the rhythms, the visual aids were a necessity. Prior experience with words that are new and difficult to pronounce has led me to believe that students may have been frustrated without the help of the visual aids. Even with the visual aids they were hesitant to pronounce the Japanese words. I heard several students begin to say the Japanese word and then stop. When the visual aids were initially displayed and I asked students which rhythm they heard, they either pointed to the card or described the rhythm by the color of the paper. For example, I heard a lot of: "the blue one," or "the pink one." In subsequent lessons, students pronounced the free rhythm words with more ease. They refrained from pointing to the cards and saying the card colors. Despite their hesitation to

say the Japanese words, students correctly and consistently identified the free rhythms within the ensemble recording.

Movement

The second, third, and fourth lessons incorporated movement in the form of jumping. The jumping was a researcher-designed activity to allow students to feel the rhythms throughout their entire bodies and to keep their interest. Because the jumping itself had nothing to do with Gagaku ensemble, students were informed that the jumping was a fun activity for them, not something audience members would do while listening to Gagaku music in Japan. Students jumped to the free Gagaku rhythms in the second lesson and also to the measured Gagaku recording in the third and fourth lessons.

Students were invited to jump as if they were the mallets playing the kakko free rhythms: Sei, Katarai, and Mororai. The slow, leisurely Sei rhythm required much standing time in between jumps, as the time in between hits lasted several seconds. Some students jumped too soon in anticipation of the next beat, while others waited to jump until after hearing each hit. The acceleration rhythm, Katarai, required students to start jumping very slowly and gradually get faster over time. Katarai was met with the most uncertainty, as students did their best to predict how fast the recording would accelerate and many students started off jumping too fast. The fast roll, or Mororai rhythm, was the easiest for students to follow, as they just jumped as fast as possible.

Students enjoyed jumping for the three free kakko rhythms. For many students, the jumping was their favorite part and they jumped so enthusiastically that they looked worn-out and expressed fatigue afterwards: "I'm tired!" They jumped so heartily because

they were having fun. Even though they were tired, they also expressed delight. Several students commented, “This is really fun!”

In the third lesson, I introduced a measured Gagaku rhythm and instructed students to jump on the two bell sounds of that recording. They were provided with both a visual aid and explanation. The pattern was ten beats long and only once in those ten beats did the drums play sequentially. The two drum beats preceded the two bell sounds so students would know to jump after the drum beats. They were able to place the two jumps (bell sounds) rhythmically next to each other, but then had a difficult time standing still on the rests and drum beats. The seven beats of rests may have been too lengthy for a movement activity with this age group. However, one student so enjoyed jumping to the measured Gagaku that she asked to be permitted to perform the same activity at the beginning of before-school choir.

The enjoyment continued in the fourth lesson, as all classes again enthusiastically moved to the measured Gagaku ensemble. Students were now instructed to strike a pose on each drum beat and jump on each bell sound. This activity also functioned as assessment, as I could see if students heard the difference between the drum and bell sounds and if they chose the appropriate movement for each. These movement activities kept students’ attention and provided a visual assessment for me, the teacher.

Listening Map, as shown in Appendix C, Figure VIII.

Students were able to independently follow the listening maps for the measured Gagaku ensemble in the third lesson. I explained to students that I created the map. – The music was Japanese, but not the map. I asked each child to explain to me why some squares on the listening map were black and some were white. (Black was sound; white

was silence.) I had them practice touching each square while I said, “touch, touch, touch...” so that they understood they needed to touch all the squares to the beat, including the white squares. I encouraged children to use their ears to hear the two drum beats that precede the two bell hits so that they knew when to play. Upon the first attempt 50% of students could do the flam and 80% played at exactly the right time. The listening maps were an effective means for students to understand when to play.

Music Performance

Students became most animated during the music performance elements of this study. In the second lesson, I asked students to jump up and down to match the kakko free rhythms. They then transitioned quickly to sitting and playing the same rhythms on their knees with two fingers on each hand, as if playing a two-headed drum with mallets. Students listened attentively and smiled when the rhythms were fast. For some students, keeping the tempo for the Mororai rhythm was a challenge, as they were not able to move their hands fast enough to match the recorded example. And when I asked students to play the slow Sei rhythm, I was surprised how steadily all nine classes moved their hands to match the recording. It seemed uncharacteristically slow for young children, but they maintained the slow tempo, perhaps because they had already jumped to the rhythm. The enthusiasm the students put into jumping and tapping the rhythms on their knees demonstrated how much second-graders want to be performing and moving.

