A CONTENT ANALYSIS OF ASIAN-PACIFIC FOLK SONGS IN AMERICAN ELEMENTARY MUSIC TEXTBOOKS FROM 1967 TO 2008

by

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Thesis directed by Associate Professor Martina L. Miranda

ABSTRACT

In this quanto-historical study, the author conducted a content analysis of Asian-Pacific (AP) folk songs in 18 American elementary music textbooks published from 1967 to 2008. The researcher addressed the questions: (1) To what degree are AP folk songs included in the printed and recorded repertoire of elementary music textbook series published from 1967 to 2008? (a) Specifically, in respect to printed materials, which AP countries are represented, and what types of song lyrics and supplemental resources are provided for classroom instruction? (b) In respect to recorded materials, what are the characteristics of the folk song recordings? (2) To what degree is inclusion of AP folk songs in textbook series impacted by the publication of the National Standards in 1994, and what other trends can be discerned? Further, to situate findings from the study within a theoretical context, the researcher adopted the construct of *great and little traditions* first advocated by anthropologist R. Redfield in the 1950s, and further discussed by Jorgensen (1997) in the context of music education to provide an additional perspective for discussion of findings and implications for future research. Discussion is divided into two historical periods (1967-1993 and 1994-2008), commencing with the Tanglewood Symposium and the adoption of the National Standards respectively. Primary sources included teacher's editions of 18 series textbooks, and 103 sampled AP folk song recordings. In addition, the author conducted phone and Skype interviews with 10 individuals in the publishing industry to provide additional descriptive data. The author found that AP folk songs had a minimal

representation of roughly 3% in textbook series folk song repertoires. There were 11 out of 15 AP countries represented and original folk song lyrics appear in 10 AP languages. Major trends and patterns that emerged provide evidence of increased and more authentic representation of those musical cultures during the second period of this study. Besides more diverse representation of AP folk songs and use of language tools, textbook authors adhered to research-based principles in their curricular choices and instructional sequences. The researcher posed some final considerations and recommendations for educators, textbook publishers, researchers, families, and communities.

DEDICATION

To all the people whose musical voices continue to enrich the lives of children around the globe, and to the Greatest Artist, the source of life that gives meaning to all works of art.

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INTRODUCTION

Historical Perspectives on Multiculturalism

Multiculturalism, both in definition and practice, has been a part of educational discourse in America for nearly a century. The term denotes a social movement that was rooted in the African-American scholarship of writers such as George Washington Williams, W. E. B. DuBois, and Carter Godwin Woodson (Campbell, 2002, p. 28). Williams, considered the first African-American historian of the United States, published the *History of the Negro Race in America* during the late 1800s (Banks, 2004). DuBois was the first African-American to graduate from Harvard University, where he was deeply influenced by the pluralistic philosophy of William James (Volk, 1998a). DuBois recognized the equality and coexistence of all countries, and celebrated racial diversity and individuality (Spring, 1995). To help fight against racial discrimination, he urged African-Americans to obtain as much education as they could. Further, in 1910 he assisted in founding the National Association for the Advancement of Colored People (NAACP) (Volk, 1998). In 1896, Dubois published the book *The Suppression of the African Slave Trade to the United States of America, 1638 to 1870* (as cited in Banks, 2004). Woodson, another equally influential figure, wrote *The Mis-education of the Negro* (1933), in which he discussed the negative effects of racism on African-American youth's thinking and self-esteem due to white-dominated curricula and educational systems that neglect Black history and civilization (Banks, 2004). As the nation entered the twentieth century, these writers brought attention to the need for a national discourse on racial equality, opportunity, and inclusiveness.

Societal ideologies and practices in addressing multiculturalism changed at different periods of history. The idea of the *melting pot* was adhered to during the early decades of the twentieth century, when people from poorer countries came to America to "escape poverty, political and religious persecution, and hopelessness for a better future" (Mark & Gary, 2007, p. 275). The melting pot ideology represents the amalgamation of diverse cultures into one single American culture (Brinkley, 1998; Spring, 1995; Volk, 1993). The term was derived from *The Melting Pot*, a play written by Israel Zangwill in 1908 featuring a young Russian-Jewish composer who lived in New York and portrayed in his music the interweaving and melting of European races into a single American culture (Brinkley, 1998). Concurrently, early 20th century educators used the term *assimilation* to represent multiculturalism in the United States (Volk, 1993b). In the process of assimilation, new immigrants shed-off their lifestyles, beliefs, and customs in order to absorb the dominant Anglo-Saxon Protestant culture. E. D. Hirsch and Arthur Schlesinger, Jr. promoted the processes of assimilation and amalgamation of cultures in education (Spring, 1995). For Hirsch, to be culturally literate was to know the dominant culture's core knowledge. It was only through the teaching of an imagined homogenous American culture that national unity and economic alleviation of the poor would be realized (Benedict, 1983). Likewise, Schlesinger's idea of ethnocentric education espoused the teaching of core values from the Anglo-Saxon tradition, but not necessarily from other cultures such as African-American, Asian-American, Hispanic-American, and Native-American.

In addition to broad societal practices, multiculturalism in education has also been addressed through incorporation of different curricular goals at certain periods of American history. Volk (1998b) discussed the beginnings of *intercultural education* during the wake of World War I, when people had great hope that such a catastrophe would never happen again.

The aim of intercultural education was to develop an understanding of the ethnic backgrounds and contributions of the large immigrant populations in the United States. Although there were some educators who were enthusiastic at promoting intercultural education, the society, in general, was not prepared. Rachel Dubois (no relation to W. E. B. DuBois), one of the pioneers in the development of ethnic curriculum materials in the early twentieth century, was pressured to resign from her teaching position because of public criticism for her persistent emphasis on the contributions of ethnic minorities to America (Volk, 1998a, p. 38). Not until the mid-twentieth century, when ethnic minorities asserted their rights, did schools and society in general consider issues related to inequality. The unanimous decision to desegregate public schools in the *Brown vs. Board of Education of Topeka* case in May 17, 1954 (Brinkley, 1998), and the impetus of the *Civil Rights Movement* beginning in the 1950s contributed to the rise of multicultural education (Jordan, 1992; Campbell, 2002; Moore, 1977; Schmidt, 1999). The emergence of *ethnic studies* in university curricula during the 1960s was region specific and "intended to enhance the self-esteem of selected minority groups" (Volk, 1998a, p. 3). By the late 1960s, a new term, *multi-ethnic education,* raised awareness of equal educational opportunities for all, regardless of ethnicity (Campbell, 2002; Volk, 1998).

The passage of the *Immigration Act in 1965* eliminated a quota system for immigrants based on national origins, and its full implementation in 1968 increased opportunity for many (Spring, 2010; Volk, 1997). The demographics of the United States changed considerably to include more people from Hispanic, Asian, and Arabic populations (Volk, 1997). The influx of people from varied cultures strengthened the already existing multicultural movement wherein Native Americans, Hispanic Americans, and Asian Americans demanded a place in the public school curriculum (Spring, 2010). A new population of individuals from varied cultures

contributed to the emergence of *multicultural education* in the 1970s, a term viewed as more encompassing. This term not only addressed ethnicity, but also the beliefs, values, religions, environments, histories, musics, and all other aspects of a person's culture. In a paper presented at *From Jumpstreet: Television and the Humanities,* a workshop on multicultural education in secondary schools, Standifer defined multicultural education as a process of teaching and learning that involves a variety of cultural perspectives and techniques (Levine & Standifer, 1981). His perspective recognizes cultural diversity and similarity as a fact of life, requiring teaching methods and experiential activities that both intellectualize and humanize. According to Standifer, multicultural education is especially critical in the arts and humanities, to the extent that these disciplines aim to influence the affective attitudes and social interaction of groups. In 2004, J. A. Banks and Banks further broadened the definition of multicultural education as a "field of study designed to increase educational equity for all students that incorporates, for this purpose, contents, concepts, principles, theories, and paradigms from history, the social and behavioral sciences, and particularly from ethnic studies and women studies" (p. xii).

The contemporary view on multiculturalism is anchored on the recognition and respect for cultural differences and similarities. Schmidt (1999) refers to the term as "the current state of ethnic, racial, and cultural diversity in the United States and other parts of the world or to the practices and theoretical concepts designed to address this diversity" (p. 32). For the purposes of this paper, the researcher adopted Schmidt's definition of multiculturalism. This perspective on multiculturalism is reflected in music education through the study of multi-ethnic music or music from diverse cultures (Edwards, 1998; Moore, 1977). Multiculturalism recognizes the existence of "many different but equally valid forms of cultural expressions and seeks to develop among students a broad perspective based on understanding, respect and tolerance for a variety of

opinions and approaches" (Anderson & Campbell, 1996, p. 1). Through performance of varied world musics, students develop greater musical flexibility, termed *polymusicality* or multi-musicality (Palmer, 1975). Students' abilities to appreciate and perform other types of musics increases as they gain deeper knowledge and understanding of the utilitarian functions, performance practices, and treatments of the various musical elements in other musical traditions. Moreover, "students become more aware of the uniqueness of their own musical culture by recognizing the differences of a variety of musics" (Anderson & Campbell, 1996, p. 5).

In de Quadro's (2009) study of the Asian Diaspora, he considered complex issues such as (a) varying geographical definitions of Asia, (b) differences between regional diversity or social class, and socio-economic variations within a country, and (c) the artificiality of borders. Based on this study, the author advocated the use of a pedagogical framework adapted from Hume's 1996 study of Africa:

1. Confront myths and stereotypes by teaching from materials that are based on primary sources and represent various local entities.
2. Avoid faulty generalization. "Music is not an international language but consists of equally logical and different systems" (de Quadros quoting Malm, 2001, p.45). An examination of the context of a music is necessary to arrive at an accurate understanding of its broader cultural implications.
3. Present a balanced view. Asian musics should not be viewed through Western eyes and ears, but rather be recognized for their distinguishing characteristics

4. Limit the scope of the study. As an example, De Quadros cited Indian music whose construction is made up of a myriad of musical systems traditions that would be difficult for a music teacher to completely cover. (pp. 9-11)

Whether multiculturalism is regarded as a movement, a state of the cultural diversity of races and ethnicities, a field of study designed to address educational equity, or as practices or theoretical concepts addressing diversity, discussion of multicultural concerns pervaded the different facets of society (e.g. media and laws) including education during the first half of the twentieth century.

Important Developments and Trends in Multicultural Music Education

In the United States, the 1960s represented a time when culturally diverse groups initiated protests to establish their rights and make others aware of their needs and perspectives. In response to racial upheavals, music educators undertook concerted efforts to address emerging societal concerns through two major symposia: the *Yale Seminar* in 1963 and the *Tanglewood Symposium* in 1967 (Mark & Gary, 2007). In the Yale Seminar, participants encouraged the use of folk and jazz music in the school curriculum to expand the school repertory that was then restricted to Western classics, and composed school music. The Julliard School of Music responded to this directive by producing the *Julliard Repertory Library*, a published compilation of high-quality and authentic musics for K-6 school music programs funded by a grant from the U.S. Office of Education (Mark & Gary 2007; Volk, 1998a). Foremost musicologists (e.g. Gustave Reese, Noah Greenberg, and Claude Palisca), music educators (e.g. Allen Britton, Sally Monsour, and Mary Ruth), and testing consultants (public school music teachers), collaborated to produce a rich collection containing Pre-Renaissance, Baroque, Classical, Romantic, Contemporary, and folk musics. Despite the quality and authenticity of the literature, the Julliard Repertory Project (JRP) was not widely incorporated into school classrooms. While questions

were raised about K-6 music educators' interest in high-quality music representative of various genres from different periods of history (Mark & Gary, 2007), there were additional problems with advertisement, testing, and curricular applications. Moreover, there was a lack of participation of public school music teachers due in part to questionable testing procedures such as use of testing materials not categorized by grade level, no predetermined length of testing time for each class session, and a lack of geographical and population diversity in chosen testing sites. Additional classroom challenges included instructional materials beyond the skill level of most elementary students, and non-alignment of selections to children's interests perhaps because of the non-involvement of series editors and publishers in the symposium (Scholten, 1998).

The music educators and musicians who attended the Tanglewood Symposium further expanded curricular materials to include all types of music. The participants in the symposium concluded that "music of all periods, styles, forms, and cultures belong[s] in the curriculum . . . including popular teenage music and avant-garde music, American folk music, and the music of other cultures" (Volk, 1998a, p.201). After the milestone event at Tanglewood, subsequent sessions at music conferences such as those organized by the Music Educators National Conference (MENC), International Society for Music Education (ISME), American Orff Schülwerk Association (AOSA), and Organization of American Kodály Educators (OAKE) gave focused attention to world musics and their use in general music classrooms.

In 1984, the MENC, Wesleyan University, and the Theodore Presser Foundation co-sponsored the *Wesleyan Symposium on the Application of Social Anthropology to the Teaching and Learning of Music* (Volk, 1993b). David McAllester, a prominent anthropologist and ethnomusicologist, was invited to chair the conference. For the first time, ethnomusicologists and anthropologists around the world discussed the role of world music in music education and

the use of ethnomusicology as a tool in teaching with music educators. Since then, music educators have increasingly adopted the ethnomusicological view of "music as, and in, culture" as evidenced by the formation of the Educational Committee within the Society for Ethnomusicology. Music educators also continued a close collaboration with ethnomusicologists in their conferences and publications.

Furthermore, MENC co-sponsored the *Washington Symposium on Multicultural Approaches* with the Society for Ethnomusicology and the Smithsonian Institution in 1990. This event stressed the importance of multicultural approaches for the learning and teaching of music. Presenters addressed the diversity of musical expressions of world cultures, and in particular, the need to understand the multicultural dynamics of the United States (Anderson, 1991). The symposium resolution for future directions addressed the breadth of responsibility of music educators in promoting multiculturalism in music education:

- Be it resolved that music teachers will seek to assist students in understanding that there are many different but equally valid forms of musical expression.
- Be it resolved that multicultural approaches to teaching music will be incorporated into musical experiences from the very earliest years of music education.
- Be it resolved that multicultural approaches to teaching music will incorporate both intensive music experiences in other music cultures and comparative experiences among music cultures.
- Be it resolved that music instruction will include not only the study of other musics but also the relationship of those musics to their respective cultures; be it resolved further that the meaning of music within each culture be sought for its own value.

- Be it resolved that we will seek to ensure that multicultural approaches to teaching music will be incorporated into every elementary and secondary school music curriculum. These should include experiences in singing, playing instruments, listening and creative activity and movement or dance experiences with music.
- Be it resolved that multicultural approaches to teaching music will be incorporated into the music curricula in all educational settings including general, instrumental, and choral music education. Such instruction will both include product and process.
- Be it resolved that multicultural approaches to teaching music will be incorporated into all phases of teacher education in music: music education methods classes and clinical experiences, music history and literature, theory, composition and performance (Anderson, 1991, pp. 89-91).

A significant byproduct of the conference was an MENC publication entitled *Teaching Music with a Multicultural Approach* (Anderson, 1991). This publication included printed and videotaped information about four traditions represented in the United States: African American, American Indian, Asian American, and Hispanic American.

Multicultural music education in the United States received more attention with the development and release of *National Standards in Arts Education* in 1994. In this publication, national arts educators recognized the importance of students' full participation in a diverse, global society. The standards assert, "students must understand their own cultural heritage and those of others within their communities and beyond" (Mahlmann et al., 1994, p. 26).

Specifically, the following music standards address multiculturalism:

1. Perform/Demonstrate

- by singing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- expressively a varied repertoire of music representing diverse genres and styles.
- perceptual skills by moving and by answering questions about and describing aural examples of music of various styles representing diverse cultures.

2. Identify

- the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures.
- by genre or style aural examples of music from various historical periods and cultures.
- the roles of musicians in various settings and cultures.

3. Describe

- in simple terms how musical elements are used in music examples from various world cultures.
- distinguishing characteristics representative of music genres and styles for a variety of cultures.

4. Analyze/Compare

- the uses of musical elements in aural examples representing diverse genres and cultures.
- the functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures of the world.

Another event that reinforced multicultural music education in the U.S. was the *National Symposium on Multicultural Music*, initiated by the University of Tennessee School of Music in 1995, under the leadership of Marvelene Moore. Additional sponsors included the College of Arts and Sciences, the Ready for the World Initiative, and MENC (Moore & Ewell, 2010). Since 1998, this biennial event has included recognized world music experts with the goal of enhancing multicultural competence for college students, professors from music education and musicology, and public school music educators. Specifically, the symposium:

1. provides exposure to music that will contribute to understanding one's own culture and that of others.
2. supplies students and teachers with a repertoire of vocal and instrumental multicultural music literature appropriate for inclusion in the school music curriculum.
3. offers a forum of intellectual discourse on research among faculty and students in multicultural music education and ethnomusicology.

   (Moore & Ewell, 2010, p. xi).

A resultant publication, *Kaleidoscope of Cultures* (Moore & Ewell, 2010) contains the proceedings of 2006 and 2008 symposia, including keynote speeches, research papers, workshop presentations, presentations on making instruments, and an extensive review of vocal and instrumental multicultural music literature. Instrumental ensembles that were featured include the Chinese *luogo*, bamboo *angklung*, and modern Chinese orchestra. The conference publication also focused on Black gospel and Korean masked dance drama. The appendix included several musical traditions linked to accessible video clips through the MENC website.

In 1999, MENC past president June Hinkley led a gathering of music educators in a symposium designed to create a vision for the next 20 years of music education. The resulting report entitled *Vision 2020: The Housewright Symposium* (Madsen, 2000) included goals for all musical traditions, including multicultural music. Among the twelve agreements to insure that the best of Western art and other musical traditions are transmitted to future generations are:

- All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible.
- All music has a place in the curriculum. Not only Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.
- Music making is an essential way in which learners come to know and understand music and music traditions. Music making should be broadly interpreted to be performing, composing, improvising, listening, and interpreting music notation. (Madsen, p. 219)

In summary, from 1960 to 1999 efforts to address multiculturalism in music education gained momentum. Beginning in 1963 with the recommendation of Yale Seminar participants to include folk and jazz music in the curriculum, followed by recommendations from the Tanglewood Symposium in 1967, and culminating in the Housewright Declaration of 1999, school repertoire expanded to include contemporary and popular music. Thus, repertoire of all genres was given a place in the curriculum. Subsequent conferences sponsored by MENC and other organizations such as the Society for Ethnomusicology (SEM), ISME, AOSA, and OAKE, centered on the promotion of varied types of musical traditions. In the Goals 2000 Educate

America Act, the federal government recognized the arts as core subjects in the public school curriculum. The subsequent adoption of the National Standards for Arts Education fostered multiculturalism. Because of the support of the congress, the National Standards for Music Education provided the framework for the formulation of state and local music standards for music education in public schools.

Foundations of Multicultural Music Education

Philosophical

In addition to music educators' responses to symposia and the standards movement, philosophical writers have also influenced music education practice. *Aesthetic education* is an approach that aims to develop students' sensitivity to the aesthetic qualities of things (Reimer, 1970). It deals with musical creation and partaking of musical sounds that involve the mind, body and feeling. Moreover, this approach challenges the intellect, stimulates the emotions, and develops the very basis of man's creativity (Kneiter, 1970). Its historical lineage originated in the time of Plato and Aristotle, through the times of Dewey, Bruner, Broudy, and Langer (Boothe, 1993). According to McCarthy and Goeble (2002), the surge of the aesthetic approach in music education was brought about by the discontentment of some music educators (Britton, Bennett, Reimer, and Leonard) with the state of affairs brought by the Cold War and the Civil Rights Movement. In advancing aesthetic education, Reimer (1989) embraced the position of "absolute expressionism" wherein the meaning of a given musical work is primarily internal to that work. Musical meanings are construed through the merging of universal, cultural, and individual meanings transformed in sounds; extra-musical meanings that may be experienced in the work are due to inherent qualities that an individual associates with his life experiences. Thus, unlike the formalist perspective of aesthetics in 18th century that valued the fine arts for

their own sake, Reimer considers both the inherent (musical) and delineated (extra-musical) meanings of music invaluable (Reimer, 2003). Although he places prime importance on the intrinsic qualities of music, he considers these insufficient to negate its contextual aspects. Reimer (1994) views the different modes of musical engagement such as performance, listening and creating as equal ways to meaningful musical experiences (Reimer, 1994).

As the field of aesthetic education expanded, several philosophers addressed implications for music education practice. After the Tanglewood Symposium in 1967, there was an increasing concern for the inadequacy of the philosophy of aesthetic education with respect to world musics, and based on the advancement of technology, anthropology, and communication (Choate, 1968). Abraham A. Schwadron (1973) addressed the conflict between utilitarian and aesthetic values in music education, and advocated for a universal philosophy that would promote mass literacy and embrace socio-musical aspects of multi-cultures. Schwadron (1975) emphasized, "the music educator's view should be on music in cultural perspectives, with the musico-aesthetic as a primary focus, and the extra-musical secondary" (p. 105). Schwadron recommended the use of *comparative aesthetics,* an approach that considers a person's responses to musical sounds, including feelingful responses that can be generally experienced by anyone, and specific responses acquired through training. According to Schwadron, an ethnomusicology-based study on comparative aesthetics would lead to enlightenment on ethnocentric attitudes and tendencies, and the possible revision of Western aesthetic theory that would impact education, *bimusicality* and world communication (Volk, 1998a, p. 11). Volk (1993b) stated that Schwadron's comparative aesthetics was "perhaps the real application of the philosophy of multicultural music education" (p. 20).

Elliott (1989) addressed the issues raised by Schwadron in his *praxial philosophy*. The term *praxial* refers to the necessity of understanding the meanings and values involved in the actual performance and listening activities of particular cultures. In contrast with Reimer who looks through the lens of music as an artistic product, Elliott views music in the actual process of music making, which he termed *musicing* (Wheeler, 2006). According to him, the expressive values and meanings of music are culture specific (Elliott, 1989). Because music is something people make or do "a people's music is something that they are, both during and after the making of music and experiencing of music" (Elliott, 1989, p. 12). Elliott found that the aesthetic concept separates music from its context of use and art of production, which tends to place music as an object "against a blank background and examined through a perceptual microscope" (Elliott, 1989, p. 12). According to Elliott, a dynamic music curriculum that fosters the development of students' discrimination of the differences and similarities among world musical cultures not only enhances bimusicality, but also leads to the possibility of students developing appreciations and new behavior patterns in relation to both world musics and peoples.

Reimer (1993) explained the paradoxical nature of music as having both universal and unique elements. The universal aspects of music are both transcultural and transpersonal. According to Reimer, the organization of musical sounds always has the potential to engage human feelings and imagination (Reimer, 1993, p. 23). Therefore, regardless of a listener's cultural background, music has the potential to be perceived as meaningful. Music performance calls for craftsmanship and sensitivity. The organization of musical sounds involves the processes of repetition, change and closure that may intensify the human experience. On the other hand, the unique nature of music refers to its particular characteristics that manifest in different musical styles. Reimer (1993) stressed, "every culture has its own way of construing

what music is" (p. 24). The author suggests that both the generality and uniqueness of music should be taught if musical literacy is to be achieved. From a critical standpoint, Santos (1997) stressed that although there are common elements in music (e.g. pitch, rhythm, timbre or tone quality, and tempo), each of these are conceived and treated differently by groups of people from varied cultures in the process of music making (p. 9). Moreover, Koza (1996) argued that when individuals study music as sounds, through the use of a *common elements approach*, they remain uninformed about the cultural and contextual background of the music and the people being studied (p. 268), diminishing the essence of the music that symbolizes a people's culture.

