

Music Specialist's Multicultural Music Education Survey

Definition of Multicultural Music Education

1. Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background.
2. Multicultural music education concentrates on racial and ethnic differences.
3. Multicultural music education includes western classical music.
4. Multicultural music education is about teaching world music.
5. Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students.
6. Multicultural music education is primarily valuable for minority students.

Attitudes of Multicultural Music Education

7. Multicultural music education is an important part of elementary education.
8. Multicultural music education can be used to promote better understanding among people.
9. The United States is a "melting pot" where people of diverse cultures are absorbed into the dominant culture.
10. Multicultural music education is a threat to social unity because it focuses on cultural differences.

Training and Support with Multicultural Music Education

11. I had sufficient training in multicultural music education during my college courses.
12. I have attended an adequate number of workshops supporting multicultural music education.
13. My district offers educational programs and/or workshops dealing with cultural awareness/education.
14. My administration is supportive in the use of multicultural music education in the classroom.

Practices of Multicultural Music Education

15. I use music textbooks, which contain multicultural music.
16. In my music class, we sing songs in the native languages of multiple cultures.
17. In my music class, we learn dances of multiple cultures.
18. In my music class, we listen to music of multiple cultures.
19. I consider the cultural/ethnic heritage of the students in my classes when I plan curriculum.
20. In my class, I utilize music of (check all that apply)

Northeast Asia (e.g., China, Japan, Korea, Taiwan)

Southeast Asia (e.g., Indonesia, Thailand, Laos, Vietnam)

South Asia (e.g., India, Pakistan)



Middle East/North Africa (e.g., Egypt, Morocco, Saudi Arabia, Israel)
Africa
European Folk (e.g., Balkans, Britain, France, Greece, Italy, Spain)
Latin and South America (e.g., Argentina, Brazil, Peru, Guatemala, Mexico, Panama)
American Indian (e.g., Apache, Blackhawk, Hopi, Navaho, Seminole)
American Folk
American Jazz
Oceania (e.g., Australia, Polynesia, New Zealand, Samoa)

21. I have a sufficient knowledge of the music contributions of (check all that apply)

Northeast Asia (e.g., China, Japan, Korea, Taiwan)
Southeast Asia (e.g., Indonesia, Thailand, Laos, Vietnam)
South Asia (e.g., India, Pakistan)
Middle East/North Africa (e.g., Egypt, Morocco, Saudi Arabia, Israel)
Africa
European Folk (e.g., Balkans, Britain, France, Greece, Italy, Spain)
Latin and South America (e.g., Argentina, Brazil, Peru, Guatemala, Mexico, Panama)
American Indian (e.g., Apache, Blackhawk, Hopi, Navaho, Seminole)
American Folk
American Jazz
Oceania (e.g., Australia, Polynesia, New Zealand, Samoa)

22. I have a sufficient amount of ethnic instruments in my classroom.

23. I have a sufficient amount of authentic recordings of music from diverse cultures in my classroom.

24. My classroom decorations and manipulatives reflect musicians/music from diverse cultures.

Demographics (added by researcher)

25. Age

26. Gender

27. Education Level (choose the highest attained)

28. Area of the United States where you received your teaching degree

29. Ethnicity

30. Identifiable multicultural training (choose the one that was the most influential)

31. Years of teaching experience

32. What grade levels do you teach? (Choose all that apply)

33. Describe the geographical area in which you teach.

34. What areas of music education do you teach?