The above activity helped students meet the lesson objective of accurate identification for all three kakko free rhythms. By the end of the study, students in all nine classes were able to verbally identify the three free kakko rhythms within the Gagaku ensemble recording.

Music performance continued in the fourth lesson, when students performed the measured Gagaku bell part. The bell was passed around the circle until each student received a turn. Second-graders not only played the bell part with confidence and accuracy, but also watched attentively as their classmates performed. Because of their steady concentration, I allowed longer playing time than originally planned for each child. The longer repetition seemed beneficial. Students appeared to have the pattern completely memorized.

One class did not recall nor perform the measured Gagaku bell part as well as the other eight classes. There are two possible reasons for this. The first reason is that this class had many behavior problems and did not listen as well as other classes. The second reason is that this class missed a music lesson for their Valentine's Day party. An entire week lapsed between lessons three and four for this class only, and this break may have been too long for them to recall what they had previously learned.

Empowering a Student

During the reading of the Unicef book about Japan in the first lesson, one student who is half-Japanese was very eager to share some of her experiences living in Japan. She informed the class that she lived in Japan until the age of four with her mother and grandparents. She told her classmates that, as in the Unicef book, her grandparents shower in the middle of the room to keep the bath water clean. She shared that she ate seaweed, sushi and lots of rice in Japan. She informed her classmates that cars are smaller in Japan and her grandparents sit on mats in their home. The child also told her classmates that she has a kimono, though it did not fit her anymore, and she would only

wear it for pictures and special family gatherings. Her classmates were interested to hear about her experience.

This same student was again very vocal about her experiences in Japan in the second lesson. However, when questioning her, I felt as though she readily went along with whatever I said. If I asked, “Do you think that's true?” She would respond, “yes.” As I was showing my Yukata, she did tell me that mostly men wear Yukata; not many women. She also stated her desire to bring in her doll in a kimono to show the class. I told her we would enjoy seeing her artifacts from Japan.

The half-Japanese child continued, in the third lesson, to excitedly share about the country where she had spent the first four years of her life. She brought in a Japanese alphabet chart, Japanese cartoon DVDs (we did not watch), and a child-sized kimono to show the class. She wrote her name in Japanese on the board, displayed the kimono, showed a professional picture of herself wearing the same kimono in Japan, and displayed the cases of the DVDs. She seemed embarrassed by the white face makeup and red lipstick that she wore in the portrait and so she explained that she usually did not wear that much makeup; it was special for the photograph. Her classmates asked her questions like: “How old were you when you wore that kimono?” or “Did you wear a kimono every day?”

This student's classmates were able to verbally provide the most detail in the fourth lesson about Japanese culture. They could describe Japanese culture in greater detail than any of the other eight classes. It is my belief that students in the half-Japanese student's class felt a connection to Japanese culture because of their classmate. This connection probably sparked student interest to learn about music and culture,

demonstrated by students' consistent engagement throughout the four lessons about Gagaku ensemble.

Parent Support of Music as Culture Studies

The students involved in this study were almost entirely Caucasian. Two parents, one who recently returned to the United States from Japan, and another who informed me that she immigrated to the U.S. from Sri Lanka, were both especially supportive of the study. The student who was half-Japanese received her father's permission to bring in her clothing and toys from Japan. The items she brought in to share were in excellent condition, protectively wrapped, and were numerous. Judging from the excellent condition of the items and the way they were protected, these things were special to the family, and when the student brought them in to share, it became evident that the parent felt it was worthwhile to share them with others.

Another parent expressed her support of music as culture studies with a special note. She attached a separate note to the assent letter, stating that her son is from Sri Lanka and he would be happy to sing some Sinhala songs to his class. The mother also offered to allow me to incorporate his performance and songs in my study. I replied that I would be happy to have him sing for the class! I explained that I, unfortunately, could not use his songs as part of the study, because I had already been approved by the IRB for a specific set of lessons, but again reinforced that he was welcome to share his songs with his class in music.

Confusing China and Japan

Throughout the study, many students made comments which demonstrated that they thought Chinese and Japanese cultures were either the same or interchangeable.