Amidst the conflicting aesthetic and praxial perspectives, several music educators (e.g. Campbell, Lundquist, & Quesada) involved with multicultural music adhered to the main tenet of ethnomusicology that "music is a part of culture and something people make and do; therefore, world musics should be studied in cultural contexts" (Schmidt, 1999, p. 146). Moreover, scholars (e.g. Regelski, Santos, and Volk) no longer perceive the pervasiveness of music across cultures, with its many varied functions, practices, and associated traditions. Because music is embedded in the cultures of people who practice them, the praxial philosophy seems to be more significant in teaching world musical cultures. One needs to know and understand how and why such musics are created and performed in particular communities in the process of music making. To honor the many cultures in the teaching and learning processes is to value authenticity, as defined by the people who instill them.

World musics should be viewed, taught and learned contextually, in adherence to the functions, musical systems, unique transmissions, performance practices and traditions of the unique cultures. With this in mind, music educators need to balance students learning of different musical traditions with mastery of their own (Jorgensen, 1997). Moreover, they need to

engage children in varied musical roles (performing, listening, and creating), as expressed in the National Standards, to provide rich and meaningful experiences. A multicultural music education that values authenticity may be one of the most effective means by which students are able to empathize and respect people from varied cultures.

Anthropological

Anthropology is the study of human beings and their ancestors through time and space and in relation to physical matter, environmental and social relations, and culture (Merriam-Webster's online dictionary, 11th ed.). Because of our common origin, we have both commonalities and differences due to our adjustment to varied environmental conditions (Portera, 2011, p. 15). Cultural differences such as food, religion, values, beliefs, customs, traditions, and styles of living have also developed over time. Mullings (1986) described culture as constantly changing and transforming because it is created and modified by material conditions. However, it also has some permanent roots that anchor its own uniqueness. With the advancement of science and technology, and world communication networks, cultures tended to be transcultural, rather than bounded. People share their customs and traditions through virtual and actual interactions. In music, genres (e.g. folk, country, jazz, and contemporary) and compositions emerged because of the mingling of cultures. For example, the Philippine folk song *Akong Manok* has a similar tune to the Spanish folk song *Mi Gallo*. Both songs having the rooster as a subject are recognized as traditional songs in both countries. American contemporary composer Steve Reich captured the feel of different musical traditions in his incorporation of gamelan music in *Music for 18 Musicians* (1974-76), Ghanaian drumming in *Drumming* (1970-71), and Japanese music in *Nagoya Marimba* (1994) (Griffiths, P., 2001). Popular musician Bob Dylan used folk elements in his compositions *Blowin in the Wind* (1962)

and *The Times They are A-Changin* (1963), and adopted the rock style in *Like a Rolling Stone* (1965) (Griffiths, D., 2001). Beatles featured the Indian sitar in their composition *Norwegian Wood: The Bird Has Flown* (Lavezzoli, 2006). In some cases, due to prolonged contact with a foreign culture, song forms are developed. For example, Spain left remnants of its musical roots in its former colonies. The Philippine folk song *Zamboanga* has the inherent rhythm of the Spanish *pasadoble* or double-step and Spanish lyrics. The *matachines* music/dance forms of the Native American and Mexican people in the Southwest also evolved from Spain (Romero, 1997). "Jazz has often been explained to have emerged in New Orleans from "the meeting of the uptown African American brass and string band tradition of blues-drenched, aurally transmitted music, with the downtown Creole band tradition of instrumental virtuosity, musical literacy, and training in classical music" (Monson, 2006, p. 147).

Ethnomusicology, the study of music in culture (Merriam, 1960) and/or the study of music as culture (Nettle, 1983; Volk, 1993; Volk, 1998a), helped foster intercultural understanding in music education. The following are the multi-functions of music as outlined by anthropologist Alan P. Merriam (1964) and applied by Campbell and Scott-Kassner (1995) to childhood music:

1. Emotional expression -- the use of music for emotional expression, whether such emotion is special (individual feeling) or general (public sentiment). Children may express sadness in their singing or joy in their dancing.
2. Aesthetic enjoyment -- the use of music for both intellectual and emotional satisfaction. As children listen to and perform music, their profound engagement affects them in ways beyond words.

3. Entertainment-- the use of music for diversion and entertainment. Through easy listening, children enjoy the musical resources offered by media.
4. Communication -- a device for conveying feelings and ideas within a particular culture. Children may express their ideas and emotions in ways that are meaningful to their families, communities, and society.
5. Symbolic representation -- texts of songs and/or musical sounds provide an expression that represents things, ideas, and behaviors. Children find meaning in music through their conditioned responses by family, community, and society.
6. Physical response -- music elicits body response such as movement. Children may engage in physical activities such as dancing, hopping, and skipping or they may be soothed to sleep as they engage in music.
7. Enforcement of conformity to social norms -- music may provide instructions, warnings, and standards for social norms. Children are taught by adults some songs and rhymes for social etiquette.
8. Validation of social institutions and religious rituals -- music is used in religious services and state occasions. Children use music in their play rituals (chants and songs), and validate their affiliations in their singing of religious, patriotic, and seasonal songs.
9. Contribution to the continuity and stability of culture -- music is an expression of cultural values. Children are being taught the history, literature, and social mores of their culture through music.
10. Contribution to the integration of society -- music bring people together. Children are socialized through music. Through participation in musical

> activities such as singing games or singing a group or school song, children experience belongingness and group membership. (pp. 3-4)

By experiencing different types of musics and by understanding their associated multi-functions in the lives of people who practice them, students may be led to understand, if not appreciate, cultures other than their own. Furthermore, by exposing them to different musical traditions, they may gain experiences that would enrich their lives, strengthen their cultural identities, and broaden their social perspectives.

Rationale for Multiculturalism in Music Education

Multicultural music education in the United States is grounded on the following considerations: cultural pluralism and the changing demographics of the American society (Anderson & Campbell, 1996; Campbell, 2002; Volk, 1993), globalization of economies through extensive growth in world networks of communication and transportation (Campbell, 2002), with a resultant need for *world mindedness* (Volk, 1998a), and aesthetic development (Volk, 1993b; Volk, 1998a).

As the demographics of American schools and society represent culturally diverse populations, a multicultural approach to music education is necessary work toward educational equity. Johnson (2004) stated, "if music is to remain a viable curricular option, music educators must adapt both curricula and methods to the cultural backgrounds and needs of a changing student population" (p. 135). Based on the 2009 American Community Survey (ACS), the foreign-born population of the United States was 12.5%, equivalent to 38.5 million of the 307 million residents of the United States (U.S. Census Bureau, October 2010a). Proportions of the foreign-born population were: Latin America at 53.1%, Asia at 27.7%, Europe at 12.7%, Africa at 3.9%, and other regions at 2.7%. Furthermore, countries with more than 750,000 foreign-born

people in the US, arranged from highest to lowest, were Mexico, China, the Philippines, India, El Salvador, Vietnam, Korea, Cuba, Canada, Guatemala, and the Dominican Republic (U.S. Census Bureau, 2010b). In American schools, students of color constituted 32% of K-12 school population in 1988; by 1998 this proportion had increased to 37%, and by 2008 had reached a proportion of 45% (NCES, 2010a). Between 1979 and 2008, students aged 5-17 who spoke a language other than English at home increased from 3.8 to 10.9 million, or from 9% to 21% (NCES, 2010b). Kotkin (2010) stated, " . . . by the year 2050, Latino and Asian populations are expected to triple" (p. 22-23). The foregoing statistics reflect a highly multicultural population in the United States. One important aim of multicultural music education is to help all students function in a culturally diverse and democratic society through acquisition of inclusive knowledge, skills, attitudes, and values. This study focuses on Asian-Pacific (AP) musics because among all major groups, the Asian population grew at the fastest rate (43%), from 10.2 million in 2000 to 14.7 million in 2010 (U.S. Census Bureau, March 2011). Moreover, past research findings show that AP musics, other than Middle Eastern, were the least represented in music textbooks (Diaz, 1980; Simmons, 2002).

From the perspective of this writer, the general impetus of rapidly advancing science and technology provides for a closer interaction of people of different nationalities either through direct contact or through mass media. However, direct and continuous contact among ethnic groups allows for the introduction of new cultural markers to affirm the identities of cultures (Roosens, 1989). Thus, it is important that people from diverse backgrounds practice respect, tolerance, and understanding toward each other. One way of furthering this process in today's complicated world would be to provide students with important information that challenges the social construction of ideas about "race". Teaching that dark skin color (the most villified of all

human differences) is closely tied to human survival (Jablonski, 2006) would emphasize that, as a family of *homo sapiens*, we need to survive for intercultural understanding and bridge our cultural differences through education.

According to Volk (1993b), another important reason to study multiple music cultures is that, "listening to, performing, or composing music from any culture can lead to aesthetic experiences for students" (p. 22). Any individual, regardless of cultural background, can appreciate the intrinsic qualities of a piece of music at varying degrees (Hood, 1989). The intrinsic qualities of music include, "features such as tone quality, rhythmic patterns, or melodies that are appreciated for their own sake" (Kaemmer, 1993, p. 125). These qualities define the style or observable nature of the medium that may not only contain symbolic but also pragmatic meanings. One should be reminded that the Western concept of the aesthetics is a relative concept, and related to the idea of what is "beautiful" as defined by societies who value and appreciate different kinds of intrinsic qualities. D'Azevedo (1958) defined aesthetic experience as "the qualitative feature of the event involving the enhancement of experience and the present enjoyment of the intrinsic qualities of things" (p. 706). In the praxial philosophy of Elliott (1989), the expressive values and meanings of sounds experienced in the actual performance or listening processes are dependent on the contexts within which they are practiced. In non-Western societies, it is common for music making to occur outside the concert hall. For example, the folk song *Mambayu* were sang by *Kalinga* women in the Philippines as they rhythmically pound rice with traditional mortar and pestles (Prudente, 1998) in their backyards. In this context, the women's enjoyment of the intrinsic qualities (e.g. rhythm, melody, and tone quality) of their singing is associated with their activity, including the resultant rhythmic accompaniment produced as they do the pounding with their pestles and mortar. Exposing

students to the aesthetics of other cultures could provide opportunities for them to understand and appreciate foreign musical traditions while comparing and being more aware of the aesthetic features and functions of their own musical heritage.

The influx of immigrants from diverse cultures to the US and the advancement of science and technology that speeded up world communication networks necessitates a well-thought scheme on how to promote a democratic society that recognizes the cultures of all ethnicities. Geertz (1973) defined culture as "a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about attitudes toward life" (p. 89). Music is one of these symbolic forms, and referred to by Romero as a "microcosm of culture" (personal conversation, Jan. 12, 2012). Musical attitudes, being a part of culture, are often the result of social forces (Kaemmer, 1993). Music education can be one of these vital forces. Through a well-designed music education program, that focuses not only on the nature of music but also on its contextual aspects, students' attitudes toward foreign cultures may be directed toward understanding and appreciation. As Kaemmer said, "society is more important in determining attitudes than is the nature of music itself " (p. x). With these in mind, in this study, the researcher investigated the inclusion AP folk songs in American elementary music textbooks and adopted the philosophy of *great and little traditions* as a theoretical backdrop to provide an additional context for findings and implications of the study.

Great and Little Traditions in Textbooks

The notion of great and little traditions was first developed in the 1950s and 1960s by researchers at the University of Chicago (Randel, 1986). Its prime advocate was cultural anthropologist Robert Redfield, who described the difference between great and little traditions as follows:

> In a civilization, there is a great tradition of the reflective few, and there is a little tradition of the largely unreflective many. The great tradition is cultivated in schools; the little tradition works itself out and keeps itself going in the lives of the unlettered in their village communities. (Redfield, 1956, p. 70)

According to Redfield "the two traditions are interdependent" (p.71). The developed and highly codified great traditions of the learned emerged from the aurally transmitted folk traditions of the little communities. Having been modified by reflective minds, these great traditions gained widespread popularity and were returned to the villagers who reinterpreted them in local terms.

Jorgensen (1997) addressed the place of music within the folk genres in a larger discussion of great and little musical traditions. Great traditions are those that are internationally recognized and revered as highly developed, complex, notated with written tradition, ethically elitist, and practiced mainly by professional artists. In contrast, little traditions are often localized, structurally simple, constrained by social class and ethnicity, orally transmitted, and practiced mainly by amateurs. Art musics that follow the Euro-American classical traditions and have gained extensive geographical spread can be categorized as great musics. Folk songs may be considered genres belonging to the little traditions because of their localized underpinnings in a particular culture or ethnicity. Jorgensen explained the importance of separating classical music traditions from folk musical traditions, without necessarily imposing normative value judgment upon them, as providing "a way for envisaging two separate emphases in music education: literacy (principally associated with mature great traditions), and orality (mainly revealed in little traditions)" (p. 75).

The philosophy of great and little traditions, as explained by Jorgensen, rejects a Marxist view of classical traditions as elitist - associated only with the bourgeoisie, and folk music

traditions as proletarian – tied only with the masses – since "(n)either classical (n)or folk music has a corner on greatness, goodness, or rightness. And the line between great and little musical traditions is fuzzy as one merges into the other" (Jorgensen, 1997, p. 76). The blurring of the distinction of oral and written traditions, as well as the distinction of great and little traditions, is manifested in mediated musics (e.g. popular, jazz, rock, and country) that retain folk appeal and qualities while being popularized through media, and the works of contemporary classical and popular composers who draw musical concepts and elements from folk traditions. Little traditions are not just different but in ways more complex than great traditions. An example is the traditional war song of the Ewe people *Agbekor*. This song, in leader-chorus singing style, is centered on pitch areas rather than precise pitch points (Locke, 2005). It is only learned aurally and has a considerable performance length of several hours. In practice, it is performed with polyrhythmic drumming and dancing.

The Asian-Pacific folk songs, the focus of this study, belong to the little traditions. In the past, these songs were mostly passed on through oral tradition; however, in the modern world, the media have become a vital force in the transmission of these little musical traditions. These folk songs are generally viewed as simple in structure, usually with extra-musical functions that are associated with culture, and have gained general acceptance among groups of people in specific communities that practice them through the years. Music from the AP region typifies one of the least represented musical genres in elementary music basal series (Culig, 2008; Diaz, 1980; Simmons, 2002; Sorensen, 1991).

Musical practices are handed down by a society from one generation to another through the process of socialization or *enculturation*. Thus, people in basic institutions of society (e.g. family, education, and government) need to determine how to best perpetuate musical traditions

in addition to Western classical music. Music educators need to give careful consideration in balancing great and little traditions in the curriculum, including classical music modeled on Western traditions but while also incorporating elements of the composers' own cultural musics. In this study, the framework of great and little traditions provided additional context for discussion of findings and implications for future research.

Pedagogical Resources

Scholars in the field of music education have responded to the multicultural thrust in education through their published articles, books, and audio/video recordings.

Articles

Historical Development

Volk (1993a) traced the history and development of multicultural music education in the United States, as evidenced in the *Music Educators* Journal *(MEJ)* from 1967 to 1992. The author found sizeable evidence that *MEJ,* in cooperation with the MENC*,* helped in informing and sustaining the interests of teachers on multicultural music by publishing articles, special issues, book reviews, and reports on MENC conferences and symposia on this topic.

Campbell (2002) succinctly narrated the development of multicultural music education in the United States, highlighting historical events that fostered multiculturalism since the turn of the twentieth century and pointing to issues that needed to be addressed in a time of cultural transformation. Specifically, Campbell addressed curricular issues such as the focus of school music on subject-specific skill development or goals related to global understanding; a tour of many cultures, or a study of selected cultures in greater depth; and teacher participation in curriculum development or seeking community support for their respective ensemble goals and repertoires. The author stressed a democratic approach, "multiculturalism assumes that the

values of all students are sought and accepted and that the design and delivery of knowledge and skills are sensitive to their experiences, interests, and needs" (p. 30).

Multicultural Concerns

Reimer (1993) raised the issue of breadth versus depth. Should teachers opt for children to have wider musical exposure to a variety of musics versus in-depth experiences of limited types of musics? Reimer also points out the challenges of creating a balance between honoring, preserving and propagating the Western musical roots of America, honoring and preserving the musics of the subcultural groups in America, and rich intercultural sharing between the peoples of America. The great diversity of musical cultures in America challenges teacher preparation programs to prepare graduates who can impart varied genres of music, develop positive teacher attitudes towards diverse musics, and select age appropriate materials for use in schools. Educators faced with these challenges are in need of research-based principles to guide their teaching practices in school music classrooms.

On a similar thread, Anderson (1992) expressed the need for rethinking the music education curriculum on the university level to include the addition of multicultural components in courses such as history and literature, music theory, performance studies, methodology, clinical and field experiences, historical, psychological, and philosophical studies, and research in music education (p. 51). While acknowledging the importance of a Euro-American cultural heritage, Anderson encouraged a balanced curriculum that includes students' exposure to the enormous variety of American cultural heritages and historical periods, and other non-Western musical cultures. The author suggested useful materials to broaden history and literature, and cited exemplars for teaching non-Western theory through hands-on multicultural experiences.

Strategies for Teaching Multicultural Musics

Music specialists have suggested ways for authentic and effective teaching of multicultural musics, recognizing this genre can pose many challenges to teachers. Campbell (1992) cited challenges that might inhibit the music teacher from introducing multicultural music, and offered some solutions and insights. Time constraints to cover the curriculum can be addressed by using materials from other cultures in introducing the elements of music. Language problems may be solved through listening and internalization before teaching the song. Lack of preparation and training can be helped by attendance at workshops and conference sessions. Campbell discussed how classic pedagogical techniques (Kodály, Orff- Schulwerk, and Dalcroze) could be applied in teaching the vast repertoire of music of other cultures. The author stressed the importance of process rather than the product in learning, and explained the importance of how the musicians interact with each other and with the music components in the process of learning. Imitation, modeling, exploration and improvisation are important, just as they are integral to any lesson.

Yudkin (1993) explained how multicultural music education in the US could be approached from the perspective of cultural *pluralism* or *particularism*, depending on the focus and emphasis. An instruction using cultural pluralism (a) relates to American culture, (b) recognizes a common culture, (c) promotes unity among cultural groups, and (d) emphasizes human commonalities. An instruction using cultural particularism (a) de-emphasizes American culture, (b) focuses on cultural differences, (c) rejects a common culture, and 4) emphasizes human interests. He advised educators to be alert to cultural differences and commonalities. Any style of music can be taught with either approach, however there are certain musics that are best taught with one. For example in discussing bell patterns and *polyvocality* (Bakan, 2007) in

Ghanaian music, particularism is better to use. On the other hand, in teaching jazz music, it is advisable to use pluralism since this is common to all Americans. Whatever perspective one uses, teachers should bear in mind that the primary purposes of instruction are to identify, describe, and experience the structure and context of music.

Goetze (2000) challenged Western trained musicians to adopt other methods and alternative resources to foster authenticity in their ensemble teaching. According to the author, Western notation does not embody some important elements germane to non-Western musical cultures (e.g. vocal timbre, function, quarter tones, slides, ornaments, pulsations, and surges). Based on her experiences with an experimental vocal ensemble she founded, Goetze suggests the following ways to help choral and instrumental directors recreate a non-Western musical culture as close as possible to its original function and context:

1. Honor the culture by deferring to the experts.
2. Speak with a native artist or cultural representative to determine the appropriateness of the ensemble learning the music and performing it for others.
3. Learn as much as you can about the culture from written and video resources and share the information with your students.
4. Invite a native of the culture to have a personal connection with the group.
5. Have the ensemble learn the music aurally-especially if it is transmitted that way within the culture.
6. Carefully lead students to explore unfamiliar methods of vocal production.
7. Imitate the visual aspects of the performance carefully.
8. Record a native performer who can pronounce and translate the text.
9. Listen to the musical model repeatedly.

10. Explore performing without a conductor, if appropriate to the tradition.

11. Share information about the music with the audience through program notes. (p. 25)

Books and Audio/Video Recordings

Campbell (1991) provided a cross-cultural guide to music teaching and learning in her volume *Lessons from the World.* The author emphasized the aural and creative components of music teaching and learning as part of human phenomenon. In particular, the chapters highlight improvisation as a key component in music performance, and recognize listening, creating, and recreating as invaluable musical experiences in music teaching and learning across time and distance. The book is particularly intended for instructors in K-12 general music classrooms, conductors of choral and instrumental ensembles, and private studio instructors. Campbell's text can also be an addendum to books on music education philosophy, history, and contemporary curricular practices. In 1994, Campbell, Brabson, and Tucker published *Roots and Branches: A Legacy of Multicultural Music for Children,* a book and compact disc recording of 38 songs from seven areas of the world. Authenticity of recordings and printed materials were addressed through the involvement of culture bearers who served as primary resources. Authors also included biographies for the contributing culture bearers. This resource material was intended for use in all levels of education.

In 1996, *Music in Cultural Context*, a series of eight interviews with ethnomusicologists conducted by Campbell and first published as a series in volumes of *The Music Educators Journal* (1995-96), was released in book format. The manuscript included topics on musical authenticity, representation, and possible instructional approaches. The interviewees and their topics included D. P. McAllester on Navajo music, T. Miller on Thai music, B. Nettle on music of Iran, A. Seeger on music of the Amazonian Indians, B. Yung on Chinese music, C. Waterman

on Yuruba music of Africa, M. Burnim on African American music, and S. Loza on Latino music (Campbell, 1996).

Anderson and Campbell (1996) published *Multicultural Perspectives in Music Education,* a collection on world musical cultures for upper-elementary and secondary school music classes. The authors presented lesson plans for a variety of musics from South Asia, East Asia, Southeast Asia, North America, Latin America and the Caribbean, Europe, Africa, Middle East, and Oceania. In the same year, Campbell, Williamson, and Perron published a book with recording entitled *Traditional Songs of Singing Cultures: A World Sampler.* The authors aimed to provide both songs and cultural information to teachers, parents, and childcare workers. The collection features 20 songs from 13 countries in various languages and musical styles. *Bridges to Asia* (Shamrock, 1998) is a collection of songs, rhymes and folk tales of the peoples of Asia. The books and recordings for this publication are divided into primary and intermediate levels. Singers and musicians of the representative cultures recorded the songs. Selections are presented in 13 languages, lesson plans, recorded and written pronunciation guides, singable English lyrics, occasional idiomatic translations, and accompaniment recordings using both non-Western and Western instruments. This resource correlates with *Making Music* (2000), a basal series published by Silver-Burdett and Ginn. Another multicultural resource for basal music series use is the *Festival of World Music* (2005) book and CD recordings produced by MacMillan/McGraw- Hill. This collection features songs from Asia and Oceania in 16 different languages, with pronunciation guides, singable translations, and maps. Some selections were taken from the series textbook *Spotlight on Music*, and others were especially selected for this volume.

Additional classroom resources come from ethnomusicologists. Ted Solis published, *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles* (2004) to provide holistic model experiences as informed by views of ethnomusicologists from world music ensembles in academia: African, Chinese, Philippine *rondalla,* Javanese gamelan, Balinese *gamelan,* Latin *marimba,* and Middle Eastern music ensemble. Among a variety of world music textbooks that have emerged since the 1980s, *Worlds of Music*, a textbook edited by Titon (2005) and authored by ethnomusicologists, deals with music appreciation through the study of selected musical cultures around the world. Textbook resources include an accompanying compact disc, historical and contextual descriptions, lyrics and translations, maps & illustrations, teaching guides, and glossaries of native terms for the included musical traditions.

Educators have also produced video recordings, and interactive multicultural resources Among these are *Global Voices in Song: Four Swazi Songs*, volume one (Goetze & Fern, 1999), and *Global Voices in Song: Songs of Hungary*, volume two (Goetze & Fern, 2002), *Global Voices Comprehensive: Music of Azerbaijan* that come in DVD and e –book formats, and a series of four *Global Voices Interactive* DVD's featuring songs from South Africa, Zulu, Maori, and Appalachia. Mary Goetze and Jay Fern's *Global Voices* (2005) is a collection of world musics in a set of six DVD's that correspond to grade levels one to six of the series textbook *Spotlight in Music*. The 24 songs contained in the volumes originate from Korea, Zimbabwe, Brazil, Mexico, Cyprus, Ghana, New Zealand, Norway, Azerbaijan, South Africa, Philippines, Holland, Ireland, India, and Japan. Recorded music performances, pronunciation guides by culture bearers, translations of texts, and contextual backgrounds of the songs were vividly captured in the videos. *World Music Instruments* (n.d.), a multimedia CD-ROM for Grades 3-8

that correlates with *Spotlight on Music* (2008) contains 80 lessons about instruments around the world includes live video demonstrations of instruments, geographical origins of instruments, and listening examples.

Elementary Music Textbooks

Elementary music textbook series have been a part of music education since the publication of the first music textbook series *The Song Garden* by Lowell Mason in 1864 (James, 1976). These vital resources influence the teaching and learning process as they are often adopted for teacher use by districts or states. According to the Association of American Publishers (2012), generally, 20 states have "textbook adoptions" administered and implemented by the state board of education and state department of education; non-adoption states are "open territories" wherein local districts have the decision on which textbooks to use in elementary schools. In both situations, textbook choices of authorities are based on state and local standards. In the case of the music subject area, state and local standards are often founded on the National Standards for Music Education adopted in 1994.

Volk (1993a) stressed the impact of music textbooks in the teaching of multicultural education, as these influential resources are employed not only by music teachers but also general classroom teachers. Beginning in the 1950s, authenticity became a major concern of textbook companies, as worldview on multicultural musics heightened societal awareness of the inadequacies in source materials. It was during this time that publishing companies (e.g. Silver Burdett Company, Follett Publishing Company, and Holt, Rhineheart, and Winston Company) hired experts in various world musics for the selection and presentation of folk song selections. These experts served as authors, consultants, board members, or representatives. During the period 1968-1990, the textbook industry included more popular songs, and musics from

underrepresented cultures (African-American, Caribbean/Latin American, Native-American, and Asian-American). In addition, foreign language texts, photographs, art reproductions, poetry, and descriptions of instruments were included. Recordings that accompanied the textbooks contained authentic examples of folk musics to accompany published scores, and music by composers from culturally diverse groups for listening purposes. Although there was a marked improvement in the representation of diverse musical cultures during this period, there were still inaccuracies such as mislabeled song origins, use of accompaniment tracks that did not match the style of the culture, and partial representation of the culture in terms of performance practices and learning styles.

Authors of basal texts reflect the views of societies on what things are worth passing on to students. They help define the curriculum of schools and contribute toward the development of education in the United States (Altbach, 1991). Although teachers vary on how they interpret, implement, and adapt identical curriculum materials, authors need to conceive and design textbooks to serve as a resource for teachers to make informed curricular decisions (Wanda, 1993). Music series textbooks continue to be published for classroom use, because authors encapsulate and update their lesson materials to include contemporary resources (e.g. music scores, recordings, YouTube and other internet links, visual illustrations and transparencies, and interactive DVDs or Smart Board materials).

Statement of Purpose

The purpose of this study is to examine the inclusion of Asian-Pacific folk songs in American elementary music textbooks published from 1967 to 2008. Specifically, the researcher focused on K through 5 basal series because children's musical foundations and multicultural literacy are formed at these initial stages of the general music program in K-12 public schools.

As Reimer (1993) said, “The general music program in grades K through 12 is that segment of music education responsible for providing the broadest, most relevant literacy for all our citizens” (p. 24). Moreover, Choate (1968) explained that the optimum ages for developing musical interests, skills, and attitudes are from ages three to eleven. This research encompassed a time period beginning with the occurrence of the Tanglewood Symposium in 1967 through 2008, when the most recent elementary music series were published in the United States.

The International Folk Music Council defines folk music as a musical tradition that has evolved through the process of oral transmission (Myers & Wilton, 2002). The council identifies factors that shape the tradition: 1) continuity that links the present and the past, 2) variation which springs from the creative impulse of the individual or the group, and 3) selection by the community which determines the form or forms in which the music survives. Because of their inherent qualities, aesthetic or practical, folk songs have a mass appeal that has survived the test of time; passed from one generation to another. Although these songs exist in variations that attest to the spontaneous creativity of peoples imbibing their own cultural heritage in a culturally diverse society, they are sturdy threads that connect dynamic cultures across the passage of time. Bohlman (1988) discussed the dynamic nature of folk songs brought about by urbanization, and modernization of societies. Thus, now exist notated, arranged, authored, and modern folk songs. A secondary focus in this study is on folk song recordings included by textbook authors as examples of vocal style, timbres of authentic instruments, or genre. Because music is an aural art, listening is crucial to musical development. As Campbell (1991) said, “Musical growth cannot occur without careful listening, for it is through listening that an individual develops sensitivity to musical sounds” (p. xi).

One rationale for selecting vocal folk songs is that in the view of this writer, they may be considered musical gems that can lead students to understanding, respect and appreciation of peoples' cultural heritage. Folk songs are generally simple. They have repetitive melodic and rhythm patterns, limited ranges, and scale systems that are germane to or assimilated by their cultures of origin from a prolonged close contact with another culture/s. Their lyrics often relate to daily activities which readily make them part of the everyday lives of people regardless of age. They are mostly participatory and functional. Some examples are singing games, counting songs, work songs, cradlesongs, bathing songs, rice pounding songs, war songs, religious songs and even fun nonsense songs.

Folk songs belong to the vocal classification of folk music, as different from instrumental folk music. These songs are expressed through the voice, the natural instrument of each individual. Faulkner explained:

> The folk music of every land reflects so decidedly the characteristics of the people, their customs and habits, that it would seem to be a natural sequence that this music should be sung and danced and studied during the period when one is learning . . . the national characteristics of certain people. (Volk, 1998 quoting Anne Faulkner, p. 41)

Further, Kodály asserts that using folk songs of a child's own linguistic heritage constitute a musical "mother tongue" and should therefore be the vehicle for early instruction. The inflections and natural stress of language are reflected in the musical rhythm and melody (Choksy, Abramson, Gillispie, Woods, & York, 2001, p. 83).

Research Questions

Specifically, this study addresses the following primary questions:

1. To what degree are Asian-Pacific (AP) folk songs included in the printed and recorded repertoires of elementary music textbook series published from 1967 to 2008?
   (a) Specifically, in respect to printed materials, which AP countries are represented, and what types of song lyrics and supplemental resources are provided for classroom instruction?
   (b) In respect to recorded materials, what are the characteristics of the folk song recordings?
2. To what degree is inclusion of AP folk songs in textbook series impacted by the publication of the National Standards in 1994, and what other trends can be discerned?

To determine the impact of the National Standards, data analysis is divided into two time periods (1967-1993 and 1994-2008) for comparison purposes, and to determine trends over time. Further, to situate the study within a theoretical context, the researcher adopted the conception of great and little traditions first postulated by R. Redfield and researchers at the University of Chicago (Randel, 1986) and further discussed in music education by Jorgensen (1997) to discern implications for music educators as they incorporate folk music from the AP regions in their classroom experiences.

Definition of Terms

1. Asia-Pacific - There is no consensus as to the meaning of the term Asia-Pacific, as it is geopolitically defined. According to *Oxford Dictionary of English* (2010), it is a business region that includes all countries of Asia and the countries along the Pacific Rim.

2. Asian-Pacific folk songs – refers to vocal selections from the Asia Pacific countries considered in this study and classified in textbook series indices as "songs".
3. Asian-Pacific folk song recordings – refers to recordings included in this study for analysis as they are provided by the publisher to accompany students' singing of AP folk songs. These tracks may include several versions of the songs: voices with accompaniment, voices or instruments alone, or spoken pronunciation guides.
4. Asian-Pacific musics - refers to "traditional folk music, and to newly composed music in the traditional style of the Asia-Pacific region which is not influenced by the Western musical system" (Burton, 1979).
5. Authenticity – a term defined by the people in the dynamic cultures that embody the musics (Nettl, 1983; Romero, in Lornell & Rasmussen, 1997; Santos, 1994; Volk, 2002). It is not static and may exist in legitimate multiples (Klinger, 1996) in time and place. To value authenticity is to respect the integrity and uniqueness of each musical tradition by intervention of foreign values (Santos, 1994). Burton (2002) suggested the following criteria for judging authenticity of materials: (a) the source person (culture bearer) being a recognized performer and or creator of music within the culture, (b) the music and the performance being a representative segment of the culture's musical mosaic, and (c) the music holding a niche in the lives of peoples from the past and in the present (Burton, 2002).
6. Bimusicality – the flexibility to perform and listen proficiently, and appreciate two musical cultures.

7. Culture – the customary beliefs, social forms, and material traits of a racial, religious, or social group; the characteristic features of everyday existence (as diversions or a way of life) shared by people in a place or time (Merriam-Webster's online dictionary, 11th ed.).
8. Elementary- the present study uses this term to designate kindergarten through fifth grade.
9. Folk music - used interchangeably with the term "traditional music," as different from art, and popular music (Sadie, 2001). For the purposes of this paper, folk music refers to both vocal, and instrumental selections described in the textbooks as folk, traditional, or regional.
10. Folk song – a vocal folk music in the traditional style, with unknown or known composer/s; representative of a particular culture.
11. Multicultural music education - the study of multi-ethnic music or music from diverse cultures (Edwards, 1998; Moore, 1977).
12. Polymusicality – flexibility to perform and listen proficiently, and appreciate diverse musical cultures.

Delimitations

This study focused on AP indigenous folk songs mainly intended by authors for classroom singing, excluding folk selections, instrumental or vocal, indexed by authors under listening repertoire. Additionally, this study excludes preparatory warm-up exercises for other music activities, speech pieces, chants and rhymes, poems, folktales, stories, and fables. American elementary music series textbook publications from 1967-2008 for K-5 elementary grade levels were covered, although earlier publications that excluded kindergarten were

included as their data applies to the research questions for this study. It is common practice for each textbook series to publish multiple editions with minimal editorial changes. For the purposes of this study, only the latest edition of each series publication was examined for analysis. For example, The American Book Company published, *New Dimensions of Music,* in 1970, 1976, and 1980. For the purposes of this study only the 1980 edition was used for analysis. Only vocal AP folk songs labeled by the editors as folk, traditional or regional in the textbooks are included in the listing of folk songs for each grade level. The author carefully accounted for the repeated songs within each textbook series but not across textbook series publications.

Because the primary focus of this study was on the print versions of AP folk songs and written material about their accompanying recordings, analysis of AP folk song recordings was more delimited in scope. Thirty percent of the folk song recordings for the first period (1967-2008) obtained through an extensive search in local elementary schools and universities, and online library systems, were examined. For the second period (1994-2008), an equivalent representative sampling of recorded materials was obtained and individual recordings were examined in a manner identical to that employed for the first period. All 18 series publications were represented in the analysis.

The following Asia-Pacific countries in the sub-regions of Eastern Asia, and Southeast Asia (see Figure 1) are included for the purposes of this study: (a) Eastern Asia - China, Korea, Japan, Mongolia, and (b) Southeastern Asia - Brunei, Cambodia, Indonesia, Lao People's Democratic Republic, Malaysia, Myanmar (Burma), Philippines, Singapore, Thailand, Timor-Leste, and Vietnam.

Figure 1

Geographical Area of Study

Note: For the purposes of this study, Carmini Doromal adapted this map from http://www.worldatlas.com/webimage/countrys/as.htm

CHAPTER II

REVIEW OF LITERATURE

This chapter is divided into two sections: an introductory part that includes the different ways authors' have classified the areas of multicultural music education in literature reviews, followed by an analytical review of related studies on the following specific areas: historical development, representation of culture and values, curriculum content and materials, pedagogy, and teacher training. Studies under the historical development category address socio-political events, educational ideologies, and media and technology that influenced the development of multicultural music education. Research on the representation of cultures and values, provides an overview on how particular cultures and what educational goals (e.g. values, attitudes, skills, and knowledge) were represented in published series textbooks. Philosophical perspectives that influenced the representation of cultures were integrated in this category as well. Investigations on curriculum content and materials uncovered to what extent textbooks are utilized by music teachers, and the inclusion of Western and non-Western musics in textbooks. Studies on pedagogy include comparisons on the effectiveness of multicultural teaching approaches on students' achievements and attitudes. Research on teacher training presents multicultural education practices and needs in the training of pre-service teachers in higher education.

Vantage Points for Examining Multicultural Music Education Literature

The term multicultural music education is broad in scope. Lundquist (2002) explained that multicultural music education is a construction of the twentieth century, encompassing a broad range of curricular areas from concern for educational equity to expanding musical content (Green, 1983; Norman, 1999). Consequently, researchers and authors examine multicultural

music education from a variety of vantage points. For example, Lundquist (2002) examined areas of curriculum, instruction, teacher preparation and development, and contextual issues pertaining to curriculum, instruction, and exemplary programs. Bennet (2001) proposed a conceptual framework consisting of clusters of sub-topics around four headings: (a) curriculum reform – curriculum theory, detecting bias in text, media, and educational materials, and historical inquiry, (b) equity pedagogy – school and classroom climates, student achievement, cultural styles in teaching and learning, (c) multicultural competence – ethnic group culture, prejudice reduction, and ethnic identity development, and (d) societal equity – social action, demographics, and culture and race in popular culture. Bennet noted that topics may overlap. In a comprehensive literature review of dissertations published from 1973 to 1993, Quesada and Volk (1997) divided their discussion of studies on world musics and music education into four areas: philosophical and historical, student attitude and achievement, teacher attitudes and training, and compilation and evaluation of materials. The following year, Volk (1998b) continued the literature review for dissertations published from 1993 to 1996 utilizing a new categorical framework for discussion: (a) philosophy, (b) history, (c) attitude, (d) methodology, (e) classroom materials, (f) performance applications, (g) evaluation, (h) curricular development, (i) music teacher education, and (j) qualitative research.

The foregoing information shows that there are many factors involved in multicultural music education. With the many categories and ways authors have classified them, researchers may need to decide which areas to include in their literature reviews for the purposes of their studies.

Analytical Review of Related Studies

Historical Development

Volk (1993b) traced the development of multicultural music education in the public schools of the United States from within the contexts of social history and the history of music education in America from 1900 to 1990. The author crossed checked events and information by using historical narrative and oral interviews with music educators and ethnomusicologists prominent in multicultural education. After a chronological presentation of data, the researcher posits that the socio-political factors of immigration, desegregation, and the civil rights movement had the greatest impact on multicultural education over the century. Further, Volk discussed the influence of two world wars, federal foreign policy, and the Cold War on the multicultural education movement. Volk also suggests that trends in multicultural music education can be identified in acceptance of non-Western music cultures, changing goals and objectives, changing perspectives, teacher training practices, and American popular music. Volk identified technology and music textbooks as other areas impacting multicultural music education.

Branscome (2005) traced the evolution of the current music curriculum for public schools through an examination of music series textbooks. The author considered historical events, influential figures and organizations, socio-political and educational ideologies, and the influence of media and technology on the development of the National Standards for Music Education (as published by the National Association for Music Education). Of particular interest to this study was Branscome's discussion of national sentiment and cultural awareness in the wake of World War I as a precursor to textbook song materials often used in classroom discussions of Music Content Standard Nine: Understanding music in relation to history and cultures. The author

explained that the national standards for music education would surely be revised with the advent of other innovations, philosophies, and other elements (p. 19). Furthermore, Branscome raised critical issues needing further research such as varied time allotment for each standard and the use of inconsistent teaching methodologies in public school curriculum.

Music exists as an expression of people's ideas, beliefs, and feelings acquired through their experiences in their respective environments. The foregoing analyses of series books indicate that the historical development of multicultural music education is connected to the contexts from which it evolved. Curriculum and curriculum sources in music education reflect social ideologies, pedagogical philosophies, collective sentiments, and current thrusts of leaders in various sectors of society. The direction of music education has shifted in the course of time, from singing and literacy training in the singing schools to a focus on students' aesthetic development and responsiveness to music through additional activities (e.g. listening, evaluating, instrumental playing, moving, and creating). Textbooks continue to serve as resources for music educators as they help transmit cultural traditions and prepare students for a pluralistic society.

Representation of Culture and Values

Scholars have examined the representation of culture and values in basal music series because these graded textbooks are being widely used in elementary music classrooms (Schmidt, 1999), and often represent what is considered the legitimate culture to transmit (Apple, 1992). Dominy (1958) investigated the appropriateness of current elementary music textbook material in relation to the aims and purposes of modern elementary education. In order to establish the concepts of elementary education, the author studied the publications of the National Education Association and writings of general educators. The author identified the aims and purposes of music education by examining literature of the Music Educators National Conference and the

writings of music educators. The researcher examined three grade levels (grades two, four, and six) of 10 textbook series published since 1925 for formatting, purposes and sources of materials, qualitative musical items, and range of songs. Dominy concludes that the major purpose of music series textbooks during the earlier decades was to develop good future citizens. In the later decades, the objective shifted to development of skills in reading music, and the identification of form tonality, and meter. Analysis of the textbooks identified indigenous folk songs from America and other countries of the word as primary teaching sources. However, the author noted that there was no assurance that these folk songs would be enjoyed and used outside of the school context. Furthermore, scant vocal literature by recognized composers did not appear to support experiences from which students could relate to elements of tradition and innovation being used by contemporary composers. The author urged music educators not to rely solely on traditional music included in series books, but to search for music materials that reflect contemporary educational thought, modern music, the universality of music's appeal, a broad scope of music literature, individual interests, and the many purposes music can serve.

Diaz (1980) studied the contents and objectives of American elementary music series books published between 1926-1976. The author divided the given time span into six time periods, within which the 22 series textbooks were published. Findings showed that between the given time periods, there was a change of emphasis in lesson objectives, and a decrease in the total number of songs in each series. From an earlier emphasis on reading and singing, objectives broadened to include musical understanding, instrumental performance skills, and aesthetic responsiveness. Less than 6% of series folk songs in all periods originated from countries other than Western Europe, the United States, and in the series of the first three periods, Eastern Europe. However, the variety of songs increased in proportions during the fifty-

year period. Although the repertory remained dominated by folk songs from Western Europe, folk songs from the United States, Eastern Europe and other parts of the world increased. Other observations included the inclusion of foreign texts, increased number of song recordings, development of planned listening, expanded opportunities for instrumental experiences, less emphasis on part-singing, lowering of song ranges, an increase in the number of tonalities other than major, and increased emphasis on the interrelated arts. The author noted that there was a marked increase in the number of music series publications.

Blair (1967) conducted a values analysis of five intermediate music series textbooks in use in the state of Texas from 1966-1967. Specifically, the researcher analyzed song texts, and assigned one of Harold D. Lasswell's eight values to each song (power, respect, wealth, enlightenment, skill, well-being, rectitude, and affection). The investigator found that well-being and affection had the highest ratings according to grade level (grades four, five, and six). The values well being, affection, and enlightenment had the highest ratings for all five series. When comparing all five series, the numerical order of values with significant differences were wealth, rectitude, enlightenment, affection, well-being, respect, and power. None of the eight values attained significant difference in the verbal content of songs between grade levels. Blair concludes that because different areas in the curriculum seem to enhance different values, music should be used to teach values neglected by other areas. Blair noted, "values should be taught in the public schools in order to assure the survival of democracy" (p. 123).

Investigators who conducted discourse analyses on the representation of culture in elementary music textbooks have identified areas for attention by series authors. May, Lantz, and Rohr (1990) analyzed and critiqued whose content, context, and culture were represented in two elementary textbook series: *Discover Art* (1985) by Davis Publications and *World of Music*

(1988) published by Silver Burdett. The authors assumed that equitable social relations and diverse ways of knowing should be valued in classrooms. Two theoretical frameworks guided the study: (a) the critical sociological perspective, wherein text is viewed as guiding or constraining the construction of meaning, and (b) the mediation perspective, wherein text is viewed as another "participant" because students and teachers impose their own meanings in texts. Music textbook content and design were investigated from various perspectives: religion, science, arts, and history. Results indicated that the two series books had very little text written to open avenues for meaningful discourse, debate, critical discussion, and multiple interpretations. Activities were delimited to production and performance. The authors expressed that multicultural, integrated, and developmental components of the texts were subverted when authors stressed isolated elements more than the socio-historical context of the art and music with little attention to inclusion of student's efforts, experiences, and understandings in the present social context (p. 40). The researchers surmised, "authors need to find more creative and authentic ways of representing their disciplines and what can be understood, appreciated, mediated, and experienced as art and music by using texts as resources" (p. 52).

Schmidt (1999) conducted a discourse analysis on multiculturalism and the representation of culture in series books published in 1995: *The Music Connection,* published by Silver Burdett and Ginn; *Share the Music,* published by Macmillan/McGraw-Hill. The researcher examined how multicultural discourses in education and music education, as well as other discourses in society, impacted the representation of culture in grades three and five. The researcher observed that the multicultural movement was reflected in textbooks through more specific labeling of musical materials and increased amounts of detailed cultural context. Findings indicated that there was a relative amount of representation of the various cultures due to power relations in the

United States, with half to two-thirds of the music originating from the European American and European cultures. Further, the researcher found evidence that dominant white art forms are considered of higher status. Both series include over-generalized and stereotyped representative examples of musical cultures. Moreover, the textbooks included few culture-centered lessons and assessments. Schmidt concluded there is a need to emphasize music as a vital part of culture in these series books.

From a philosophical perspective, Boothe (1993) examined the historical influence of aesthetic education and interdisciplinary arts on elementary music textbooks from 1950 through 1975. Specifically, the author examined the major philosophical influences and events that shaped the modern elementary music textbooks, identified significant documents and events that influenced the increased use of aesthetic education and interdisciplinary arts in elementary textbooks, and showed how these philosophies and events were applied to a sampling of elementary music textbooks published by the Silver Burdett Company. Boothe explained that the increased discourse on aesthetic education changed the role of interdisciplinary fine arts in the basal series from the utilitarian to the aesthetic, and from activity-centered to conceptual in nature. The use of the interdisciplinary curriculum increased as a result of the aesthetic education movement, a reflection of the struggle between the aesthetic and utilitarian viewpoints in music education.

In a related study, Moore (1977) analyzed Afro-American and Native American folk songs in four series books published by Silver Burdett Company and American Book Company for the periods 1928-1955 and 1965-1975. Data were analyzed in relation to educational philosophies that prevailed during the given time-spans. Progressivism, the underlying educational philosophy in 1928-1955, stressed experimentation, creativity, and preparation for

life experiences. A "Transitional Period" (1956-1964) occurred during the years when socio-political events (e.g. the Civil Rights Movement, the derivative federal legislation, and the movement of student activism and protest) posed educational crises in the United States that led to the development of multicultural music education. The Humanistic Era (1965-1975) centered on clarification of values and formation of identity, including awareness, creativity, sensitivity, motivation, self-esteem, self-reliance and other elements of maturation. Moore discovered that song authenticity was more consistent during the Humanistic Era. Although still dominated by a Eurocentric repertoire, it was evident that publishers began to give scholarly attention to African-American music and to incorporate songs from other cultures of the world. However, fewer Native American songs were incorporated in the later publications. Moore concluded that music educators are responsible for the constant evaluation of music textbook publications and for preparing multi-culturally competent future music teachers in a diverse society.