This misunderstanding was displayed early on as students labeled the music as Chinese and declared that Chinese was spoken in Japan. This misunderstanding also involved stereotypes. In the first lesson, one student announced to the class: “Chinese and Japanese usually work for no money.” I was fearful of spreading a possible stereotype and moved on quickly. I did not want students to draw any stereotypes from one child’s comment. Not only were students confusing Chinese and Japanese cultures, but they were also stereotyping and applying the stereotypes to both cultures.

Students seemed more familiar with the word “Chinese” and wanted to label instruments and clothing as Chinese that were not. For example, when I displayed a Japanese doll in a kimono, a child raised her hand and stated, “My sister dressed up in one of those for Halloween. She was a Chinese girl.” There were many things students thought they knew about Chinese culture, but their statements often demonstrated the use of erroneous assumptions or stereotypes. Students attempted to make connections to their learning, but made assumptions in order to do so. For example, several students began assuming that the classroom tam-tam came from Japan. To give them the connection they desired, we reviewed well-known Japanese cars (e.g. Toyota, Subaru, Lexus) and electronic companies (e.g. Sony, Toshiba) with which they were familiar.

Starting in the second lesson, students were told: “China and Japan are separate countries. Please do not get them confused.” Even after additional teacher reinforcement about China and Japan being separate countries, students continued to confuse Japan and China in the third lesson. Immediately after having stated that China and Japan are different countries, one child announced that Gagaku ensemble was Chinese music.

In the third lesson a second-grader asked: “Do people in Japan and China understand each other when they speak?” At first I was frustrated that the child asked this question, thinking that students are once again confusing Japan and China. However, upon further thought, I realized that this question demonstrated that the child was starting to understand that there is a difference between the two countries and was becoming inquisitive as to how vast the difference is. It took many students four lessons before they no longer made comments which suggested that they thought Japanese and Chinese cultures were interchangeable.

As a class, students did demonstrate that they knew China and Japan were separate countries by the end of the treatment. However, a few students still seemed confused. For example, in the fourth and final lesson, one child stated, “China and Japan are different countries.” I said, “Yes, good.” Another student replied, “No, Japan's in China.” In response, I immediately pulled out a world map and once again pointed to Japan and China on the map. I explained that Japan and China are in fact separate countries. Though students’ overall understanding of the separate cultures improved, the confusion with China and Japan continued with certain children.

Discussion of War Sparked Interest to Learn More

In the fourth and final lesson, a child asked if America had ever been to war with Japan. I said yes, that the United States had bombed Hiroshima. This then led to the question of why the United States bombed Japan and I answered that it was a reaction to the Japanese unexpected attack on Pearl Harbor in the Hawaiian Islands. The talk of bombs and war sparked student interest and they consequently had many questions. They asked if the United States used a nuclear bomb in Hiroshima and if children were killed

in Hiroshima. I stated, “Yes, it was terrible.” One student informed the class that she was born in the same place where the Japanese had attacked – Oahu. I responded, “You’re exactly right. That’s the Hawaiian Island where the Japanese attack of the American military base took place.” The child who had begun the discussion about war with Japan continued to ask questions as his class left the music room. He seemed eager to learn more about this topic, so I encouraged him to talk with his parents and to look for materials about Pearl Harbor and Hiroshima at the library.

Response Became More Favorable

Student responses to the Gagaku ensemble recording became more favorable over time. In the third lesson, the recording was playing as students entered the room. One child exclaimed, “I love this music!” Students sat and listened attentively to the “elegant music.” This was a drastic change from student responses in the first lesson when students made strange faces and bizarre comments upon hearing Gagaku ensemble for the first time. There was only one child with a negative attitude in the third lesson: “Not this again,” he stated, and interestingly, not only was he the only one with a negative attitude, but also the only child from his class to have missed the second lesson. I informed him that he missed a lot in the previous lesson and gave him a quick synopsis of what was covered. Students’ attitudes in the third lesson demonstrated that they were more comfortable with the Gagaku ensemble recording.