The analyses of the representation of culture and values in music series textbooks ranging from 1923-1995 showed that there were some important elements lacking in the publications. The shift from utilitarian to aesthetic role of the interdisciplinary fine arts as reflected in Boothe's study (1993) created an imbalance that neglected the functional value of the arts. Music is a socio-cultural art and it is important to consider its contextual origin, whether aesthetic or utilitarian. The lack of sufficient contextual backgrounds of representative musics in textbooks, imbalanced representation of cultures and song genres, limited approaches and resources in teaching multicultural music led a number of authors to challenge educators to be more creative and resourceful in their teaching. Because the art of music belongs to the humanities, there is a need to reconsider the values represented in the verbal content of songs as focused on by Blair (1967). Values are important aspects of a peoples' culture and are grounded

on core beliefs and principles. A people's musics are direct manifestations of their values. Feelings and ideas that are expressed through songs and even instrumental pieces are interrelated with values. Although scholars in the field found that textbooks remain predominantly Eurocentric, textbook repertoire expanded to include other musical cultures.

Curriculum Content and Materials

Basal textbooks are a central part of elementary music education practice, and serve as the primary recourse for multicultural music repertoire. As such, investigators have examined the representation of cultural diversity in music series textbooks and related curricular resources. McClellan (1997) studied the importance of basal series textbooks as primary multicultural teaching resources in the general music classroom. The author surveyed a random sample of K-6 music teachers in Missouri to investigate their opinions on the effectiveness of elementary music series books. Of the 112 teachers who responded, 11 did not use series books. Findings showed that 47% of the teachers who responded relied on textbooks for their music activities, lesson plans, multicultural resources, and integrated curriculum ideas. The teachers found the series books helpful as guides for curriculum and lesson planning. Fitts (2007) discovered that 56% of Colorado elementary general music teachers use multicultural materials found in textbooks as primary resources for their teaching.

Researchers have considered the inclusion of Western and non-Western musics, as well as composed and folk or traditional materials in their analyses of series textbooks. Peabody (1963) investigated the use of music by recognized composers in the elementary music series from 1870 through 1959. Specifically, the author sought to answer to what extent and for what purposes art music was included in music textbooks in the United States. Roughly 83,943 pieces (vocal and instrumental) were identified in series books from 1870 through 1959. Works by

recognized Austro-German composers comprised roughly 5.9% (4,995 pieces), with the majority of works by Bach, Beethoven, Brahms, Foster, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, and Weber. In terms of style, romantic pieces equaled 60% and classical pieces equaled 26%. Baroque and contemporary selections had only minimal proportions of 8% and 6 % respectively. The frequency for suggested activities included: 60% singing, 15% listening, 14% playing instruments, 8% responding to rhythm, and 3% performing. Analysis for frequency of editorial suggestions resulted in: 76% social studies, 22 % art, and 2% literature. Disregarding discussions on contexts, Peabody suggested, "music, especially art music, should be approached for it's own terms if real appreciation for its aesthetic values is to result" (p. 516).

Music educators consider folk songs to be valuable materials for cultural transmission and intercultural understanding. These songs reflect the physical environment, economic and geographic conditions, social and economic development, as well as ease or difficulty of life of a people (Knudson, 1946). To foster the use of folk songs as a tool in intercultural education, Knudson (1946) investigated the type and extent of folk song material in twenty-four basic music series published from 1914 to 1945. Findings showed that there were 1,198 folk songs representing 84 different cultures during the time period studied. Moreover, there were remarkable increases in the number of (a) folk songs included in the series since 1930, (b) nationalities represented since 1930, (c) American folk songs included since 1936, and (d) Latin American folk songs included since 1944. The most represented countries by number of folk songs were: United States (226), England (146), France (114), Germany (96), Latin America (65), and Russia (62). In contrast, the number of folk songs from Southeast and East Asian countries included China and the Philippines with 7 songs each, and Japan with 6 songs. Folk song categories identified by the publishers included play, home, nature, occupation, religion,

and group living or country. Knudson addressed the need for further search for authentic folk songs of other cultures for future publications.

In another study, Simmons (2008) examined how the use of folk songs changed over time in 18 fourth-grade music textbooks published by the Silver Burdett and Ginn companies, from 1898 through 2002. Analysis indicated that through the years, the trend to incorporate more folk songs than composed songs started in 1956. From a European dominated folk song repertoire, series publishers began to predominantly use more North American folk songs beginning in 1950, with the publication of *Our Singing World,* until the mid 1950s. However, the number of songs between Europe and North America was closely matched in 1995. A more diverse representation of folk songs from the seven regional classifications: Europe, North America, the Caribbean/Central America/South America, Asia, Middle East, Africa, and the Pacific Islands was apparent through the years. However, the author described Asian and Middle Eastern folk materials as underrepresented. Songs with unidentified origin decreased in number. There were 1,017 folk songs covered during the period of study. Twenty-eight folk songs from the Middle East (including 22 songs from Israel) comprised 2.8% of the entire folk song repertoire. Likewise, 39 folk songs from four Asian countries (China, Japan, Korea and India) comprised 3.8% of the entire folk song repertoire. China and Japan had 16 folk songs represented. No Japanese folk songs were included in series books in 1945-1950. The author stated, "folk songs from countries other than those that are political allies with the United States need to be included" (p. 74).

Mason (2008, 2010) explored the representation of countries in elementary music textbooks by two publishers: (a) Music Connection (1995) and Making Music (2002 & 2005) by Silver Burdett Ginn, and (b) Share the Music (1995 & 2003) and Spotlight On Music (2006) by

Macmillan McGraw-Hill. There were 3,665 songs with 100 countries represented across the curriculum in the Macmillan McGraw-Hill series. The Silver Burdett Ginn textbook series included a total of 4,000 songs from 107 countries. Mason concluded that although there was an increased representation of countries and recognition of less known countries in the repertoires, both series had major portions of their repertoires from the United States and Western Europe. There were also inconsistencies in the categorization of songs in both series across editions.

There are few studies dealing with the representation of specific world music cultures in music textbooks. James (1976) investigated the inclusion of Afro-American music in elementary music series books (1864-1970). The author found out that the first music series to include black music was *The Natural Music Course* in 1906, and the first music textbook to include Afro-American music was the *Lyric Music Series* published in 1912. James also discussed changing book content in terms of proportion, teaching approaches, interdisciplinary connections, labels and authenticity. Prior to 1936, the series only contained Afro-American spirituals and folk songs. It was only in 1936 when composed music of Afro-American began to be included in the textbooks with the publication of *The World of Music.* Consequent publications embraced varied types Afro-American musics – folk games, work songs, street cries, arranged or composed songs, blues, jazz, boogie-woogie, and ragtime. From a very small number of representative examples in textbooks, Afro-American music increased in proportion especially during the 1940s and 1960s ranging from twelve in 1943 to twenty six in 1956. There were only a few listening selections and the teaching of Afro-American songs were similar to the rest of the songs in the series. Not until 1953 with the publication of an edition of *New Music Horizons* did illustrative materials include black Americans, although other ethnic groups appeared in earlier basal series books. The first series to single out Afro-American composers for study was *Together We Sing*

published in 1959. Subsequent series followed. Afro-American songs were frequently accompanied by materials for correlation with art and literature, touching the history of black people and their contributions to American music. James recommends the evaluation of Afro-American music included in music series in terms of quality, suitability of arrangements, and authenticity.

Scholars have also attended to the necessity of providing resources to supplement non-Western music examples included in music textbooks. Burton (1979) compiled a comprehensive examination of structural, cultural information, and methods on Asian-Pacific musics that could be taught to elementary students. The researcher focused on selected dramatic, folk, and instrumental genres including the dramatic music *Noh* from Japan, Chinese opera, folk songs from China, Korea, and Japan, *O-Bon* dance from Japan, Indonesian *gamelan* and Filipino *kulintang*.

In 1990, Ellis developed instructional materials for the study of African American music in the elementary class. Genres included in the design were play songs, spirituals, blues songs, and classic jazz from 1900-1960. Historical information, performance practices, background information, sample teaching strategies, evaluative criteria and suggestions for further study were included for each unit. The materials were pilot tested with elementary teachers using the Research and Development Cycle recommended by Borg and Gall (1989). The researcher concluded that inclusion of history and performance practices of selected Afro-American musical styles would enhance elementary music classes.

Engle (1994) conducted an evaluative study on the issue of text translations using an English to Samoan model. Translations of traditional Protestant hymns made by nineteenth century British missionaries were compared with translations of contemporary Christian songs

made by Samoan native-speakers. The author found out that translators were influenced by their own cultural priorities for text and music. Consultation with a native-speaker of the musical culture under consideration is recommended when using song translations in order to avoid ethnocentricity in the production of the multicultural education music curricula.

Using ethnographic field research, Sorensen (1991) collected 230 songs representative of the childhood musical heritage of the Asian-Pacific Islander immigrants and refugees residing along the Wasatch Front in Utah. Obtained information from each song included: lyrics in the native language and calligraphy, musical and phonetic transcriptions, an English interpretation of the lyrics, and background. This study covered 17 Asian-Pacific cultures: Cambodia, Cook Islands, Fiji, Japan, Korea, Laos, Malaysia, New Zealand, People's Republic of China, Okinawa, Philippine Islands, Samoa, Tahiti, Taiwan, Thailand, Tonga, and Vietnam. Among the musical selections known by the Filipino-American immigrants, and those known by the refugees along the Wasatch Front of Utah, Southeast Asian songs are the most notably absent in *Holt Music*, *Music and You*, *World of Music*, and *Comprehensive Musicianship Program* textbooks. In conclusion, Sorensen stressed the important role of music education in transmitting musical heritage, and that it is vital to preserve Southeast Asian folk songs that are rapidly being forgotten (p. 20).

Thus, the results of the foregoing studies that examined the content and materials of these publications are important. Researchers continued to encourage a wider representation of musics from non-Western countries. With the ongoing adoption of music series textbooks, editors expanded musical examples to include genres such as folk, traditional, art, and contemporary musics. Although there was an apparent increase in the number of musical cultures represented, there remained a disproportional representation of some countries. Suggested activities in the

series branched out from a focus on singing to include music reading, listening, evaluating, instrumental playing, moving, and creating. The effectiveness of these changes remained to be investigated.

Pedagogy

Music is a panhuman phenomenon that is created by human beings whose respective cultures are formed by the society in which they live. Thus, music cannot be taught separately from its contextual origin. The following studies revealed that incorporation of history and use of a socio-cultural approach to teaching multicultural musics positively influenced students' attitude and preference. Abril (2003) investigated the effects of two instructional approaches on fifth graders' attitudes toward and preference for music sung in various languages (musical excerpts included Spanish, English and Mandarin lyrics). Randomly selected intact classes were assigned to one of the three conditions: concept-based multicultural instruction, socio-cultural based multicultural instruction, and concept-based instruction with no multicultural content. Dependent variables were music attitude and preference score. The group exposed to socio-cultural instruction treatment expressed more positive attitudes toward the foreign language songs than those in the other groups. Musical preference scores, which were lower than attitude scores, showed a positive correlation with language although not significant. Familiarity with language also proved to correlate with multicultural music attitude toward songs in that language. In 2005, Abril obtained the same result in his experiment to investigate the effects of language, familiarity, and instructional approach on fifth graders attitudes and preferences toward, and descriptions of songs sung in Chinese, Spanish and English. Children exposed to socio-cultural instruction expressed significantly more positive attitudes toward songs in

unfamiliar languages than those groups exposed to concept-based multicultural instruction and concept-based with no multicultural content instruction.

Music is a temporal art that moves horizontally and vertically in time and space. Its horizontal movement is manifested through beat and rhythm; its vertical movement is manifested through pitch and harmony. Foremost educators such as Orff, Dalcroze, Laban and Montessori extensively utilize body movements to internalize the temporal nature of music. Researchers have explored the efficiency of movement experiences in the teaching of multicultural musics.

Moore (2002) explored the influence of multicultural singing games on primary school children's attentiveness and song preferences in music classes. Eight multicultural songs with varied amounts of movement were taught to 195 four to seven year-olds on a daily basis for a period of three weeks. Observations, interviews and Spearman correlation results indicated that children enjoyed moving and singing together and showed preferences for songs with actions. As the amount of activity in songs increased, the amount of off-task behavior decreased. Based on the results of this study, educators of young children were encouraged to use singing games in their teaching, particularly multicultural songs in foreign languages.

Fung (2001) examined the effects of active versus passive listening on the quality of 35 American children's invented notations of two Korean pieces. Specifically, the researcher sought to determine the effect of listening conditions on children's perception of music and their music preference. The age ranges of participants were 5 -7 year-olds, and 8 -12 year-olds. Active listeners initially responded with spontaneous movements, with props, and then with pens tracing in the air, prior to drawing their perceived structures of the listening selections. Passive listeners just sat quietly as they listened. Results showed that active listeners' invented notations referenced more of the rhythm, beat, and note patterns than those of the passive listeners.

Moreover, 94% of the subjects preferred rhythmic and percussive sounds, changing tempo, and dynamic contrasts compared to 53% of the passive listeners. Fung confirmed that the locomotor rhythms of the body might be the source of children's perception of movement, nuance and patterns in music.

Other aspects of listening have been explored. Sanz (1993) focused on the teaching of listening in the elementary schools as reflected in the elementary textbook series published in 1900-1990. By analyzing music series books within the ninety-year time span, the author found that the development of methods, and the expansion of materials used for listening were crucial to comprehensive curricula in the elementary schools. During the first half of the twentieth century, listening repertoire emphasized European music, particularly Classical and Romantic. The *Progressive Music Series* published by Silver Burdett in 1916 was the first series to include listening activities. In the second half of the twentieth century, textbooks included a more varied repertoire of Renaissance, Baroque, Classical, Romantic, contemporary and ethnic musics, with contemporary music emphasized during the 1970s and 1980s. Sanz pointed out the strong influence of technology (e.g. use of piano player, radio, television, magnetic tapes and compact discs) on the development of listening. Varied listening activities included reading, singing, rhythmic activities, quiet listening, and use of directed listening maps and call charts.

Authenticity has been a major concern of music educators in their efforts to foster multiculturalism in their teaching. In a quasi-experiment with fourth graders, Edwards (1994) found that the use of authentic instruments, live performances of culture bearers, as well as learning centers with non-authentic instruments, enhanced students' attitude, perception and achievement in Indian music experiences. The researcher used the Music Class Aptitude Inventory (MCAI) and researcher-designed American Indian Belief Inventory (AIBI) as pre-test

and post-test measures. Analyses of writing samples also provided evidence for student achievement responses. In a succeeding paper, Edwards (1996) indicated that the use of authentic instruments in learning centers for small groups produced higher results than utilization of non-authentic instruments.

Scholars have also examined issues on repertoire sequencing and text translation. Williams (1972) examined four approaches to teaching multicultural musics within the Southwest Regional Laboratory (SWRL) Music Program. Based on analysis of the data, Williams (1972) emphasized that the Multi-American ethnic approach would serve the needs of students. This method centers on the students' discovery of the musical diversity in their own culture prior to studying other world musics. The other approaches surveyed were: a traditional approach that exposed the students to a variety of musics from the European tradition, a non-Western approach that introduced the child to a varied selection of music from other cultures, and an ethnic-American unidirectional approach that emphasized American ethnic repertoire other than that originating from the Anglo-Saxon musical tradition.

During the second half of the century, pedagogical approaches were given attention by music educators, with the intent of improving students' understanding and sensitivity to world musics. Further, witnessing the performance of culture bearers was found to provide a realistic interpretation of the musics and facilitate a contextual approach to learning. Performances were shared in real environments or through the use of media and technology – listening to records, video-viewing, and virtual interaction. Consultation with native speakers of the cultures was seen to add validity to the study of world musics. Readings, explanations and discussions on the socio-cultural backgrounds of cultures being studied enriched students' experiences. Educators

also offered alternative notational systems and direct experiences to suffice authenticity in learning non-Western music genres.

Teacher Training

Teachers play a crucial role in the transmission of cultural knowledge, skills, values and attitudes in educational institutions at all levels. They are the actual implementers of our music educational system that aims for educational equity, where members of our multicultural society would be equally accepted, understood and respected. Those having responsibility for teacher education in colleges and universities need to take a more active role in effective training of undergraduate and graduate future educators of global musics and address the multicultural musical dynamics of American Society (Anderson, 1992). Pedagogues have expressed their concern toward this need through their studies and writings.

Montague (1988) investigated pre-service undergraduate training for teachers. Questionnaires and interviews were used to identify courses and course content related to multicultural music education within select universities and colleges. Information was gathered from 30 professors in select universities and colleges in different parts of the United States. There were 40 courses identified which were divided into four categories: five special multicultural music education courses focusing on non-Western musics taught by a music educator, 20 music education methods with a multicultural component taught by a music educator, seven elective courses taught by music educator, and eight world music courses taught by ethnomusicologists. Educators expressed that multicultural music education should first be addressed in the higher institutions where pre-service teachers are trained to be competent in the teaching of world musics. They further advocate collaboration between departments.

To support the rationale for the inclusion of an undergraduate level course in "tribal" (indigenous), "Oriental" (Asian), and folk music in the music education curricula that serve as preparation for teaching in elementary, secondary, and continuing education, Schmid (1971) outlined a syllabus with selected bibliography, discography, and film list that would serve the reference needs of the course. References are systematically stated in the form of numbers throughout the dissertation. The resource materials were presented into the following groupings of musical cultures and their characteristics: music of the tribal cultures, music of the Asian cultures, European folk music, and folk music in the Americas.

Chin (1996) described the practice of multicultural music education in higher education through a two-phase research study. Analysis of catalogs and bulletins of National Association of Schools of Music (NASM) accredited colleges revealed that few institutions actually meet the NASM standards for multicultural education. Only 35% of the 781 courses examined were survey and geographic/area courses in multicultural music. One percent of the courses were designed for use in classroom settings. The author recommends that higher institutions provide more opportunities for students to study more than one musical culture.

Multicultural music education is broad in scope given the multiple musical cultures of the world. Thus, there is a need for a strong teacher-training program in higher educational institutions that would help insure its successful implementation in the public schools. Given sufficient pre-service multicultural training and guidance, teachers would be able to sufficiently deal with both the overt qualities of sounds, and the contextual meanings behind the musics to lead their students toward intercultural respect, understanding, and appreciation. Teachers may utilize the multicultural resources mentioned in this chapter to supplement textbook materials in their teaching.

CHAPTER III

METHODOLOGY

This dissertation is based on the tenets of historical inquiry. Historical research is a systematic process (Wiersma, 1999) that focuses on the collection, recording and interpretation of data from past events "to determine how they impinge on the present and may portend the future" (Phelps, Sadoff, Warburton, Ferrara, 2005, p. 205). Moreover, an historical approach serves to satisfy interest and curiosity, provide a complete and accurate record of the past, and narrate deeds worth emulating (Heller and Wilson, 1992). Phillips (2008) remarked, "valid historical research tends to be narrowly focused and based on a presentation of primary resources" (p. 54). Specifically, this is a quanto-historical study. Rainbow and Froehlich (1987) explained that quanto-history is a method used in historical inquiry that includes quantifiable data and use of mathematical devices for verification of evidence and to determine the reliability of data from the past (Rainbow and Froehlich, 1987). Historians traditionally used standard procedures of qualitative description and analysis, but in the 1970's quantitative procedures in historical data interpretation became accepted (p. 116). For this study, the quanto-historical method was selected to address the research questions, and provide a numerical basis for comparison of the AP songs as published in two distinct time periods.

Given the importance of multicultural issues as evident in the literature, particularly in response to the Tanglewood Symposium of 1967, this researcher decided to conduct a content analysis of multicultural folk songs in music textbooks published in the US during the time period of 1967-2008. Leedy and Ormrod (2005) define content analysis as "a detailed and systematic examination of the contents of a body of material (e.g. television shows, advertisements, textbooks) for the purpose of identifying patterns, themes, or biases within that

material" (p. 142). Content analyses are found in varied disciplines such as psychology, history, art, and science. The study time boundaries coincide with the occurrence of the Tanglewood Symposium in 1967, a milestone event that propelled the promotion of multicultural music in education, and the most recent editions of two popularly used elementary music textbooks series published in 2008. For purposes of historical comparison, two eras—1967 to 1993 and 1994 to 2008—marked by the formulation and release of the National Music Standards in 1994, were identified. In keeping with prior multicultural studies, this study focuses on one region of the world, namely the folk songs from countries in Southeast Asia and East Asia along or near the Pacific Rim (commonly referred to as the Asia-Pacific region).

The time period of 1967-2008 was selected to build on prior research regarding AP folk songs in basal series from 1944 to 1968 (Culig, 2008). In that study, content analysis, emphasizing a quanto-history method, revealed that AP folk songs in basal series had a minimal representation of 2%, even as their inclusion increased through the twenty-four year period of the study. Out of 6,672 songs in the repertory of the nine series textbooks, only 139 originated from the Asia-Pacific region, representing 8 out of 17 countries. Further, only 32 out of 139 songs included lyrics in native languages. These results reflected publication practices during a period of time that predated any multicultural imperative for music education, and pointed to the need for additional research regarding the inclusion of AP folk songs in elementary music textbooks series following the Tanglewood Symposium. One potential contribution of the current study may be to discover trends and patterns that portend future directions for multicultural music education as delineated in music education series texts.

This study addresses the following primary questions: To what degree are Asian- Pacific (AP) folk songs included in the printed and recorded repertoire of elementary music textbook

series published from 1967 to 2008? To what degree is inclusion of AP folk songs in textbook series impacted by the publication of the National Standards in 1994, and what other trends can be discerned?

Data Sources

Howell and Prevenier (2001) defined data sources as artifacts that have been left by the past. They exist as either testimonies or relics. Testimonies are written or oral proofs of an act or reports of an event. Relics are objects with visual or physical properties that provide information about the past (e.g. letters, and wooden columns). Textbooks, the focus of this study, are considered relics. Table 1 presents a listing of primary textbook resources, including information about parent companies, subsidiary companies, titles, publications and editions. As previously mentioned, due to the existence of multiple publication dates for many of the series texts, the author only examined the most recent editions of each textbook series. Data were obtained from multiple sources: (a) basal series textbooks, (b) bibliographic listings from the MENC Archival holding at the University of Maryland, (c) Interlibrary Loan sources, (d) research studies, as cited in Chapter Two, and (e) publishers' websites (http://www.mcgraw-hill.com/site/about-us/corporate-history and https://www.MHEonline.com). Additional primary sources included selected recordings (CD's, magnetic tapes, and LP's) that accompanied textbook series, and transcribed recordings of interviews conducted with textbook editors, authors, contributors, and consultants.

To give a general overview of the topic, and help interpret findings, secondary sources were also used. These included other printed materials such as books, articles, symposia papers and proceedings, poster sessions, theses and dissertations.

Table 1

Publishers, Textbooks and Editions

Parent Company	Subsidiary Companies	Title of Textbooks	Date of Publication/s and editions
1. Pearson	1. Ginn and Company	1. The Magic of Music	1965-1969
	2. Prentice Hall Corp.	2. Growing with Music: Related Arts Edition	1963-1966, 1970
	3. Silver Burdett Company (A Division of Gen. Learning Corp.)	3. Making Music Your Own	1966, 1968, 1971
	4. Allyn and Bacon, Inc.	4. This is Music for Today	1965, 1971
	5. Addison-Wesley	5. Comprehensive Musicianship Through Classroom Music	1972-1974
	6. Silver Burdett General Learning Corporation	6. Silver Burdett Music	1974
	7. Silver Burdett Company		1978, 1981, 1985
	8. Silver Burdett & Ginn	7. World of Music	1988, 1991
	9. Scott Foresman Silver Burdett & Ginn, Inc.	8. The Music Connection	1995 2000
	10. Scott Foresman Pearson Education Inc.	9. Silver Burdett Making Music	2002, 2005, 2008
2. Follet Educational Corporation	1. Follet Educational Corporation	1. Discovering Music Together	1966, 1970
	2. American Book Company	2. New Dimensions in Music	1970, 1976, 1980
3. Holt, Rinehart & Winston, Inc.	1. Holt, Rinehart , & Winston, Inc	1. Exploring Music	1966, 1971, 1975
		2. The Music Book	1981, 1984
		3. Holt Music	1988
4. Macmillan	1. Macmillan Publishing Company	1. Spectrum of Music	1974, 1978, 1980, 1983
		2. Music and You	1988, 1991
	1. McGraw-Hill School Division	3. Share the Music	1995, 1998, 2000, 2003
	3. Macmillan/McGraw-Hill	4. Spotlight on Music	2006, 2008

External and Internal Criticism

External criticism refers to "the process of determining whether the apparent or claimed origin of a historical document corresponds to its actual origin" (D. Gall, Gall, & Borg, 2007, p. 541). The term is sometimes called *external evidence* of a document or artifact (Leedy, & Ormrod, 2005). To avoid the pitfalls that may be discovered in the process of external criticism, the researcher examined only original textbook publications and accompanying series recordings. *Internal criticism* or *internal evidence* "involves evaluating the accuracy and worth of the statements contained in a historical document" (D. Gall, Gall, & Borg, 2007, p. 542). Internal criticism was addressed in this study through comparison of written information with selected recordings. The researcher also sought expert knowledge from an ethnomusicologist and scholar on Japanese music. The expert was particularly helpful in verifying aural identification of instruments used as folk song accompaniments, and categorical descriptions of printed materials (e.g. pictures in textbooks, recording covers, and indices) as folk, traditional, or authentic to particular cultures.

Data Collection

Music Series Textbooks, and Recordings

To gauge the feasibility of this study, the researcher began with an initial survey of textbook and recording holdings at the University of Colorado and area elementary schools. Extensive on-line library and database searches, as well as consultation with sales representatives of the current music textbook publishers, were also done. Primary resources (see Appendix A) were obtained from interlibrary loan, databases, area elementary schools and local universities, and publisher sales representatives. Data obtained included 106 teacher editions comprising the

18 American elementary music textbooks for kindergarten to fifth grades. Due to the scarcity of available recordings for textbooks published from 1967 to 1993, a search for these earlier recordings also was conducted; besides compact discs and magnetic tapes, the researcher collected long-playing microgroove records containing Asian-Pacific folk songs. The researcher obtained 30% of the recordings from the first period then sampled a comparable percentage from the second period.

Interviews

The researcher conducted 10 phone and Skype interviews, with an average length of 20 minutes each, with authors, editors, consultants and contributors (see Appendix B) to determine the bases for folk song selection in series textbooks. After obtaining Institutional Review Board (IRB) approval in June 2011, prospective study participants were contacted regarding their willingness and availability to participate in this study. Participants were asked to e-mail back the consent form with their completed responses and signatures (see Appendix C). Out of twelve prospective participants, ten of them consented. The interviewees and their publisher affiliations include: 1) two authors from Holt, Rhineheart, and Winston, Publishers; 2) five authors from Silver Burdett; and 3) five authors from MacMillan. Participants represent seven music textbook series publications. Five authors were involved with textbook publications prior to the adoption of the National Standards for Music Education in 1994. Table 2 includes the pseudonyms of authors and the titles of elementary music textbook series they authored.

The interviews centered on the following questions pertaining to folk song selection for use in American elementary music textbook publications:

1. Please explain the procedure followed prior to selection of folk songs in the textbooks.

2. What are your criteria for selecting folk songs in elementary music series?
3. What are the underlying philosophies that guided the presentation of folk song materials?
4. Who has the final decision on what folk songs are included in elementary music textbooks?
5. What are the underlying publisher policies that guide the presentation of folk song materials?
6. What other factors influence elementary music textbook publications?

Table 2

Interviewees and their Publications

Author	Title/s of Elementary Music Textbook Series
Dr. H	*Spotlight on Music, Share the Music*
Dr. X	*Making Music, The Music Connection, and World of Music*
Dr. Q	*Making Music, The Music Connection*
Dr. D	*Spotlight on Music, Share the Music*
Dr. V	*Holt Music, The Music Connection*
Dr. Y	*Making Music, The Music Connection, and World of Music*
Dr. A	*Holt Music, Spotlight on Music*
Dr. Z	*Making Music, The Music Connection*
Dr. J	*Spotlight on Music, Share the Music, and Music and You*
Dr. B	*Spotlight on Music*

These questions were adapted for this study based on prior research by Moore (1977). Anonymity of the interviewees was preserved through the use of pseudonyms in the body of this research. Audio-recordings and transcripts of interviews were safely stored in a locked cabinet belonging to the researcher throughout the duration of the study. The ten interview sessions took place between July 8, 2011 and September 27, 2011.

Data Analysis

According to Phillips (2008), a content analysis "looks over a period of time seeking evidence of trends, changing philosophies, or development of terminology" (p. 50). As textbooks served as primary sources, the researcher used content analysis to identify examples of AP music included in textbook series and determine the degree to which various AP musical cultures were represented. As explained by Jarausch and Hardy (1991),

> Much numerical information can be conveyed graphically, often rendering complex relationships intelligible. Maps, charts, and graphs faithfully reproduce data, summarize massive information and suggest conceptual tendencies in order to make a conceptual point. As an important tool for analysis, visual displays are useful when used economically and with integrity. (p. 188)

Findings related to the research questions were organized and presented in tables and graphic displays (e.g. pie charts, column charts, and line graphs).

Content Analysis of AP Music in Textbooks

The contents of 106 teacher's editions comprising eighteen music textbooks series from kindergarten to fifth grade were analyzed based on the following criteria: grade level, total number of Asia Pacific songs, total number of series songs, countries of origin, song title, language, the absence or presence of direct text translations (DT), and written pronunciation guides (WPG) as appearing in the teacher's edition (see Appendix D). Only vocal AP folk songs labeled by the editors as folk, traditional or regional in the textbooks are included in the listing of folk songs for each grade level. Indices and individual pages of series books were examined. An example of a tabular format used to summarize folk song data provided in each teacher's edition is illustrated in Table 3.

Table 3

The AP Song Contents of American Elementary Music Textbooks (1967-2008)
Title of Series (Year of Publication)

Grade Level	# AP Folk Songs	# Series Songs	Country	Song Title	Language	WPG	DT

The language represented by folk song lyrics is not always easy to categorize. When English lyrics for AP vocal folk songs are included, they are sometimes identified as versions, translations, or adaptations. Songs with singable English versions may or may not relate to the exact meanings of the original texts. Translated lyrics more closely, but not exactly, match the meanings of the original texts. Songs with adapted English lyrics were based on a previously written song, poem, or rhyme with changes to suit needs. Song texts in foreign languages reflect the songs' culture of origin. Song lyrics with specific dialects were classified as belonging to the language of origin (e.g. *Cantonese, Mandarin, Szechuan*, and *Taiwanese* were classified under Chinese). Because Philippine dialects (e.g. *Tagalog*, *Visayan*, and *Kapampangan*) have no single language of origin, they were classified under Philippine languages. In addition, DT and WPG information was classified as present (X) or absent (/) in the textbooks. Direct translations reflect the authentic meanings of song lyrics as perceived by a native, in contrast to singable translations that are created to match the rhythmic and poetic scheme if applicable. These translations are usually written in paragraph forms separate from the musical score. Data for each criterion were tabulated. Microsoft Excel software was utilized to obtain percentages for key variables and to produce summary tables for results across time periods, and publishers.

To situate the representation of AP folk songs in the broader world of musical genres and cultures, and have a clearer picture of the impact of the National Standards, the researcher conducted a content analysis of the vocal folk song repertoire of the latest textbook series sets published by the two major publishers prior to 1994, and compared these with the 2008 textbook series sets by these two companies: 1) *World of Music* (1991) and *Making Music* (2008) for Silver Burdett, and 2) *Music and You* (1991) and *Spotlight on Music* (2008) for MacMillan. In each of these publications, analysis was conducted on the quantity of folk songs in comparison with the total number of vocal series songs that represents various genres. Additionally, the folk songs were classified by world macro-regions: 1) Africa and African American, 2) North America and Native American, 3) Asia, 4) Latin American and Hispanic American, 5) Europe, and 6) Oceania. Although African American and Hispanic American musics thrive in the US, for purposes of analysis they were linked with the cultures from which they evolved.

The author also conducted an analysis of the thematic contents of AP songs in the last two publications of each major publishing company for each period (see Table 4). Because authors in each textbook series classified themes differently, the researcher examined the singable English lyrics or directly translated English lyrics of all the AP songs and deduced the following themes: 1) animals – includes farm animals, birds, insects, reptiles, and fishes, 2) celebrations and events, 3) counting songs, 4) game songs, 5) greetings and goodbyes, 6) home and family, 7) friendship, 8) lullabies 9) music and instruments, 10) natural world – includes plants, landscapes, weather, seasons and cosmic objects, 11) nonsense songs, 12) religious or ritual songs, 13) school, and 14) toys and objects, 15) travel, and 16) work songs.

Table 4

Thematic Content Analysis Data Sources

	Silver Burdett	MacMillan
First Period (1967-1993)	*Silver Burdett Music*	*The Spectrum of Music*
	World of Music	*Music and You*
Second Period (1994-2008)	*The Music Connection*	*Share the Music*
	Making Music	*Spotlight on Music*

Some songs have more than one theme or interconnected themes. For example, the Japanese folk song *Amefuri* (Japanese Rain Song) has the following directly translated English lyrics:

> Rain, come, rain.
>
> I'm happy because Mother will come with an umbrella to pick me up.
>
> Pichi-pichi, chappu-chappu, ran, ran, ran.
>
> I will wear my bag over my shoulder and follow mother.
>
> A temple bell tolls. Pichi-pichi, chappu-chappu, ran, ran, ran.
>
> (*Making Music, Gr. 1, p. 481)*

The title is about rain and the child imitates the sound of the rain. However, the child associates the rain with her mother. Thus, this song was listed as having both the themes natural world and family. Another example is *Kagome,* a game song about a bird, thus listed under game songs and animals. Values and sentiments were not included in the themes because these are imbedded in all the musics. For each of the textbook series, the frequencies of the themes were tabulated and entered into a summary table (see Appendix E).

Content Analysis of AP Music in Folk Song Recordings

Although this study centered on AP folk songs as printed in series publications, the researcher also conducted an analysis of the recordings intended to accompany or serve as vocal

models for the students as they sing the songs. Thirty percent of the AP folk song recordings for each period were examined in terms of instrumental accompaniments, the presence (X) or absence (/) of pronunciation guides, and vocal models. The vocal models used for classification include: men, women, children or a combination of these, either in groups or as solo singers. The researcher conducted a comparison of those factors across time periods.

Content Analysis Procedures Used for Interviews

Since the interview data were descriptive rather than numerical in nature, an inductive coding process was useful in determining categories (LeCompte & Schensul, 1999). For that reason, the researcher used an inductive analysis strategy to generate descriptive categories from the data. According to Rossman and Ralis (2003), "inductive analysis is one strategy to identify salient themes within the data" (p. 282). In contrast with deductive analysis that relies on themes or pre-existing codes in relation to a theoretical framework (LeCompte and Schensul, 1999), this researcher identified items and generated codes through the process termed by S. Schensul, Schensul, and LeCompte (1999) as *theorizing*. The researcher reviewed the interview transcripts several times, data reduction was achieved by writing keywords or phrases expressed by the interviewees, and categories were identified. Analysis for responses related to the criteria for song selection yielded the following categories: demographics, national standards, accessibility and authenticity of resources, appropriateness of musical and textual content, skills and activities, cultural and copyright restrictions, educational patterns and issues, and marketability.

In addition, questions related to procedures and decision-making during the publication process yielded additional categories for discussion. For procedures prior to song selection and decision-making, steps toward publication were arranged chronologically. The researcher also looked for inconsistencies and connections between chunks of information to resolve conflicts

and achieve coherence. For instance, although an interviewee stated that the authors had the final say whether a song should be included or not, the researcher still considered other interviewees' statements that the publishing companies have the final decision for song inclusion, recognizing that although the editors or coordinating authors can override decisions, the companies work with their agents responsible for checking copyright permissions and conditions, and make final decisions. Member checks were done through follow-up e-mails with two authors. Other strategies used to increase the trustworthiness of the findings included peer review (conducted by the dissertation advisor) and triangulation. Triangulation was conducted by comparing information gathered from interviews with music textbook series publications, recordings, literature (e.g. articles, books, and dissertations), and websites of publishers and related organizations (e.g. American Association of Publishers [AAP] School Division and National Center for Education Statistics [NCES]).

In this chapter, the researcher provided a detailed explanation of the methodology used to address the research questions, including primary and secondary data sources, data collection and data analysis techniques and procedures, means for addressing internal and external criticism of written and recorded sources, and strategies to increase the trustworthiness of interview findings. Chapter Four contains the results of this quanto-historical inquiry.

CHAPTER IV

FINDINGS

One of the ways in which music education publishers have addressed the need for diverse curriculum is through the inclusion of vocal and instrumental multicultural songs in their textbooks, a common resource available for use in K-12 classrooms (Woodward, 1993). In this quanto-historical investigation, the author analyzed the multicultural content of 18 elementary music basal series by addressing the following questions:

1. To what degree are Asian-Pacific (AP) folk songs included in the printed and recorded repertoire of elementary music textbook series published from 1967 to 2008?
    (a) Specifically, in respect to printed materials, which AP countries are represented, and what types of song lyrics and supplemental resources are provided for classroom instruction?
    (b) In respect to recorded materials, what are the characteristics of the folk song recordings?
2. To what degree is inclusion of AP folk songs in textbook series impacted by the publication of the National Standards in 1994, and what other trends can be discerned?

Although the focus of this study was on AP folk songs and their printed supplemental materials as referenced in textbook lessons for K – 5 students, the author also conducted a secondary analysis of representative AP folk song recordings that accompanied the music textbooks. Further, it is the premise of this author that the adoption of the National Standards for

Music Education on 1994 had an impact on subsequent music textbook publications and other curricular resources. The following are the K-12 content standards for music that were developed by the Consortium of National Arts Education Association and adopted in 1994 in compliance with the recommendations of Goals 2000: Educate America Act (Public Law 103-227) (Mark & Gary, 2007):

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

Specifically, Standards 1, 2, 6, and 8, and 9 are most commonly associated with increased awareness of multicultural musics. However, music teachers also incorporate world music examples when addressing standards three and seven.

In this chapter, presentation of findings is divided into two sections: content analysis results for printed materials in 18 elementary music series textbooks, and content analysis results for the accompanying recordings. Within each section, historical comparisons are made between materials published from 1967 to 1993 (first period), and materials published from 1994 to 2008 (second period). These two time periods were marked by the adoption of the National Standards

for Music Education in 1994. During the first period, the four major publishers of elementary music series textbooks were Silver Burdett (produced three series with eight total editions), Macmillan/McGraw Hill (produced two series with six total editions), Holt, Rinehart, and Winston (produced three series with five total editions), and Follett Educational Corporation, (produced two series with four total editions). During the second period, there were only two major publishers of elementary music textbook series: Silver Burdett (produced two series with four total editions), and Macmillan/McGraw Hill (produced two series with six total editions).

Content Analysis of Textbooks

Representation of AP Countries

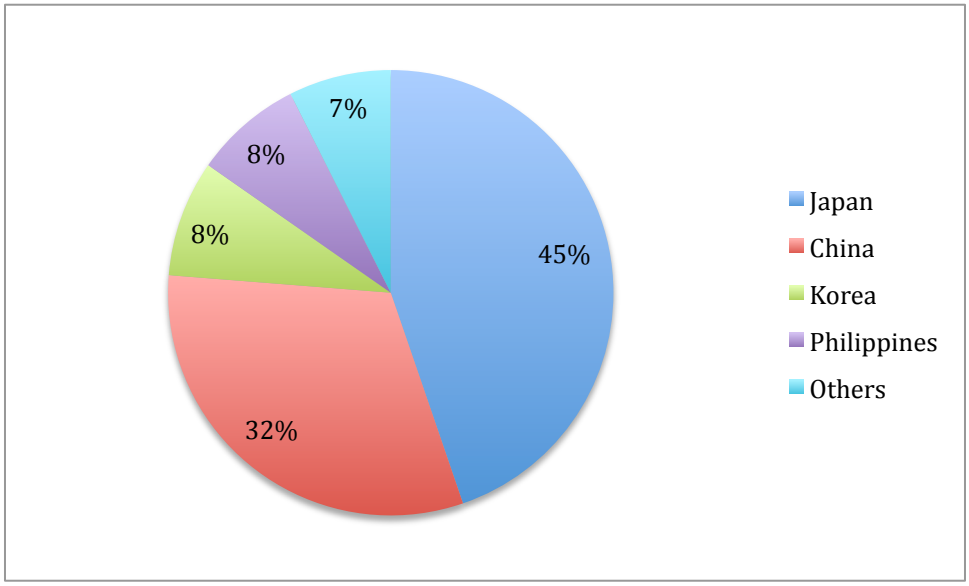
The 18 elementary music series textbooks published between 1967 and 2008 include a total of 12,556 vocal songs from varied musical cultures, presented for use in singing activities. Three hundred forty-one (roughly 3%) of those are vocal folk songs from the Asian-Pacific region. A complete listing of these AP songs is provided in Appendix D. The countries represented by these AP folk songs are Japan (45%), China (31.7%), Korea (8.5%), Philippines (7.9%), Vietnam (1.8%), Indonesia (1.5%), Thailand (1.5%), Cambodia (1.2%), Laos (.9%), and Singapore and Mongolia (.3% each). Figure 2 is a visual representation of the countries and the proportion of AP folk songs associated with each country.

Compared with Culig's (2008) prior study on the representation of AP songs in American elementary music textbooks from 1944-1968, the results of this current study show a marginal increase in the representation of countries and number of AP songs in basal series sets published from 1967-2008. In Culig's prior study, folk songs from the countries of Vietnam, Cambodia, Laos, Singapore, Mongolia, and Thailand were not included; however, Burma had one song represented. There was a 1.8% representation of these AP songs, excluding those of Australasia,

in basal series sets from 1944 to 1968; there was a 2.3% representation of AP folk songs from 1967 to 1993; there was a 3.8% representation from 1994 to 2008.

Figure 2

Represented Countries in the Folk Song Repertoire of American Elementary Music Textbooks (1967-2008)

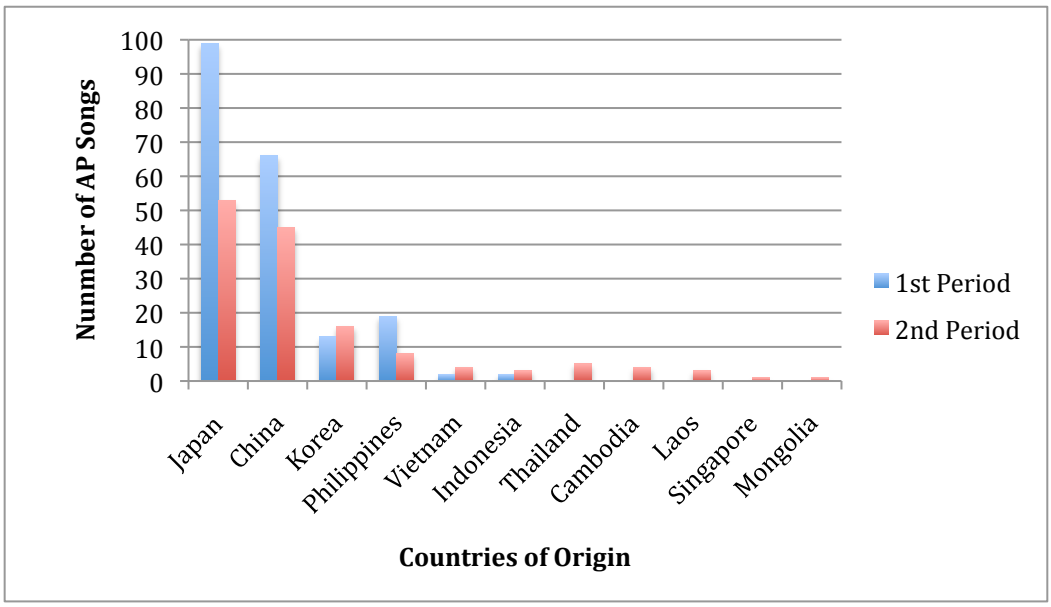


Note: Others refer to the countries of Vietnam, Indonesia, Thailand, Cambodia, Laos, Singapore, and Mongolia.

In Figure 3, the bar graph illustrates countries represented in the folk song repertoire of textbook series publications across the two time periods (1967 to 1993, and 1994 to 2008). Only six countries were included in the first period; five additional countries were included in the second period, although with minimal representation. The two most represented countries across time periods were Japan and China. These are followed by Korea and the Philippines. The countries included in this study but not represented in the textbooks were Brunei, Myanmar (Burma), Malaysia, and East Timor. After the publication of the National Standards, folk songs from the following additional countries were represented: Cambodia, Laos, Singapore, Mongolia, and Thailand.