Written Responses

Table 1

Common Comments in Students’ Written Responses

No.	Sex	Drums	Bells	Fast	Liked it	Pattern	Forte/Loud	Culture	Beat	Dance/Move to it	Rough
1	M	1		1					1		
2	F	1		1	1					1	
3	F	1	1	1		1	1				
4	F										
5	F	1		1				kind of like Indian			
6	F	1		1	1		1	Japan – Gagaku	1	1	
7	M	1					1				
8	M	1	1					Japan			
9	M	1	1	1			1				1
10	M				1				1		
11	F	1	1					Indians dancing around bonfire		1	
12	F	1			1		1	Japanese			
13	F	1	Triangles				1	Maybe Japan	1		
14	F	1					1		1		
15	F	1	1	1		1			1	1	
16	M	1									
17	F	1		1	1		1	India	1		
18	M	1		1		1		India			
19	F	1	1	1			1				
20	M	1		1				Not from U.S.			
21	M	1					1	India			
22	M	1	Metal	1	1						
23	F	1					1				1
24	M	1	1					Florida			
25	F								1		
26	F	1					1		1	1	
27	F	1			1						
28	F					1		African			
29	F	1		1				Africa	1		
30	F	1		1							
31*	F										
32	F	1	1					African	1		
33*	M										
34*	F										
35	M	1	1	1		1	1				
36	M	1	1	1			1				
37	F	1									
38	M	1									
39	F	1		1			1				
40	F	1	1				1				
41	F	1	1				1				
42	F	1	1	1							
43	F	1		1		1					
44	M	1	1						1		

No.	Sex	Drums	Bells	Fast	Liked it	Pattern	Forte/Loud	Culture	Beat	Dance/Move to it	Rough
45	M	1		1			1				
46	F	1		1					1		
47	F	1	1	1	1			Different country			
48	F	1			1		1				
49	M	1	1								
50	F	1		1					1		
51	M	1									
52	F	1	1								
53	F					1					
54	F	1	1								
55	F	1	1	1			1				
56	F	1	1						1		
57	M	1	1	1	1					1	
58*	F										
59	F	1	1					Never heard before			
60	M	1	1								
61	M	1	1	1							
62	M	1	1								
63	F	1							1		
64	F	1	1	1			1				
65	M	1		1				Africa			
66	M	1									
67	M	1	1				1		1		
68	F	1	1	1				Africa	1		
69	M	1									
70	F	1						African and Ashi			
71	F	1	1	1							
72	F	1	1	1			1	Different country			
73	F	1		1	1		1				
74	M	1	1				1				
75	M	1		1			1				
76	F	1		1		1			1		
77*	M										
78	M	1	1								
79	F	1		1	1		1				
80	F	1		1		1	1				
81	M					1	1		1		
82	M	1		1			1				
83	M	1		1							
84	F	1	1		1		1		1		
85	F	1									
Total		74	35	38	13	10	31		21	6	2

Note. The above chart lists common statements written by the 85 participants' in response to a recording of African Adowa ensemble. Students are grouped by class and each class is separated by a blank row. Students 4, 31, 33, 34, and 58 wrote about things other than the recording. Student 77 wrote only his name on the paper.

Common traits were mentioned in the students' written responses. These common items were that the music contained drums (74 students), bells (35 students) and a beat (21 students). Thirty-eight students described the music as fast. Thirty-one participants used either the word "forte" or "loud" to describe the volume of the ensemble. Thirteen students indicated that they liked the recording. Ten wrote that they heard a pattern in the music and 6 said that they felt they could dance or move to it. Two students described the music as rough. One student did not write anything on his paper, and 5 students did not write about the recording.

The mention of the recording having a beat was a valid point because the Gagaku ensemble recording did not. The other characteristics mentioned were also valid because they were accurate descriptions of the music.

The characteristic that was identified by the greatest number of students (74 students) was that the recording contained drums. Most students simply wrote that the music contained drums, but several students used drum names that they knew from classroom instruments, such as "drumsticks," "steel drum," or "djembe drum" and 13 students specifically wrote that the music contained "bongo drums." One student was aware of the existence of many drums but did not know which one was in the recording: "There is some kind of drum in there." Another student heard various drums in the

ensemble: “I hear a big drum and little drum too.” A third student wrote, “There are lots of different sounds of the drums.”

Though students consistently mentioned the presence of drums in the recording, the majority of students made no attempt to label the music’s origin. Two students stated the music was from a different country. One student wrote that it was not from the U.S. Four students labeled the music as coming from Japan. One student labeled the music as coming from Florida, two students labeled it as Indian; three labeled it as from India, and six participants correctly identified the music as African.