Figure 3

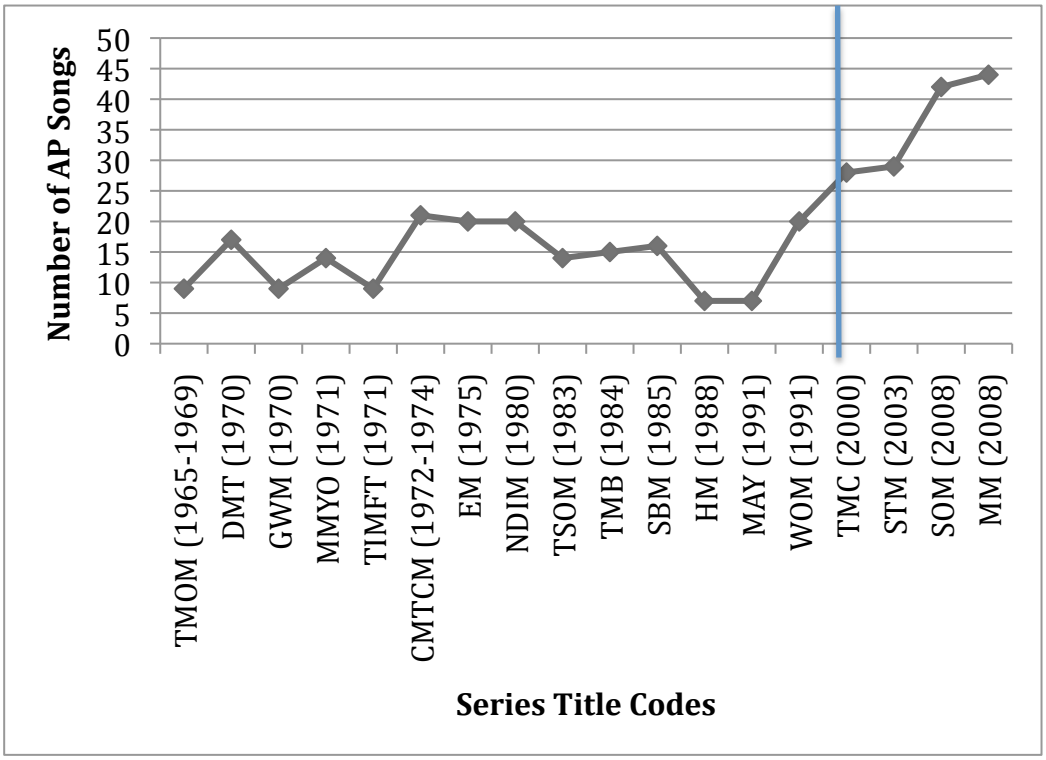
Number of AP Folk Songs and Their Countries of Origin Across Time-Periods



While AP folk songs constitute a very small portion of the total song repertoire found within elementary music textbook series, an across-time analysis revealed a noticeable shift in AP folk song representation following the adoption of the National Standards (see Figure 4). Although there were fluctuations in the number of AP folk songs used in textbooks through the end of the first period (1967-1993; to the left of the vertical blue bar), there was a marked increase in the inclusion of AP folk songs during the second period (1994-2008; to the right of the vertical blue bar). The 14 series publications during the first period include an average of 14 AP folk songs. With the release of *Share the Music* and *The Music Connection* (concurrent with adoption of the standards), there was a 50% increase in the average number of Asian Pacific folk songs found in elementary music textbooks, despite the fact that there are fewer music textbook publishers in business and fewer series being produced than in the earlier period. The average number of AP folk songs included in music textbooks increased by an

Figure 4

Chronological Chart Depicting the Quantity of AP Folk Songs Included In American Elementary Music Textbooks (1967-2008)



Legend: *The Magic of Music* (TMOM), *Discovering Music Together* (DMT), *The Growing with Music* (GWM), *Making Music your Own* (MMYO), This is *Music for Today* (TIMFT), *Comprehensive Musicianship Through Classroom Music* (CMTCM), *Exploring Music* (EM), *New Dimensions in Music* (NDIM), *The Spectrum of Music* (TSOM), *The Music Book* (TMB), *Silver Burdett Music* (SBM), *Holt Music* (HM), *Music and You* (MAY), *World of Music* (WOM), *The Music Connection* (TMC), *Share the Music* (STM), *Making Music* (MM), *Spotlight on Music* (SOM), *Making Music* (MM)

additional 50% when Silver Burdett (*Making Music*) and Macmillan/McGraw-Hill (*Spotlight on Music*) introduced their most recent series.

Musical Genres and Cultures

To situate the representation of AP folk songs in the broader world of musical cultures and genres, the researcher conducted a quantitative comparison of the representation of folk songs in the latest two publications of the two major publishers, prior to and after the adoption of

the National Standards. Table 5 reveals the total number of folk songs in each publication and their percentages in relation to the total number of basal series vocal songs that include various genres (e.g. folk, popular songs, Broadway songs, blues, and children's classics).

Table 5

Representation of Folk Songs with Other Vocal Genres Across Periods and Major Publishers

Publisher	Series Title	Edition	# Series Songs	# Folk Songs	%
Silver Burdett	*World of Music*	1991	697	586	84
MacMillan	*Music and You*	1991	749	432	58
Silver Burdett	*Making Music*	2008	1036	592	57
MacMillan	*Spotlight on Music*	2008	1019	634	62

The above figures shows that prior to the publication of the National Standards, the vocal repertoire of Silver Burdett's *World of Music* were mostly folk songs, with only 16% representation of other vocal genres. In comparison, the folk songs appearing in *Making Music* (published after the adoption of the standards) had a lesser representation than in the first period, but resulted in a more balanced representation of other vocal genres (43%). MacMillan's *Music and You* and *Spotlight on Music* had an average of 60% representation of folk songs across periods. Overall, data analysis indicates an increase of 42% in the total quantity of series songs representing various vocal genres during the second period, while folk songs had an increase of roughly 20%.

To situate the representation of AP folk songs in the broader world of musical cultures, I analyzed the representation of folk songs of the world macro-regions in the latest two publications of the two major publishers, prior to and after the adoption of the National Standards. For example, Figure 5 and Figure 6 illustrate the representation of folk songs,

Figure 5

The Representation of Folk Songs in Silver Burdett's *World of Music* (1991)

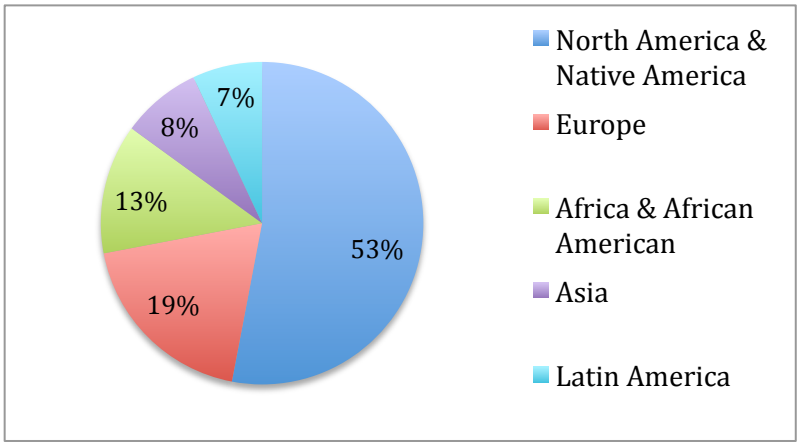
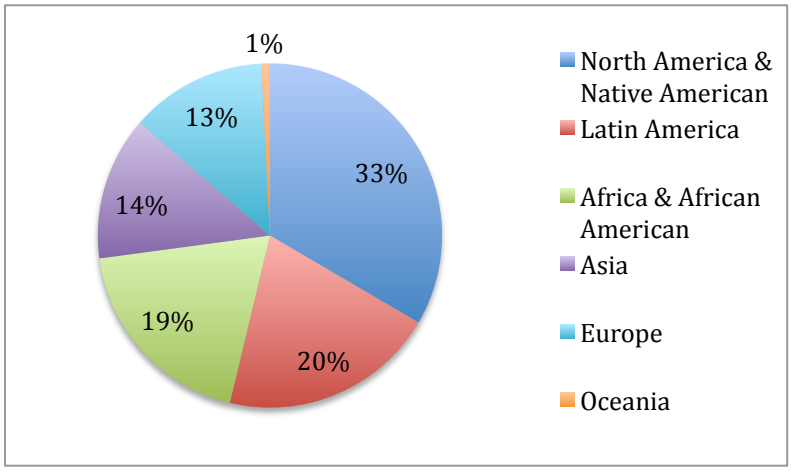


Figure 6

The Representation of Folk Songs in Silver Burdett's *Making Music* (2008)



excluding listening selections, in Silver Burdett's *World of Music* (1991) and *Making Music* (2008).

World of Music contained 586 folk songs, including 30 (5%) AP folk songs, while *Making Music* had 592, including 44 (roughly 7%) AP folk songs. In the earlier publication, North America, including Native American, and European folk songs occupy 72 % of the

repertoire. In decreasing order of representation, Africa and African American, Asia, and Latin America shared 28% of the repertoire. In the later publication, the representation of North America and Europe decreased to 53% with an increased representation of the rest of the regions. Latin America exceeded Asia by 1%. Africa continued to be the third most represented region in the repertoire. Oceania that was not represented in the prior publication had five (roughly 1%) folk songs in the latter publication.

Figure 7 and Figure 8 illustrate the representation of countries in the vocal folk song repertoire, excluding listening selections, of MacMillan's *Music and You* (1991) and *Spotlight on Music* (2008).

Figure 7

The Representation of Folk Songs in MacMillan's *Music and You* (1991)

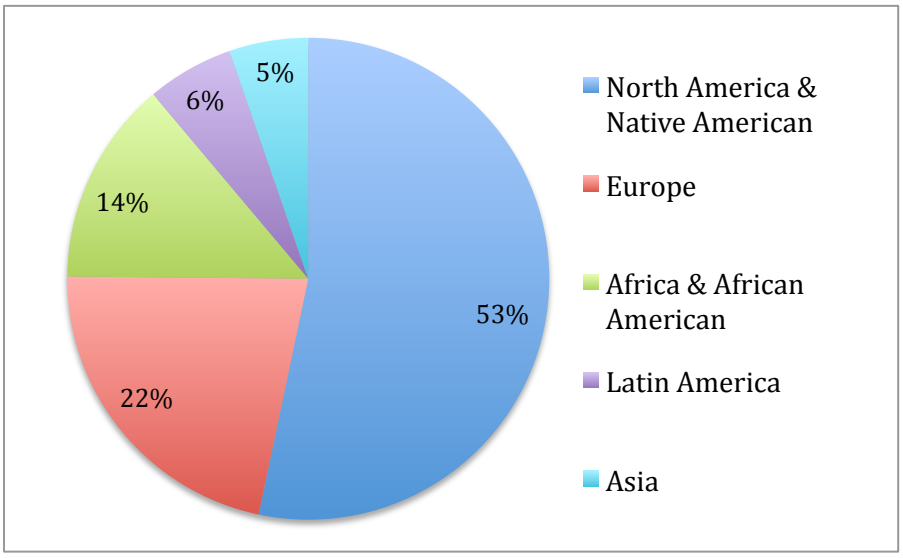
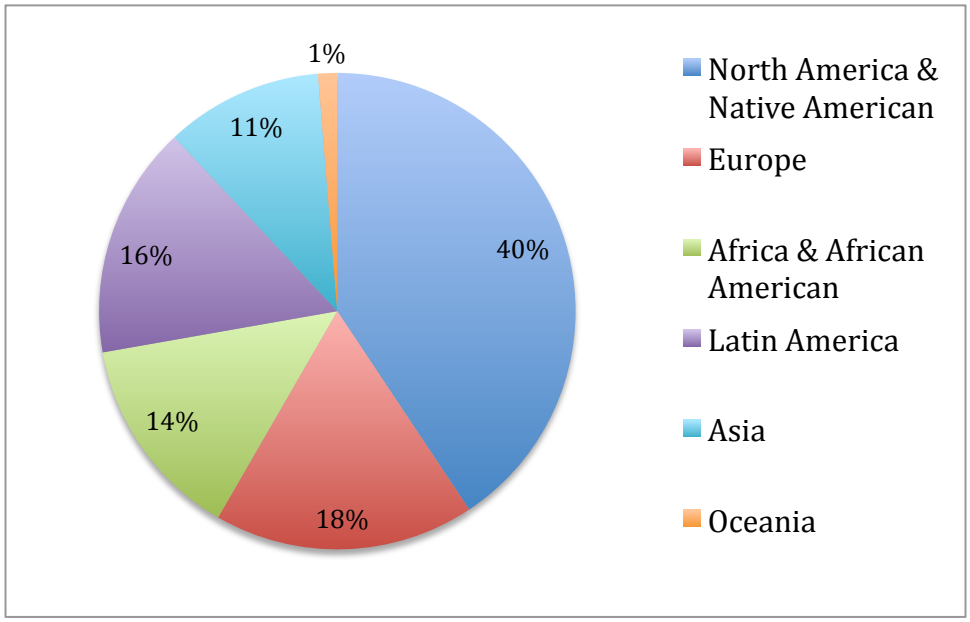


Figure 8

The Representation of Folk Songs in MacMillan's *Spotlight on Music* (2008)



There were 432 vocal folk songs, including seven (roughly 2%) AP folk songs, in *Music and You,* while there were 634 vocal folk songs, including 42 (roughly 7%) AP folk songs, in *Making Music.* In the earlier publication, North American and European folk music occupied 75% of the entire folk song repertoire; the rest of the regions shared 25%. In the latter publication, North American and European folk songs had a decreased representation of 58%; the rest of the regions shared 42%. Africa continued to be the third most represented region. There was a 10% increase in Latin American folk songs and 6% increase in Asian folk songs in *Making Music* compared with *Music and You.* Folk songs from Oceania continue to be miniscule: one (.2%) out of 432 songs in the earlier publication, and eight (1.3%) out of 634 songs in the latter publication.

From the above figures, it is evident that the two major publishers of music textbook series had been moving gradually toward a more balanced representation of world musical

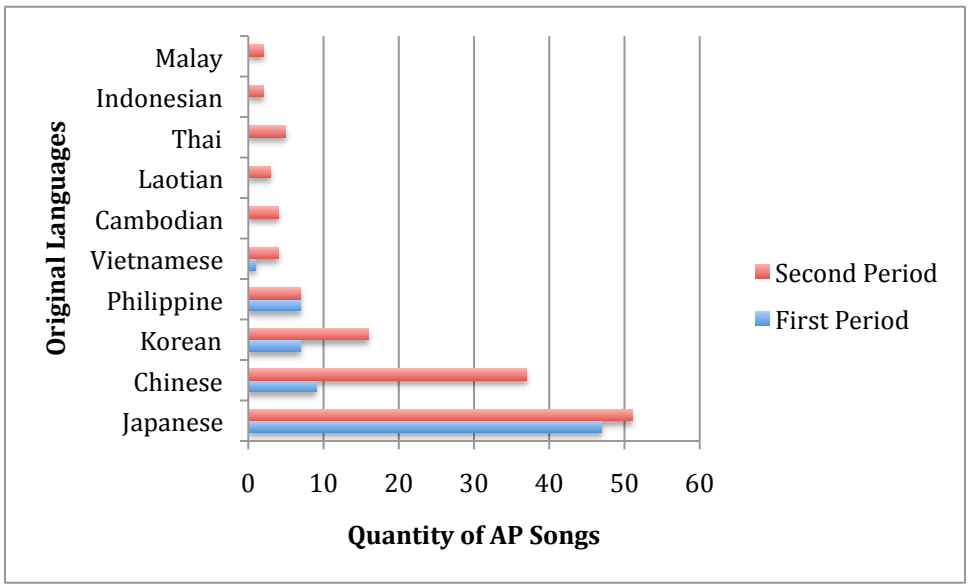
cultures, although there is still much to be done. Prior to the legislation of the National Standards, Asian and Latin American musics had small degrees of representation, but these have improved with the latest publications. The quantity of folk songs from Europe and North America decreased during the second period in both publications. Although musics from Australasia, a sub-region of Oceania, have much Western influence, aboriginal folk songs exist in the region, as do children's folk songs in pidgeon English.

Representation of AP Languages

Having analyzed the AP countries represented in basal series texts, the researcher examined the types of song lyrics and supplemental resources are provided for classroom instruction that accompanied the AP vocal songs. Out of 341 AP songs included in all the series, 202 had original foreign language lyrics: 71 for the first period and 131 for the second period. In Figure 9, languages used for the lyrics of AP folk songs and their frequencies in both periods are identified. The number of original foreign languages represented in AP folk songs doubled from the first period to the second period, which coincides with the previously reported increase in the number of Asian Pacific countries whose music is included in the textbook series. During the first period, AP song lyrics appear in five languages: Japanese, Chinese, Korean, Philippine languages, and Vietnamese. Five additional native languages (Cambodian, Laotian, Thai, Indonesian, and Malay [one of the languages of Singapore), in miniscule increments, were used for songs lyrics during the second period. Although there were five AP languages used for song lyrics during the first period, 47 out of 71 of the songs were in Japanese and only one song was in Vietnamese. For the same period, there were seven songs each with Korean and Philippine song lyrics, and nine songs with Chinese lyrics. During the second period, most AP folk songs had Japanese (51 out of 131) and Chinese (37 out of 131) lyrics. The number of Korean songs

Figure 9

Quantity of AP folk songs with Original Language Lyrics (1967-2008)



with native lyrics increased to 16, whereas original language Philippine songs remained seven. Other AP folk songs with native lyrics ranged from one to five in number for each of the rest of AP languages. With the inclusion of five additional languages during the second period, the number of AP languages used for song lyrics doubled from 1994 to 2008.

The nature of song lyrics and supplemental learning resources shown in Tables 6 and 7, are important factors that can enhance or impair authentic presentations of AP folk musics during classroom instruction. In Table 6, the researcher presents whether song lyrics appear in the original language, English, or both. Asian-Pacific folk song versions that appear in combined English and original language lyrics, as well as nonsense lyrics categories are also included. For example, the old Japanese song *A New Year's Greeting* (see p. 89) from the textbook series *The Magic of Music* (Waters et al., 1966) has combined English and original language lyrics in single musical phrases or lines.

Table 6

Nature of Song Lyrics (1967-2008)

	Historical Period		Publisher		
	1967-1992	1993-2008	Silver Burdett	MacMillan	Others
% English Lyrics	56.1	7.7	34.1	14.1	64.6
% Original Language Lyrics	12.6	4.2	11.8	9.8	2.5
% English and Original Language Lyrics	23.2	87.4	48.2	73.9	26.6
% Combined English and Original Language Lyrics	3.5	0.7	3.5	1.1	1.3
% Combined English and Nonsense Lyrics	3.0	0.0	1.8	1.1	2.5
% Nonsense Lyrics	1.5	0.0	0.6	0.0	2.5

Table 7

Language Tools for Song Lyrics (1967-2008)

	Historical Period		Publisher		
	1967-1992	1993-2008	Silver Burdett	MacMillan	Others
% AP Songs with Written Pronunciation Guides	53.5	95.4	77.7	100.0	43.5
% AP Songs with Direct Translations	33.8	38.9	68.6	6.5	0.0

A New Year's Greeting

"Omedeto gozai ma," we will bow and say,

"Omedeto gozai ma," happy New Year's Day.

Let us place our pine branches beside the door,

And wish friends and neighbors many new years more. (Vol. 3, p. 105)

Songs with nonsense lyrics use "vocables" that have no particular meanings but are used as vocal expressions associated with particular actions, activities, or feelings. An example is the Chinese folk song entitled, "Boatmen's Chantey" from the textbook series *Discovering Music Together* (Leonhard, Krone, Wolfe, & Fullerton, 1970).

Boatmen's Chantey

Yah hoo, yah hoo hey! Yah hoo, yah hoo hey!

Hai yai yai! Yah hoo, yah hoo hey! (Vol. 3, p. 28)

In Table 7, the researcher also presents percentages of songs with foreign language lyrics that have direct translations and/or written pronunciation guides. For purposes of comparison, the researcher used aggregate percentages for AP folk song lyrics included in music textbook series for each of the periods (1967-1993 and 1994-2008), major companies (Silver Burdett and Macmillan) that consistently published music textbook series from 1967-2008, and other companies (Follet Educational Corporation and Holt, Rinehart and Winston) that published music textbooks only during the first period (1967-1993) of this study.

During the first period, AP folk songs generally had English lyrics. Only 71 (36%) of the 198 AP folk songs had original language lyrics; only 25 (34%) of the AP folk songs with original language lyrics had direct translations. During the second period, 131 songs out of 143 had original foreign language lyrics, a remarkable increased of 92%. However, the number of songs

with direct translations remained small, 51 (39%) out of 131. While 54% of the songs had written pronunciation guides during the first period, 95% of the songs had written pronunciation guides during the second period. All publications of MacMillan during the second period had written pronunciation guides. The lack of direct translations for AP songs with foreign lyrics across periods was notable; only 76 (38%) out of 202 songs with original language lyrics had direct English translations. Publishers included singable indirect translations instead. However, it is important to mention that all AP folk songs in *Making Music,* Silver Burdett's most recent publication, had direct English translations (see Appendix D). Follett Educational Corporation, and Holt, Rinehart, and Winston (two of the four major music textbook series publishers during the first period) did not include direct translations of song lyrics. Nonsense lyrics, or vocables were mostly used during the earlier period. It is important to note that original lyrics combined with English lyrics exceeded songs with nonsense lyrics across periods and publishers. However, both songs with original language lyrics combined with English lyrics, and nonsense lyrics were used in minimal proportions, especially during the second period.

Beyond addressing research questions related to language use, the researcher conducted a analysis of AP song topics covered in the last two music series publications from MacMillan and Silver Burdett across time periods (see Table 8). As mentioned in the previous chapter, a song may have two or more interconnected themes. Data analysis indicates that there was a marked increase in the frequencies of themes covered in the AP songs during the second period. A major reason is the marked difference in the total number of AP songs included in the series sets per period: 57 songs for the first period and 147 songs for the second period. Across periods, the theme "natural world" that includes plants, landscapes, cosmic objects, and seasons was the most predominant followed by the theme "animals". Game songs and toys were more popular themes

Table 8

Thematic Contents of AP Folk Songs Across Periods

Theme	First Period	Second Period	Total
1. natural world	20	40	60
2. animals	12	33	45
3. game songs	5	21	26
4. celebrations/events	8	17	25
5. friendship	8	10	18
6. toys/ play objects	1	14	15
7. home and family	4	11	15
8. work songs	5	8	13
9. music and instruments	2	7	9
10. travel	3	4	7
11. greetings and goodbyes	0	4	4
12. counting songs	1	3	4
13. lullabies	1	3	4
14. school	0	3	3
15. nonsense songs	1	1	2
16. religious songs	1	1	2
	72	180	252

during the second period. While celebration of events ranked third, along friendship, for the first period, it ranked fourth for the second period. Friendship ranked sixth for the second period. Home and family ranked fifth for the first period; it ranked seventh for the second period. Work songs, usually found in Asian cultures, ranked fourth for the first period, and eighth for the second period. Nonsense songs and religious or ritual songs ranked the lowest across periods. In decreasing degrees of representation, the themes (some related themes were presented in combined percentages) of the eight series textbooks analyzed included: natural world and animals (42%), game songs, toys, and play objects (16%), friendship, and home and family (13%), celebrations and events (10%), work songs (5%), and others (14% combined).

Content Analysis of Recordings

Asia-Pacific (AP) folk music recordings are rich resources for exposing children to multicultural musics of the world. Publishers provided the AP folk song recordings analyzed in this study to serve as vocal models, assist with pronunciation of lyrics, or accompany students' singing. These recordings supplement the learning of folk songs included in the music textbook series teacher editions, and may include several versions of the songs---voices with accompaniment, voices or instruments alone, or spoken pronunciation guides.

Proportional Representation of Asia Pacific Song Recordings Across Periods

Given the frequent use of these recordings in classroom instruction, the researcher investigated a sampling of 30% of AP folk song recordings from each period for characteristics, and trends pertaining to: (1) performance medium/media, including vocal genres and instrumental accompaniments and (2) recorded pronunciation guides. For the first period, 60 out of 198 songs were examined; for the second period, 43 out of 143 songs were examined resulting in an analysis of 103 recordings (see Appendix E).

Vocal Models

A notable difference between recorded voices used to model AP songs was evident between the two periods. In decreasing order of frequency, singers in the sampled recordings during the earlier period were as follows: (a) child/children = 25, (b) woman/women = 24, (c) woman and children = 6, (d) man/men = 4, and (e) women and men = 1. For the second period, all the sampled folk song selections were sung by children or youth choirs except for *Santa Clara,* a folk song from the Philippines rendered by a woman.

Instrumental Accompaniments

Identification of instruments in the recorded accompaniments was difficult as this information was not usually included in teacher edition notes, or liner notes with the recordings. For the purposes of data collection, the researcher sought expert assistance from an Ethnomusicologist and scholar of Japanese music in identifying instruments not identified in print materials. Based on data gathered, AP folk song recordings were mostly accompanied on Western instruments during the first period of analysis. The only Asian Pacific instruments used during the first era were the Japanese instruments *koto*, *shakuhachi*, *samisen*, *gong*, *bamboo flute*, and *sitar*, which is an instrument not germane to the countries covered in this study. The earliest AP instruments that were used to accompany the selections were the gong and koto. In 1977, the bamboo flute was included in the ensemble that accompanied a Japanese song entitled *The Moon*. In 1985, the instrumental accompaniment for *The Jasmine Flower* in the *Silver Burdett Music* series was labeled "Authentic Chinese Instruments" in the index. Although the expert expressed, "I could not give a definitive answer," he named flute, percussion, and synthesized strings in the ensemble. In 1988, the Japanese instruments *shakuhachi*, and *shamisen* were introduced as accompanying instruments in *Holt Music*. The use of the synthesizer as an accompanying resource was evident in the sampled recording of Indonesia's folk song *Suliram,* included in *The World of Music* series published in 1991.

Folk song accompaniments during the second period included a variety of traditional instruments (e.g. *yangqin*, *gamelan*, *pipa*, *bangdi*, *guzheng*, *kayagum*, *taiko*, *erhu*, *angklung*, *shimedaiko*, *dizi*, *daruan*, *sralai*, *sampho*, *gaohu*, *ken trong*, *tang piri*, *suona*, and *kendang*). Although accompanying instruments were predominantly Asian Pacific in origin, some Western instruments (e.g. bell tree, congas, crotale*s*, mandolins, horn, flute, bassoon, and instruments of

the string orchestra) were blended in with traditional accompanying ensembles. Moreover, the use of the synthesizer and electronic percussion was not unusual. A number of accompaniments were generally labeled (e.g. "Asian Instruments," "Sampled Instruments," and "Japanese Folk Ensemble"). The expert ethnomusicologist identified instrumentation for the recordings as using a combination of real traditional instruments and synthesized sounds, although accompanying instruments were identified in recording indices as traditional, authentic or folk. Further, the expert commented that an ensemble identified as an "Indonesian Folk Ensemble" used generic Asian instruments to accompany a folk song in the recording. Having been involved with Philippine *rondalla* for a long time, the researcher also surmised that a "Filipino Folk Ensemble" used sampled rondalla instruments, in combination with flute, guitar, and percussion. Generally, the instrumental accompaniments of folk songs during the second period had a variety of timbres with the use of folk, Western, and electronic instruments.

Recorded Pronunciation Guides

The recordings of AP songs examined during the first period had no pronunciation tracks. This feature of supplemental materials for teaching AP folk songs was not evident until the publication of *Share the Music* in 1995, wherein all songs had recorded pronunciation practice tracks. Thereafter, succeeding publications (e.g. *Making Music*, and *Spotlight on Music*) included pronunciation practice tracks for AP folk songs in their recordings. Persons who introduced themselves as coming from the songs' cultures of origin modeled the pronunciation of song lyrics.

In response to the second research question of this study, several trends were identified, including a noticeable increase in the quantity of AP folk songs and other vocal genres, number of song themes, quantity of AP songs with written and recorded pronunciation guides, and

variety of indigenous instruments used for AP folk song accompaniments. Although there was an increase in the representation of AP countries and use of original language lyrics, some countries and languages rarely appeared in print. Direct translations of original language lyrics remained limited. A development in recorded materials included the blended use of indigenous, electronic, and Western instruments. Moreover, unlike in the first period wherein songs were sung in the recordings by either children, women, men, or a combination of them, children modeled the singing of all the AP songs, except for one, during the second period.

Descriptive Findings

Analysis of data related to print and recorded materials provided an overview of the inclusion of AP folk songs in basal series music textbooks from 1967-2008. Comparisons of the time periods before and after the introduction of the National Standards indicated patterns and trends as impacted by the standards. In addition, the researcher gathered descriptive data in the form of interviews with a representative sample of authors, editors, and publishers, to discern additional insights about the publication process, and provide a context for understanding patterns and trends in the statistical analysis.

Discussion of interview data addresses broad aspects of the publication process that apply to all song selection (e.g. planning and decision-making), and several specific criteria related to the inclusion of multicultural materials: demographics, national standards, accessibility and authenticity of resources, appropriateness of musical and textual content, skills and activities, cultural and copyright restrictions, educational patterns and issues, and marketability.

Procedure Prior to Selection of Folk Songs

At the onset of the publication process, editors, authors, consultants, and contributors gather and meet as a team. They discuss publisher requirements such as diversity of repertoire

that is representative of the projected demographics of the United States, and copyright laws. Moreover, they discuss curriculum requirements and standards. Authors mainly look at the National Music Standards; however, they also consider the standards of some textbook adoption states that have different appropriation of song requirements based on ethnic origin, kind, and language. Publishing editor and/or coordinating authors then assign authors by grade levels and teams. After receiving their own responsibilities, authors then look for folk song materials that would meet their folk song selection criteria and underlying philosophies.

Criteria for Folk Song Selection in American Music Textbook Series

The following is a general summary of the key factors that were found to impact folk song selection of textbook authors: demographics of the United States, National Standards in Music and the curriculum, accessibility of authentic resources, appropriateness of musical and textual contents, skills and activities, cultural and copyright restrictions, educational patterns and issues, and marketability.

Demographics of the United States

Because of the increasingly diverse population of the United States, current publishers have required authors to match the percentages of their folk song choices according to the general demographics of the country, whether or not some ethnicities were not found in some places of the United States. As verified by Dr. H, and Dr. Y, in their experiences the appropriation of folk song percentages equaled the population percentages of five major ethnic groups: European Americans, African Americans, Asian Americans, Hispanic/Latino Americans, and Native Americans. When asked if they also consider other cultures not as prevalent in the United States, Dr. Y said, “As much as possible, we like to represent as many cultures of the world; however, we pay close attention to including the cultures that are represented in the US.”

Authors are consistent with Kodály's principle of making sure that children, during his time, know the folk songs of their language and culture (Choksy, Abramson, Gillespie, Woods & York, 2001). Given the multicultural demographics of the United States (United States Census Bureau, October 2010a; United States Census Bureau, October 2010b), wherein people have diverse or mixed racial origins, textbook publishers are working toward democratizing education by adapting curricular content to the diverse cultural backgrounds and needs of the student population, as stressed by Johnson (2004).

National Standards and the Curriculum

Authors clearly expressed the impact of the National Standards for Music Education in their folk song selections. Dr. Z explained, "All of the authors and publishers were trying to meet the National Standards in Music. That was why songs of different languages, or songs of different cultures are found in textbooks. The National Music Standards are the foundation of the music curriculum in U.S. kindergarten to 12th grade public schools. All series song selections must meet the curriculum requirements addressing the National Standards in Music." Furthermore, Dr. D. remarked, "The heart of the textbooks is the curriculum. All other factors revolve around it. The curriculum is the driving force of the book."

The National Standards for Music Education have indeed been a vital element influencing authors' decision regarding their folk song selection in American elementary music textbooks, as they address the following standards expected from students: (a) Singing, alone and with others, a varied repertoire of music, (b) Performing on instruments, alone and with others, a varied repertoire of music, and (c) Understanding music in relation to history and culture.

Accessibility and Authenticity of Resources

After being invited to be part of a music series publication, each author was assigned a grade level and particular tasks. Based on those assignments, authors looked for accessible sources, and conducted research to identify appropriate repertoire. Dr. X first looked at published notated sources, and then proceeded to look for published audio sources. In some cases, the author collected and notated common songs of children, locally or in foreign countries. Dr. Y pulled out songs from her childhood, while Dr. Q looked for song collections that people put together after the Depression. Regardless of the way songs were collected, authors gauged the authentic value of the folk song material. Dr. J said, "It should not be a song about the culture, but a song from the culture." Dr. B would ask, "Is it a song that children typically sing in the culture?" Authors were very particular about the source of the song, making certain that it is indigenous, and came from the culture. They sought to verify the authenticity of their sources with carriers or natives of the song's culture of origin.

Appropriateness of Musical and Textual Content of Songs

Authors ensure that the songs they select are musically and textually appropriate for children, based on their pedagogical knowledge and expertise. They look for musical characteristics that will appeal to children, and be suitable for their developmental stage and abilities. Some of these song characteristics include singable range or tessitura, appropriate length, interesting tonal and rhythmic patterns, repeated musical phrases, and simple over-all form. Another characteristic is the newness or freshness of the material, such as the sound of the gamelan (Dr. X). Authors make sure that their choices will be comfortable enough for the children to have enjoyable and positive musical experiences. Dr. X said,

> We want to teach children songs that they could take with them, and have forever. There's a memory, there's a reference to them as they appear in various life circumstances, and those memories are wonderful when they are positive, musically successful, relating to cultural meanings that are significant songs to people as to children who sing them, even as they grow.

The folk song selection of authors is also dependent on whether song texts are fitting to children, correspond to their own value system, and connected with their lives and everyday living. Even if a song is musically appropriate and interesting for children, it is eliminated if the lyrics are not appropriate. Songs that suggest gender bias or stereotypes are also eliminated (Dr. C).

Skills and Activities

After being assigned to design lessons for particular sections of series books (e.g. special education section, movement section), authors select songs that would be usable for their specific purposes, in terms of skills and activities that they could offer to children. For example, one criterion of Dr. Y, who is certified in Dalcroze and Orff methodologies, is the potential of the song to generate children's interest on the basis of movement. On the other hand, Dr. V focused on children with special needs, and selected songs that would be accessible to any learner, such as (a) songs not heavily bound by language, (b) songs with some repetitive parts, and with only a few words changed for every verse, (c) short songs with three to four phrases,
(d) songs that she thought were authentic, and (e) songs that she was familiar with, so she could comfortably have them as part of her adaptations.

Cultural Prescriptions and Copyright Restrictions

Because folk songs are a part of the daily lives of certain group of communities, some songs require certain prescriptions. Textbook authors were aware of these parameters. Dr. B explained:

> We don't select music that may be sung in certain sacred occasions, that has restrictions by that population. We need to know that the people of that culture are happy that their music would be shared with other children of the world.

No publisher uses a song without copyright permission. Thus, according to author X, "Some beautiful songs that could have been perfect materials for children of a particular age to experience don't get featured." Although folk songs should be public properties, there are instances in which the first individual to notate the song gained the copyright. In some cases, if the cost to obtain copyright permission was higher than the publisher's limit, those songs are also eliminated (Dr. J). On the other hand, even if a song has copyright permission if it cannot be recorded, it is also eliminated. By carefully observing cultural and copyright restrictions, authors show respect and honor the cultures.

Educational Patterns and Issues

One of the authors identified patterns and trends in other subject areas, and intended teacher as influencing folk song selection in textbooks. For example Dr. X explained,

> Music has lost its legs in many districts and they are no longer taught by specialists . . . So, textbook authors look to the potential of the classroom teacher, and integration would probably become a bigger element. In some states, we have very solid music education programs in schools, for example Texas, but in other states like California, we are looking at quite minimum music education practices in school as directed by musically

> trained individuals. So, the textbook authors will design and select songs based on the intended leadership. In the past, textbook authors had specially designed editions for places like CA, which was so much more like classroom teacher music education than [a] music specialist's.

One of the authors also shared that they had to revise a textbook series after only a few years from its first publication to eliminate some multicultural songs that teachers were quite not ready and competent enough to teach, and as a result replaced them with more familiar songs. Deducing from the authors' statements, the folk songs and instructional approaches contained in textbooks are testimonies of the state and trends in music education at a given time.

Marketability

Marketing is a vital factor influencing folk song selection in elementary music textbooks. As Dr. Z remarked, "Although publishers are interested in the best education of children, they are also businesses." Publishers see to it that their books will be marketable. Prior to publication, publishers do marketing research (Dr. D). They talk to teachers and other professionals who play a critical role in shaping the musical skills and knowledge of the public. Thus, textbook content is also dictated by teacher tastes and preference. Marketability, as explained by Dr. X, "has something to do with people in the textbook companies in finding the most eclectic selections to use in sales pictures, and in training sessions of potential users." Marketability has something to do with music selection, art design, teacher needs, and ease of use. For example, companies publish books that will be useful for teachers who employ Kodály or Orff approaches, and accessible to classroom teachers who have less musical training and background (Dr. Q). Furthermore, different states have different requirements for the kinds of songs that must be in the books, such as the percentage of songs published in a foreign language,

percentage of patriotic songs, and percentage of songs from particular ethnicities. Publishers look into state standards, especially of the bigger states like Texas and California. In order for the books to sell and be used, special editions of basal music textbooks have been customized and published to meet the requirements of these larger states (Dr's. Z, V, X, & Y).

Marketability serves to balance the worlds of publishers and the community of users. Books that sell are those that are needed and can be easily used by teachers and students. Although authors always look after the educational welfare of the students, their choices are also constrained by the fit of the folk song material to the needs and interests of the publishers and society in general.

Final Decision Making Process

Folk song selection is a team effort as evident from the start of the publication process. Authors meet and set parameters for inclusion of materials such as the representation of the ethnicities that constitute the US population in the series repertoire for each grade level if possible, the exclusion of religious songs in particular states, and the appropriateness of the materials to the curriculum. At the initial search stages, the authors explore what is available and look for possible materials from various sources. The author teams then meet and discuss which materials they collected would be best to include. Consultants who specialize in specific musical cultures and areas of instruction find materials that are appropriate. They also sought work with culture bearers and informants to verify authenticity. The textbook editor could override the decision of authors and the textbook company could eliminate a selection due to copyright restrictions. However, before the materials are presented to the editor and people in the publishing company for final copyright verification, authors, contributors, and consultants have

already pre-screened them. Thus, the final song repertoire in a textbook series publication is the product of team effort.

CHAPTER V

DISCUSSION

The purpose of this study was to examine the inclusion of Asian-Pacific (AP) folk songs in American elementary music textbooks published from 1967 to 2008. A content analysis of folk songs originating from countries in Southeast Asia and East Asia along or near the Pacific Rim was conducted to determine to what degree AP folk songs were included in the printed and recorded repertoire of elementary music textbook series published from 1967 to 2008. Further, a secondary layer of analysis examined the data for trends related to the adoption of the National Standards in Music in 1994. Consequently, analysis of data was framed by two time periods: 1967 to 1993 and 1994 to 2008. To answer the research questions, non-statistical comparisons of key variables across time periods and publishers were conducted. Primary sources included printed materials contained in the teacher's editions of series textbooks, a sampling of folk song recordings that accompanied the published folk song materials, and interviews conducted with individuals involved in music textbook series publication.

Findings in respect to representation of AP songs, were framed on the theoretical framework of great and little traditions, as discussed by Jorgensen (1997). This chapter is divided into the following sections: (a) summary of findings, (b) the "little traditions" of the AP folk songs, (c) recommendations for future research, closing with an epilogue.

Summary of Findings

Representation of AP Folk Songs in Printed Materials

Results obtained from content analyses of 106 music series teacher editions showed that Asian-Pacific vocal folk songs shared roughly three percent (3%) representation of the entire

vocal folk song repertoire of music textbook series published from 1967 to 2008, an increase of 1% when compared with AP vocal folk songs published between 1944 to 1968. There were 341 AP vocal folk songs out of 12, 556 vocal songs from a variety of cultures in series publications. Moreover, a comparative analysis between the two periods of this study revealed a difference in the average number of AP folk songs published. During the first period, 14 basal music series sets included an average of 14 AP folk songs; during the second period, the four basal series sets included an average of about 36 AP songs.

Out of the 15 AP countries included in this study, 11 countries were represented: Japan, China, Korea, Philippines, Vietnam, Indonesia, Thailand, Cambodia, Laos, Singapore, and Mongolia. The countries not represented in the study were Brunei, Myanmar, Malaysia, and East Timor. Japan, followed by China, was the most represented country across periods. Korea and the Philippines shared roughly 16% representation; the rest of the countries shared only about 8%. Compared with Culig's (2008) prior study of Asian-Pacific songs in textbooks series published from 1944-1968, the number of represented countries during the first period of this study remained six. Common countries included in series sets published from 1944 to 1993 were Japan, China, Korea, Philippines, and Indonesia. Burma was represented prior to the Tanglewood Symposium in lieu of Vietnam, which was represented after the event. After the publication of the National Standards, additional countries represented in miniscule increments included: Thailand, Cambodia, Laos, Singapore, and Mongolia.

An examination of the contents of the latest two publications prior to the National Standards, namely *World of Music* (1991) by Silver Burdett and *Music and You* (1991) by MacMillan, was conducted to investigate the representation of folk songs in comparison to other vocal genres, and the representation the AP sub-region in comparison to the other world macro-

regions in the vocal repertoires of series textbooks across periods. Findings showed that among the vocal genres included in the vocal repertoires, folk songs had the most representation: 84% in *World of Music* and 58% in *Music and You*. After the adoption of the National Standards in 1994, folk songs remained the majority in the vocal song repertoires, although at decreased percentages: 57% in *Making Music* by Silver Burdett and 62% in *Spotlight on Music* by MacMillan. The total number of vocal series songs increased by 42%, including a 20% increase of folk songs during the second.

The majority of the series folk songs for both periods originate from the North America and Europe. These regions occupied 72% to 75% of the entire vocal song repertoires of the two series sets during the first period, and 53% to 58% of those published during the second period. The regions of Africa, Asia, and Latin America shared 25% to 28% during the first period, and increased to 41% to 46% during the second period. Oceania that had a .2% representation during the first period had a 1% to 1.3% representation during the second period.

Out of the 341 AP folk songs included in series repertoire, 202 (59.1%) songs had original language lyrics. The 11 AP languages represented were: Japanese (48.5 %), Chinese (22.8%), Korean 11.4%), Philippine languages (6.9%), Vietnamese (2.5%), Thai (2.5%), Cambodian (2.5%), Laotian (1.5%), Indonesian (1%), and Malay (1%). An across time-period analysis showed that the last five languages mentioned (7.5% combined) were included by the textbook publishers during the second period. Burmese, included in textbook publications from 1944 to 1968, was not included. Japanese, followed by China, had the largest representation across the time eras. There were more songs with nonsense lyrics used during the first period than during the second period. Combined English and AP original language lyrics exceeded vocables across periods.

The language tools provided by authors to facilitate the learning of original language lyrics included written pronunciation guides and direct English translations. Out of 202 songs with AP original language lyrics published from 1967 to 2008, 163 (81%) had written pronunciation guides; 76 (roughly 38%) had English direct translations. During the first period, 54% of the 71 songs had written pronunciation guides, while 95% of the 143 songs had this feature during the second period. There were fewer AP songs with direct translations. During the first period, 25 (35%) out of 71 songs had direct English translations, while 95% out of 131 AP songs had this feature during the second period.

In terms of developmental awareness, authors have paid attention to the developmental characteristics of children by selecting AP folk songs with familiar themes (e.g. nature, animals, games, celebrations and events, friends, and families) that allow children to make personal connections with the song material. As Dr. X remarked,

> We want to teach children songs that they could take with them. . . . those memories are wonderful when they are positive, musically successful, relating to cultural meanings that are significant songs to people as to children who sing them , even as they grow.

Across periods, songs about nature, including plants, insects, birds and animals; bodies of water and landforms; and cosmic objects and seasons, were the most popular. From 1967 to 2008, game songs and toys were the second most represented, in keeping with Maria Montessori's (1870-1952) belief that children learn best through play (Choksy, 1981). Folk songs about friends and families when combined ranked third most represented. Celebrations and events that manifest people's ways to rejoice, honor, and practice their cherished beliefs and traditions ranked fourth. Religious songs were least represented because, although religion supports proper conduct by picturing a world in which such conduct is only common sense (Geertz, 1973), the

symbols representing meanings in different religions are varied and thus, demand different ways for addressing them. Religion is relative and religious songs are mostly prohibited in public schools. The family, the basic unit of society, mostly decides on how this aspect of culture is formed in children. Through the inclusion of folk songs in series song repertoires, children's interests, skills, and attitudes toward diverse musical cultures are being addressed at the optimum ages when they could be developed (Choate, 1968).

Representation of AP Folk Songs in Recorded Materials

The researcher identified the following vocal models and their frequencies through aural identification and verification on indices and recording covers: (a) child/children = 67, (b) woman/women = 25, (c) woman and children = 6, (d) man/men = 4, and (e) women and men = 1. During the first period children, followed by women, sang the majority of the songs; during the second period, children sang all but one of the AP folk songs sung by a woman. Unlike those in the first period, men were not recorded during the second period. In terms of instrumental accompaniments, majority of the accompanying instruments during the first period were Western; there was a limited number of AP folk instruments used including *koto*, *shakuhachi*, *samisen*, gong, and bamboo flute. During the second period, numerous AP folk song instruments were used. These were played as a solo or in an ensemble, sometimes in combination with Western, and electronic instruments. Among the pieces aurally examined, *Suliram,* included in *The World of Music* series published in 1991, was the first to use the synthesizer. The earliest AP instruments to accompany the selections were the gong and *koto*. All the 198 AP folk songs published during the first period had no recorded pronunciation tracks; one hundred thirty one

songs (roughly 92%) out of 143 AP folk songs had recorded pronunciation tracks during the second period.

The "Little Traditions" of the AP Vocal Folk Songs

The AP folk songs in this study are examples of little music traditions that are described by Jorgensen (1997). They are practiced locally by specific ethnicities in particular regions, have simple structures, and mostly orally transmitted. While most of the AP folk songs were originally passed on through oral transmission, greater representation in series textbooks after 1994 also presented the issue that some of these little traditions are now being learned through notated sources in series texts and other supplemental materials. Campbell (1991) stressed that it would seem dishonest to divorce a culture's music from the process by which it was originally transmitted. Goetze (2000) further commented that Western notation does not fully contain the nuances of other musical cultures, such as vocal timbres, slides, quarter tones, pulsations, and ornaments. In an attempt to present and teach songs authentically, Goetze and Fern (2005) produced *Global Voices*, a video supplementing the textbook series *Spotlight on Music* (2008). The AP folk songs (e.g., *Ban Dal* and *Santoki*) included in the video were not notated in the textbooks, thus preserving the oral-aural transmission of the folk songs.

Further, the simplicity of the AP songs in this study exemplifies little traditions in their limited ranges, repeated melodic structures, unique scales, and rhythm patterns. Their lyrics, as found in the thematic content analysis, often relate to nature, family and friends, customary events, and daily activities. Because they are practiced as part of everyday life, they are mostly participatory in nature and associated with certain functions. The structural simplicity and daily life themes of the AP vocal songs make them appropriate singing materials for children who can successfully perform them using their natural instrument – their voices.

In respect to vocal models, during the first period, children and women provided the majority of models, while children sang all but one of the AP folk songs in the sampled recordings from the second period. In a study in which participants echoed a minor 3rd after a child, an adult female, and an adult male, Green (1990) found that children in grades 1, 2, and 6 responded most precisely to a child model, whereas participants in grades 3 through 5 had the greatest percentage of precise responses to the adult female model.

Folk songs, like any little music tradition, encapsulate the cultures of particular ethnic groups, including their beliefs, values, attitudes, and customs and traditions in texts with sounds. Although their lyrics emanate from "language behavior rather than music sound, they are an integral part of music (Merriam, 1964). As such, vocal folk songs are important media for understanding other peoples with different cultures. Moreover, they provide a way for children to appreciate their own culture/s as well as other's.

Prior research reveals an imbalanced representation of musical cultures in music textbook series (Culig, 2008; Diaz, 1980; Simmons, 2002). Major findings of this study revealed that people involved in textbook publications have been trying to address, consciously or unconsciously, some of the challenges posed by Jorgensen, which were to (a) balance the great and little musical traditions in the curriculum in a way that the claims of each are reconciled, (b) solve the problems of curriculum construction so as to avoid superficiality and tokenism, (c) seek a musical repertoire that is special, meaningful, and within the powers of students to realize successfully, and (d) integrate rather than accommodate different musical traditions. The following patterns and trends in the representation of Asian-Pacific folk song traditions that emerged from this study provide evidence to this claim, although there are still some important considerations that need to be addressed.