All second-grade students had been briefly exposed to African Adowa ensemble music at the school concert, two months prior to this study. A second-grade drumming ensemble, containing 8 of their classmates, performed one Adowa drum ensemble pattern at the concert. The pattern was not the same as the recording that was used for the written response, but was similar. It is worth noting that the Adowa pattern played by second-graders was not of professional quality, nor did it contain as many parts as the recording, yet it is likely that the brief exposure, or even just being told at the concert that the drumming was African, aided those 6 students in correctly identifying the music as African.

Perhaps the most fascinating part of this study is a trend involving the labeling the music by individual classes. I surveyed nine classes of students. Three classes made no attempts to distinguish the music’s origin. One class had 4/15 students who labeled the recording as Japanese and 2/15 students who labeled it as Indian (meaning Native American). No student from any other class labeled the music as Japanese or Native American!

In another class, a boy with ties to both Sri Lanka and India through his parents had 3/15 students in his class label the music as being from India. This child had previously sung an Indian children's song to his classmates, though it sounded nothing like the Adowa drumming ensemble.

The above results show that students who did label the music as belonging to a particular culture named cultures to which they had recent exposure: Africa, India and Japan. All students were exposed to African Adowa ensemble at their recent concert. Students in one class were exposed to an Indian's children song when their classmate sang it to them, and all nine classes were taught about Japanese Gagaku ensemble during this study.

Five students did not write about the recording but wrote about music in general. All five students indicated that they liked music. One student wrote about music in general; whereas, the other four wrote about music class. The student who wrote about music in general commented that, "Music is a beautiful thing. You can sing and play it." She then listed various instruments that can play music. She ended with, "I like music; it's fun." The other four students stated that they liked playing instruments and listed their favorite activities in music class. Three students wrote that they play games in music. One student wrote her favorite game: "My favorite game is Naughty Kitty Cat." Two students mentioned, "Ms. Heinrich plays the piano." One student described behavior rewards and consequences in music: "If we are bad, we lose our game and it is not fun when that happens. But when we are very good we might even get clovers. That would be very cool." (Earning clovers was part of the school-wide incentive program.)

Though these students did not write about the recording as instructed, they did write creative responses about music and what they do in music class.

Overall, students described the musical characteristics of the recording and many refrained from guessing the culture from which the music originated. Students who did label the music as belonging to a particular culture named cultures to which they had recent exposure: Africa, India and Japan. Six students did properly identify the recording as being African music and it is likely that they remembered the brief Adowa ensemble performance at their concert in December. Five students did not write about the recording, but wrote about music in general. Students used terms and instrument names that were familiar to them and did not demonstrate any musical knowledge beyond their school education in music.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

The results of this study suggest that students categorize unfamiliar non-Western musics with a culture of which they are aware. This was displayed in the first lesson, when students in all nine classes listed Chinese, African, Mexican and Indian as possibilities for the origins of the Gagaku ensemble. The written responses also suggest similar results, as students who labeled the recording as belonging to a specific culture, named a culture to which they had recent exposure. Students wrote that Adowa drumming was African, Indian, and Japanese.

Students' verbal comments throughout the first three lessons demonstrated that they felt most familiar with Chinese culture. Though there could be many reasons for this, students' frequent references to Chinese culture are likely due to the popularity of Chinese restaurants, the prevalence of toys made in China, and the population of Americans with Chinese heritage. In addition, students confused Chinese and Japanese cultures, stereotyped, and applied stereotypes to both cultures. Students' comments not only indicated that they felt familiar with Chinese culture, but also believed Chinese and Japanese cultures were interchangeable.

Mexican, African and Indian cultures were also cultures mentioned frequently by students in the qualitative part of the study. Students had been made aware of these three cultures for various reasons. Second-graders had participated in second-grade classroom “fiesta” parties, eaten what was described as Mexican food, and several students had traveled to Mexico with their parents. In regards to familiarity with African culture, all second-grade students had been exposed to African drumming at their concert in December. And finally, the school population, though almost entirely Caucasian, also contained several students of Indian descent.

The written responses from the culmination of this study revealed mixed results. On the one hand, the majority of students refrained from labeling the Adowa ensemble recording as coming from a specific culture. The fact that they refrained from labeling the music suggests that most students did not make assumptions about the music. There could be many reasons for this, but it could be due to the fact that I reiterated to students throughout the study not to confuse cultures. On the other hand, several students did label the music as belonging to a particular culture. This confusion is likely due to students’ grouping of non-Western musics as similar. Students who labeled the music named cultures to which they had recent exposure: African, Indian and Japanese. All students were exposed to African Adowa ensemble at their recent concert. For the students who correctly identified the recording as African, this outcome proves that student exposure to a previously unfamiliar music can make it familiar. For the students that incorrectly labeled the music as Indian and Japanese, this shows that these students identified the music as non-Western and simply labeled it as another non-Western culture with which they were familiar. The students who labeled the music as coming from

India, were exposed to an Indian children's song when their classmate sang it to them. Four students labeled the music as Japanese and they all belonged to the same class. It is likely that I did not chide this class as much as I did others to resist confusing cultures. Overall, the results demonstrate that students do confuse non-Western musics, but can also be taught to avoid assumptions.

For many students, it may be natural to learn through associations and this reinforces the fact that teachers cannot assume students, especially young students, are making logical deductions when first learning about a particular culture. Teachers should not rely on lecture as a primary means of conveying information when teaching about a music culture. As in this study, having students take part in discussion while learning about a culture can reveal students' misconceptions and serves as a form of assessment to guide further discussion. Students in this study brought up a number of points and questions worthy of discussion. Discussion about cultural differences and similarities can increase student tolerance for a variety of practices and beliefs.

The students in this study often desired to make connections to Japanese culture and would have been very receptive to meeting with someone from the culture, such as a culture-bearer. Students asked not only myself, but also their classroom teachers for more information about Japan and were very curious about my experiences with Japanese culture. The class with the half-Japanese child was the most interested and attentive of all nine classes. Having a classmate who had lived in Japan gave those students a personal interest and connection to the culture. That class also provided the most detailed answers about Japanese culture when asked. It is likely that the other eight classes would have been just as receptive to a culture-bearer.

Studying a music culture in-depth, versus simply using songs of diverse cultures is a continuing discussion among ethnomusicologists and educators. Ethnomusicologists encourage teachers to study music cultures in-depth, as they believe in-depth study is the best path to cultural understanding. However, many music educators lack the knowledge and student contact time necessary for in-depth study of diverse music cultures. Music teachers would benefit not only from professional development about diverse musics, but also classes that teach music educators how to teach diverse musics to children. Elementary music textbooks, which contain numerous songs from diverse cultures and limited cultural context, support the point that many music educators want to include diverse songs in their lessons but lack the time to do so in-depth. To be realistic, teachers should do as much as they can to further students' knowledge of non-Western music cultures by including as much cultural context as time allows.

It is my experience that students need several lessons in one area. In this study, it was not until the fourth lesson about Japanese Gagaku ensemble when classes displayed an understanding that Japanese and Chinese cultures were separate cultures. The lateness of this realization reinforces ethnomusicologists' belief that music cultures need to be studied in-depth. I recommend that teachers teach a music culture in-depth by focusing on one music culture for a minimum of 4 lessons. Having students participate in discussion and inviting a culture-bearer to talk with students will increase their interest and understanding for a particular culture.

The value of this study is its worth as a springboard for future research. This study could be much more conclusive if a future investigator specifically asked students to label the music's culture in the written responses. This would give a definitive answer

about young students' grouping of non-Western musics. This study should also be conducted in older grades to see if older students' similarly confuse non-Western musics or if this ceases with age. Another question to explore is if students confuse certain musics, but not others. There could be many reasons for students' grouping of musics. This study needs to be replicated to determine what factors play into students' confusion of non-Western musics and to provide recommendations for music educators.

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APPENDIX

APPENDIX A

Dear Second-grade Student:

I am asking you to help me as I do research about music and culture. My hope is that this research will help other music teachers as they teach their students about music and culture. If you agree to help me, you will be asked to write a brief written response to a question about the music we learn over a five week period.

Participation in this project is voluntary. You will have the same music class whether you decide to participate or not. Nothing will happen to you if you decide not to participate.

If you agree to participate I will keep your written response at the end of the semester and I might include what you wrote in my thesis report. I will keep your responses confidential. This means that I will not use your name.

Please read the rest of this letter and sign below if you agree to participate.

I understand that:

1. If I don't want to be in this study, it's okay and I won't get into trouble.
2. I can change my mind at any time if I don't want to be in the study anymore.
3. My name will not be known and my answers will be kept confidential.

Signature: _____

Name (printed): _____

Date: _____

There are two copies of this letter. After signing them, keep one for yourself and have your parents return the other one. Thank you in advance for your cooperation and support.

For further information contact me, Ms. Lisa Heinrich, at lheinric@cls.k12.oh.us or 330-948-2286, or my advisor, Dr. Klinger, at r.klinger@csuohio.edu, or 216-523-7176.

If you have any questions about your rights as a research participant you may contact the Cleveland State University Institutional Review Board at 216-687-3630.

APPENDIX B

Consent Form

Dear Parent or Guardian:

I am asking your permission for your child to participate in my master's degree research study about music and culture. The purpose of this study is to gain insight into student identification of unfamiliar musics. My hope is that this research will help other music educators as they teach their students about music and culture. The study consists of the students' written responses to five music lessons over a five-week period.

Participating in this project is voluntary. All children in the second-grade will receive the same music instruction whether or not they are participating in the study. Nothing will happen to your child if you decide not to let him/her participate in this study.

If you allow your child to participate I will keep his/her written response at the end of the semester and I might include what he/she wrote in my master's thesis. I will keep the responses confidential. This means that I will not use your child's name.

For further information contact me, Ms. Lisa Heinrich, at lheinric@cls.k12.oh.us or 330-948-2286, or my advisor, Dr. Klinger, at r.klinger@csuohio.edu, or 216-523-7176.

If you have any questions about your child's rights as a research participant you may contact the Cleveland State University Institutional Review Board at 216-687-3630.

If you agree to allow your child to participate, please sign below.

There are two copies of this letter. After signing them, keep one for yourself and return the other one to Lisa Heinrich. Thank you in advance for your cooperation and support.

Parent Signature: _____

Child's Name (printed): _____

Date: _____

APPENDIX C

Figure Captions

Figure I. Tiny paper dolls in Kimonos.

Figure II. Doll in Kimono.

Figure III. Yukata.

Figure IV. Calendar with Japanese scenes.

Figure V. Mororai visual aid.

Figure VI. Sei visual aid.

Figure VII. Katarai visual aid.

Figure VIII. Measured Gagaku listening map.

Figure I



Figure II



Figure III



Figure IV



Figure V

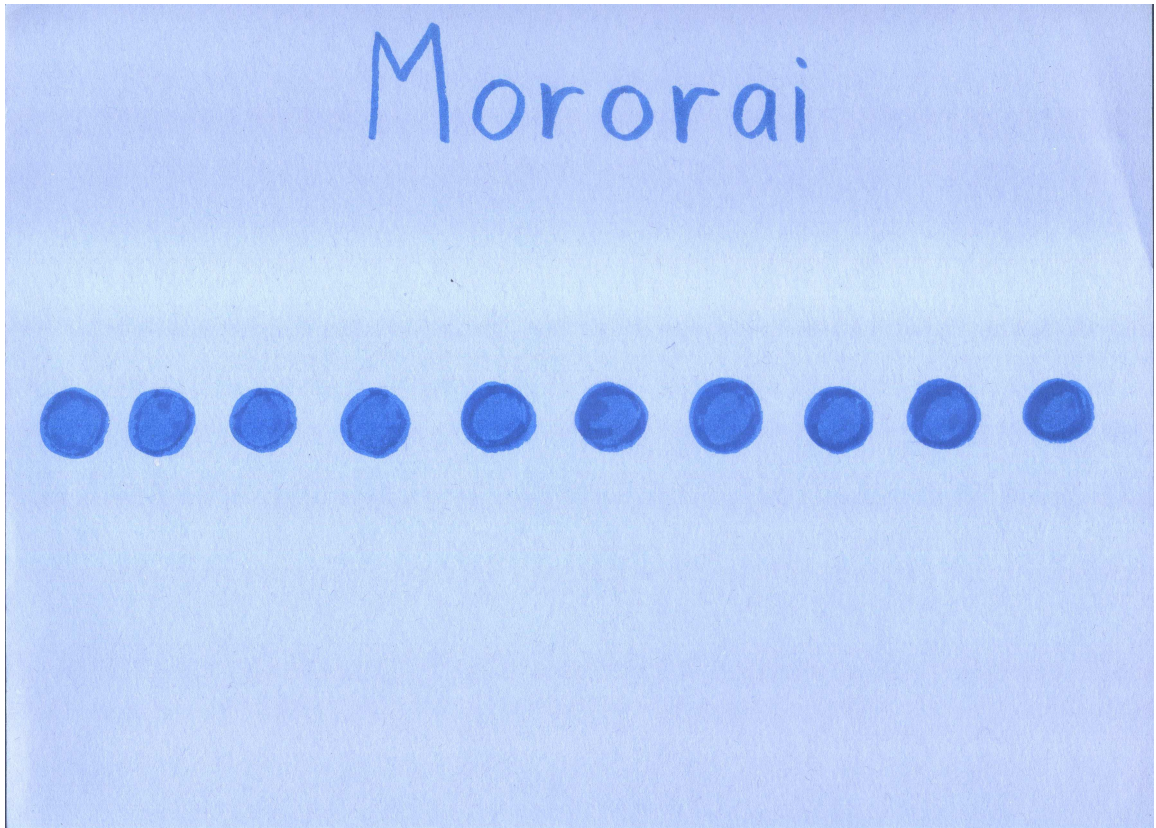


Figure VI



Figure VII

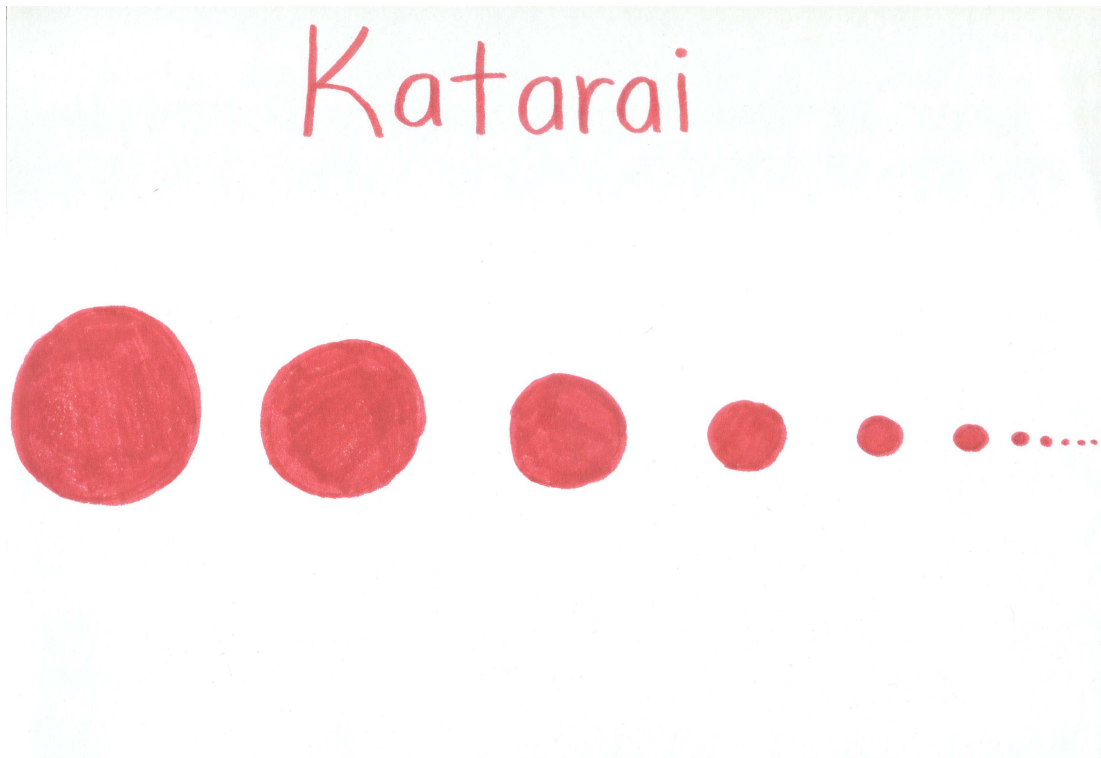


Figure VIII