When considering ways to balance the traditions in the curriculum, the demographic issues need to be taken into account. Because of the increasingly multicultural demographics of the United States, textbook publishers have required authors to include a more diverse repertoire in music textbook series publications. To fulfill this requirement, and believing in the rationale, authors considered diversity as one of their criteria for folk song selection. Based on the findings of this study, there has been an increased representation of Southeast Asian and East Asian folk song traditions in textbook series' repertoires since the occurrence of the Tanglewood Symposium in 1967 and especially after the development and adoption of the National Standards for Music Education starting in 1994. This was evident in the increased number of Asian Pacific countries and the quantity of AP folk songs represented in the folk song repertoires during the two periods (1967-1993 and 1994-2008). In terms of quantity of AP folk song repertoire, there was a remarkable increase. The average number of AP folk songs for textbook series publications during the first period was 14, and this figure was more than doubled during the second period.

Although there has been an increase in the representation countries, the five additional countries during the second period had folk songs in miniscule quantities. Moreover, Japan that had the most AP folk song representation across periods was not listed by the U.S. Census Bureau (October 2010a) as among those that had more than 750,000 foreign born people in US as of 2009; the countries China, Philippines, Vietnam, and Korea were listed. Publishers did match the series folk song repertoires with the larger ethnic groups that make-up the US population; however, a closer introspection of the specific ethnicities that make-up these large groupings showed a non-proportional representation. The mentioned demographics apply to series teacher editions published from 2003 to 2008. According to the Association of American

Publishers (2012), adoption states usually use textbooks they purchased for six years. Moreover, the projected US demographics were one of authors' bases for folk selection (Dr. D). Thus, most series published during the second period did not match the specific Asian-American demographics of US. It is also important to note that Burma, included in an earlier publication prior to Tanglewood Symposium (Culig, 2008) was not represented. Additionally, Brunei, Malaysia, and Indonesia remained not represented.

Folk songs comprised more than half of the series vocal genres across periods. However, there has been a big shift in the representation of cultures across periods. Prior to the publication of the National Standards, European folk songs were the second most represented, next to North American folk songs in Silver Burdett's World of Music (1991 as well as MacMillan's Music and You (1991). After the release of the National Standards, European folk songs ranked fourth, next to Latin American, African American, and Asian in terms of quantity of representation in Silver Burdett's *Making Music (2008)*. European folk songs remained second most represented in MacMillan's *Spotlight on Music* (2008) but decreased by four percent. The decrease in the representation of European folk songs, coupled with the increased acceptance of folk songs from other regions in series publications, is one of the ways authors have addressed the changing demographics of the US. Through history, publishers have expanded their folk song repertoires from a focus on Eastern and European traditions from 1910 to 1940, to emphasis on American and Latin American musics from 1940 to 1967 (Volk, 1993b), and increasing inclusion of other cultures from 1967 to 2008.

Authors have found ways to solve the problems of curriculum construction so as to avoid superficiality and tokenism. One of the ways in which people in the publishing industry have avoided tokenism and superficiality in the representation of musical traditions in textbooks was

by paying closer attention to authenticity, as defined by people who practice them. This was achieved through increased use of original language lyrics, direct translations, recorded and written pronunciation guides, use of traditional instruments as accompaniments, and adoption of the oral transmission of little traditions.

Palmer (1975) stressed the importance of providing original song lyrics because of the intimate connection between the sounds of the language and sounds of the music tradition. During the first period analyzed in this study, roughly 40% of the songs were presented in their original language; during the second period, 88% of the songs were published in their original language. According to Palmer, original languages are necessary "to maintain the viewpoint and stylistic validity of the music tradition under study" (p. 223). Moreover, original song lyrics contain the real meanings expressed by the people who created them. They are important "sources for the understanding of human behavior in connection with music" (Merriam, 1964, p. 187).

Data analysis findings across time periods also identified an increased use of direct translations of foreign lyrics in basal series texts. A number of authors stressed the importance of providing correct translations of songs (Engle, 1994; Sorensen, 1991). Although singable translations facilitate successful performances of foreign folk songs by children, most often they do not provide the exact meanings of songs from the cultures. As explained by Sorensen (1991), "[I]t is highly problematic to capture the exact translations in an artistically valid way" (p. 27). However, Abril (2005) found that students show more positive ratings to songs sung in familiar languages. Although singable translations and use of combined language lyrics frequently do not represent the exact meanings of original lyrics, they provide a way for children to perform the elements of the songs successfully.

The increased use of written pronunciation guides provided a visual tool for correct pronunciation of foreign language lyrics. According to Sorensen (1991), the IPA is an alphabet based on Greek and Roman letters. It is a system that uses diacritics sparingly, each symbol represents one sound, and the symbol remains constant for all languages (pp. 33-34). The succeeding publications adapted the IPA for the written pronunciation guides of foreign language songs. Calligraphies, used in the home cultures of the AP folk songs, also appeared in recent publications (e.g., *Spotlight on Music* and *Making Music)*. In addition, the inclusion of recorded pronunciation guides is an additional feature that facilitates learning AP folk songs published with foreign lyrics. Dr. Z narrated an historical overview on the development of this language tool was narrated (personal e-mail correspondence, Jan. 18, 2012), who corresponded with an editorial director:

> MacMillan/McGraw was the first to have "spoken pronunciation tracks", and those appeared around 1988 or possibly around 1990. However, the tracks were not for all songs in the books. . . . they may have been tied to the Texas adoption at the time, and that it may have been only for a few Hispanic songs. No one liked the spoken tracks. They didn't translate well to singing, and there were questions about how they have been done . . . There were no checks for authenticity. The first "sung pronunciation practice" may have been done in 1995 with the Silver Burdett's *Bridges to Asia* book.

Results of this study showed that the first music textbook series to include spoken pronunciation tracks for AP folk songs with original language lyrics was *Share the Music* first published in 1995. The publishers of succeeding music textbooks have added this relevant tool. Native speakers of languages other than English model the pronunciations of foreign lyrics. For example in Macmillan's recent music textbook series publications, the culture bearers in the

recordings aim to establish a connection with the students through self-introductions. For example, the song *Chang* (*Spotlight on Music*, 2008, Gr. 1, p. 198) was introduced in the recording as follows: "Hi! My name is Huang. I came from Bangkok, Thailand. I have been in the United States for 5 years. I want to teach you a song from my country. It is called *Chang*, the elephant" (CD 9:12). By listening and imitating the vocal modeling of these native speakers, children are able to aurally discern and consequently pronounce the foreign words closer to a native's diction and accent.

Folk songs symbolize the local cultures of particular ethnic groups. In the study of these little vocal traditions or world musics, in general, focusing only on the intrinsic qualities of sounds for aesthetic purposes does not suffice, as the field of ethnomusicology views music sound as "the result of human behavioral processes that are shaped by the values, attitudes and beliefs of the people who comprise a particular culture" (Merriam, p. 6). Student performances of others' music could be partially driven by inaccurate representations as they learn. For example in the process of playing the Philippine *kulintang*, a set of 8 bossed gongs in a row with non-Western tunings, children would not fully enjoy the uniqueness of performing on this instrument if they do not experience the process of improvisation, know the basic local kulintang rhythms (*tidtu*, *binalig,* and *sinulog*), and understand the contexts of when, where, why this particular type of music is being played.

To provide children with a musical repertoire that is special, meaningful, and within the powers of students to realize successfully, authors included folk song that are textually and musically appropriate for children. The most frequently used song themes generated from the content analysis of this study were those familiar to children. Moreover, authors included supplementary materials and tools to enrich and facilitate children's learning of both the musical

and extra-musical aspects of the AP songs. Through the use of audio-recordings, video-recordings, original language lyrics with written and recorded pronunciation guides, and direct translations, children gain contextual understanding as they discern the real meanings of the folk songs and develop skills modeled by culture bearers. The simplicity of the AP folk songs in this study could provide children meaningful and fulfilling multicultural music experiences.

Authors integrated rather than accommodated different musical traditions by focusing not only on vocal folk song traditions but also on the use of traditional instruments in the recorded accompaniments of AP folk songs. People from various cultures develop instruments that have unique timbres (Volk, 1997). These timbral differences are represented and recognized through the use of these instruments as accompaniments in the series folk song recordings. Analysis of the data provided evidence for increased efforts of the publishing industry to provide aural examples of the indigenous sounds of instruments that normally accompany AP folk songs in their original cultures. In a study done by Edwards (1996), the use of authentic instruments in learning centers for small groups produced higher results in students' attitude, perception and achievement in Indian music than the use of non-authentic instruments. The results of this study could transfer to the use of folk instruments to accompany singing.

As the field of music continues to change, some aspects of little music traditions and/or Western great traditions have been mixed in mediated traditions. The use of Western, and electronic instruments together with AP folk instruments to accompany some of the folk song accompaniments in recordings, provide children a way to connect, and blend their modern culture with the folk musical tradition. In some current practice it is not surprising to hear *gamelan*, jaw's harp, *sitar*, *bungkaka,* African drums, and other indigenous instruments combined with orchestral and/or electronic instruments in the works of contemporary composers

and popular artists. The synthesizer is a wonderful resource, especially when actual folk instruments and artists are not accessible. Although it cannot exactly replicate the sound produced by indigenous artists on their instruments, the synthesizer can be a viable alternative to replicate the timbres of AP folk instruments as closely as possible.

Textbook authors have indeed found some great ways for addressing the challenges, posed by Jorgensen (1997), as they provided educators with invaluable resources for the transmission of "great and little traditions". However, the challenges remain to be addressed as they continue to move toward a direction that would serve the needs of children in a multicultural American society.

Recommendations

The author recommends the following to further enrich and provide meaningful experiences to children as they learn the little folk song traditions of the Asia-Pacific included in American elementary music series textbook publications:

Recommendations for Music Educators

Besides utilizing music textbook resources, teachers are encouraged to maximize the use of ancillary materials such as video recordings (e.g. *Global Voices* by Goetze & Fern, 1999, 2002, 2005) and interactive CD-ROM's (e.g. *World Instruments* by Macmillan, n.d.) to enrich their teaching. Internet resources such as YouTube and Skype also provide ready access to a variety of world musics for use in the classroom. Whenever possible, it would be good for teachers to invite culture bearers to share their knowledge and experiences, and perform for children in the classroom. Beside direct interaction with the performer, this would give children the opportunity to experience the authentic vocal and instrumental timbres of the musics.

Although this author has stressed the integration of AP folk song traditions, marginalizing the great Western Classical music traditions in general education can also create an imbalanced representation of cultures. Jorgensen (2003) expressed the need for music educators to address the negative connotation of classical Western traditions as elitist, while popular musics and musics of other cultures have the pride of place in higher educational institutions. Pedagogues in all educational levels are encouraged to include both Western and Non-Western musics, as well as traditional and contemporary folk musics in their teaching repertoire.

Teachers pass on to their students music they have learned through their training and experience, and music they love; teachers cannot teach what they do not know and do not love (Campbell, 1992). By keeping abreast with world musical traditions through in-service activities such as workshops and professional development sessions, educators can be enriched and consequently improve their teaching. Moreover, music educators may also consider organizing or attending workshops on the use of the IPA, presented in textbooks with symbols that accurately symbolize the sounds of the foreign languages.

Teachers are encouraged to present folk song materials in textbook series as closely as possible to their authentic forms, taking into the account the cultures of the peoples who created them. In doing so, we not only equip children with the basic knowledge, understanding, and proper attitude to others' cultures, we can also familiarize students with nuances of others musical systems, and help them gain aesthetic fulfillment with world musical traditions. Children are receptive to new things in their environments. Textbook authors included curricular adaptations (e.g., the use of singable translations, the use of combined native and English language lyrics, and the use of native and Western instruments) to augment positive performance

experiences of children. When considering textbook materials, educators need to consider the appropriate stage in which the children will be prepared to learn and reproduce the authentic sounds from the represented cultures, and fully experience other musical traditions.

In addressing the issue of breadth vs. depth in the study of multi-cultures, this author believes that younger children need to be grounded in their own musical roots but also need to be exposed to as many different musical cultures as possible. It would be advisable for educators to know the ethnicities of their students and introduced multicultural experiences based on their students' cultural affiliation/s. In teaching these, teachers may use varied activities (singing, listening, creative movements, structured instrumental accompaniments, and video-viewing) as needed and appropriate. Teachers may also encourage students volunteer to share their songs in their vernacular languages and/or initiate singing games germane to their cultures. Care must be taken that only songs with age-appropriate lyrics and musical characteristics should be shared.

In order for music educators to effectively impart the multi-functions of music in different cultures to students, they need to be equipped with sufficient knowledge and skills on multicultural musics, have access to adequate multicultural resources, and know the cultural backgrounds and needs of their individual students. There is a pressing need for higher educational institutions to train pre-service teachers to be multi-culturally competent, and for people producing educational materials to provide rich and diverse educational resources.

Recommendations for People in the Publishing Industry

Authors may consider including other vocal genres besides folk songs in series repertoires. If selections are vocally not possible for children to reproduce because of their unique musical systems, complexity, and tone qualities, they could be included in series listening and movement repertoires wherein children may successfully experience and understand them.

Tanglewood Symposium participants addressed the inclusion of all genres of music from various periods of history in the curriculum, and perhaps a more balanced representation of this could be achieved in the curriculum.

Singable English translations, though sometimes inexact or different in meanings from the original lyrics, facilitate the singing of folk songs and active engagement with the music. Although this is a partial representation of the songs, they enable students to experience the musical sounds through performance. However, direct translations can serve as guides for teachers who select only folk songs with developmentally appropriate lyrics for their young students to learn. Moreover, these not only help teachers understand the real meanings and contexts of the songs, but more importantly they enable them to translate, share, and appreciate with children the cultures of the peoples who created the songs. Thus, it is advisable for publishers to always provide the direct translations of folk songs.

Publishers are encouraged to always specify the names of traditional instruments they use in series recordings. This would help educators, as well as students, become familiar with the names of instruments from all cultures, and associate them with their unique sounds. Further, labeling instruments as folk, traditional, or authentic entails the use of real, and not sampled instruments. Publishers are urged to make sure that accompaniments labeled as authentic/traditional/folk to some cultures are not synthesized or sampled. Although synthesizers are great resources in the absence of artists playing authentic instruments, some professionals are familiar with the nuances of sounds produced on real instruments and would expect these if labeled as such.

Authors have taken great care to know the cultural backgrounds of people who modeled the pronunciation of song lyrics in recordings. However, a culture bearer may be acculturated to

the Western speaking accent due to prolonged absence from his or her home country. Authors may consider inviting only people that possess the vernacular speaking accents to model the pronunciation guides of songs with foreign language lyrics. Cross-checking with more than one carrier of culture, preferably a music specialist or a well-known performer, prior to publication of folk song materials, is advisable. Spellings and meanings of original language lyrics also need to be double-checked because a native may also commit errors or misinterpretations.

Publishers are always encouraged to look for more folk songs, especially from unrepresented countries (e.g. Myanmar [Burma], Timor-Leste, Brunei, and Malaysia) in Asia and other world macro-regions (see Appendix F for a list of recommended folk songs not included in series publications). Goals to achieve equal representation of AP countries in music textbook song repertoires, would help to augment U.S. regions with greater foreign-born populations. For example, if folk song selection is primarily based on the demographics of the U.S. population, would proportional representation increase the number of Latino and Asian songs by the year 2050, when Latino and Asian populations are predicted to triple (Kotkin, 2010)?

Authors and publishers may also consider representing the unique musical traditions of ethnicities not included in the demographics of the United States. De Quadros (1996) pointed out the artificiality of geographical borders. In this modern age, the advancement of communication networks and transportation make multicultural interaction inevitable, regardless of "race" and location. It is important to remember that "race" is a socially constructed concept with no scientific basis. This implies that children will better understand why people have different skin pigments if they are taught the scientific explanation for the dark skin color of many people around the world (Jablonski, 2006).

Recommendations for Researchers

Since the inclusion of music as one of the subjects in public school curricula in 1838, singing has been a primary emphasis in general music education. However, the National Standards for Music Education equally addressed the need to develop the performance, listening, and creative skills of students. Anderson and Campbell (1996) described polymusicality as a term that refers to the increased ability of students to perform, listen intelligibly, and appreciate many types of music (p. 5). Based on findings from this study, the researcher recommends additional research in these areas:

1. An historical investigation of the representation of AP repertoire intended for use as listening selections in basal series would complement the detailed analysis of folk songs in this study. Further, a detailed analysis of contemporary basal series listening recordings and suggested teaching activities may illuminate how textbook series publications can balance the musical experiences of children, and foster the development of "polymusical" or at least bimusical individuals.
2. Research dealing with the authenticity of the AP folk songs represented in textbook series publications would help evaluate the accuracy of the link between the musics and the cultures authors tried to represent.
3. In a quasi-experiment with fourth graders, Edwards (1996) concluded that the use of authentic instruments in learning centers for small groups produced higher results than utilization of non-authentic instruments in terms of students' attitude, perception and achievement on Indian music. There is a need for research on whether the use of authentic AP traditional instruments to accompany AP folk song series recordings

would produce the same results. At the very least, children will learn about different tunings and performance practices.

4. This study specifically focused on the inclusion of AP folk song traditions in basal series sets published from 1967 to 2008. A follow-up study on the representation of other musical traditions or genres in these series resources would supplement this endeavor.

Recommendations for Families and Communities

The preservation and promotion of multi-cultures in a pluralistic society is a huge task and requires the cooperation and support from various sectors of society. In this modern age, it is typical to find families with mixed ethnicities. Intermarriages between races are common. Parents are encouraged to help children understand their cultural roots to strengthen understanding between family members as well as to enable them relate and identify themselves within a multi-culturally diverse society. The "melting pot" ideology has been historically proven to not be beneficial to the welfare of individuals. Although far from their countries of origin, parents could still transmit aspects of their cultures to their children. They may tell stories about their lifestyles and their experiences in their home countries and exemplify practices that would instill in their children their cherished values. They may join specific local and national organizations (e.g. National Organization of Korean Americans, National Association of Korean American, & National Association of African Americans) that promote the customs and traditions of their specific cultures. Attendance at and participation in fun and meaningful multi-cultural events (e.g. Dragon Boat Festival, Cinco de Mayo Parade, Chinese New Year, Mardi Gras, St. Patrick's Day Parade, & Hannukah) could also help their children be proud of their ethnic origins as they connect with other cultures. Communities are encouraged to

continue supporting organizations that help people nurture their cultural affiliations so that everyone's life can be enriched, unique contributions can be appreciated, and their community can be a place for cultures to blend.

In terms of musical development, families and communities are urged to continue their efforts in formation and development of traditional musical groups, not normally offered in public schools, that allow individuals of certain ethnicities to practice their musical heritages (e.g. *mariachi, rondalla, phi-phat ensemble, choir, gamelan, angklung,* African drumming ensemble, and *taiko ensemble*). They are also encouraged to sing their folk songs, and continue practicing their languages, in addition to English. Individuals who practice bilingualism or multilingualism have the advantage of being able to communicate with people who speak other language/s.

Epilogue

When I was in my teens, I was one of the 12 members of *Himig ng Lahi* or *Voice of the Race,* a cultural group headed by Professor Felipe Padilla de Leon, Sr, a Filipino National Artist. As official members of this group, we were designated as Cultural Ambassadors of Goodwill by the Philippine government. Our mission was to preserve and promote Philippine culture by presenting Filipino history through songs, music, and dances. For three summers (1982-1985), I joined the group in concert tours to about 40 states in the U.S. and 16 states in Canada. I was touched by the receptivity of the Filipino-American and Filipino-Canadian audiences. Whenever audience participation was requested, they would zestfully join the singing or clap to the beat of folk songs sung in their respective Philippine native languages (e.g. *Cebuano, Tagalog, Bisaya, Ilocano*, *Ilongo,* and *Kapampangan*). The audience members' instant reactions to the meanings of the songs were apparent in their facial expressions and occasional utters (e.g. smiles, laughs,

sighs, and cheers). At the middle of each concert, we always sang *Bayan Ko*, a patriotic art song form called *kundiman,* that expresses the hardships and desires of a beautiful country – the Philippines, personified in this song as a woman in captivity. In every performance of this song by Constancio de Guzman, we evoked a nostalgic atmosphere with a teary-eyed audience waiving Philippine flags as they joined our singing. In almost all of our shows, we were acknowledged at the end with standing ovations.

The day after one of these experiences, we performed in a well-known private university. In this setting, our audience was comprised of college students who were attentive listeners. Unlike most of our Filipino-American and Filipino-American audiences who had spontaneous reactions to the musical numbers, their reactions were reflective. They seemed to enjoy and understand our musical numbers, as narrated by our director. They occasionally smiled, and they cheered for numbers intended to be comical. They applauded each of our renditions. At the end, they congratulated us and expressed their appreciation for our sharing of our Philippine heritage.

Although the general scenarios of our concerts were as described, there were few exceptions. In one of the venues, we performed for public middle school and high school students. Our young audience was unprepared for the type of cultural show we presented. They were noisy and rowdy, especially when we were portraying pre-colonial tribal musics. The audience's noise increased when one of our male singers wore a G-string on stage as he played the *Kalinga* jaw's harp *ulibaw*. Despite reminders from the organizers to observe audience decorum, the crowd continued to be loud. My companions and I were challenged to focus on our roles to convey the real meanings of the songs. In the end, the organizers thanked and congratulated us for sharing our culture. They apologized for the misbehavior of the audience.

The scenarios just described reflect the musical attitudes of three types of audiences: 1) insiders of the Filipino culture who were deeply moved by our cultural presentation, 2) college students at the private university who showed respect, openness, and appreciation for learning aspects of our foreign culture and 3) middle/high school teenagers in a public school who were not able to relate nor respect our cultural presentation, most probably because of inadequate multicultural exposure and preparation for the concert. The varied audience reactions to the same music performances were due in part to cultural differences. As a performer, I felt fulfilled when the audiences expressed their appreciation and openness to our Filipino heritage; I felt disappointed with the youths who did not understand nor respect our culture. It was then about 17 years after the occurrence of the *Tanglewood Symposium.*

Now that we live in the year 2012, the gaps between cultures have diminished, as music educators, publishers, researchers, families and communities continue to work on bridging social and cultural divides. In this technologically advanced world of almost instant global communications and mobile populations, the intermingling of cultures is inevitable, and ethnicity may not reflect presupposed preferences. For example, a person may appear to be of Asian ethnicity, but in reality share more in common with Western attitudes, tastes, values, lifestyle, and religious practices. Likewise, a person may have American-European features but speak *Tagalog* and retain some Asian values acquired from a childhood home in an Asian country. It is imperative that we, as human beings, aim for multicultural understanding, respect, and appreciation for people as individuals, and that as music educators we bring that same goal to our classrooms.

In his introductory address in *UNESCO's Universal Declaration of Cultural Diversity* (2001), Director Koïchiru Matsuura said, "the cultural wealth of the world is its diversity in

dialogue." By diversifying textbook folk song repertoires and representing the songs in their socio-cultural contexts, children can understand their own and other's cultural identities or affiliations. Authors who aim toward developing polymusical students could enrich children's lives by letting them enjoy the cultural wealth of the world through the diverse musics they represent in the American elementary music textbooks.

Popular music forms and styles that draw elements from the great and little traditions swiftly change with the tastes of the masses. The great Western musical traditions, with their established complex systems, continue to be revered by many and supplement the existence of the little traditions from which they evolve. Folk little traditions remain practiced by people in their local communities, as some may also join the masses in singing popular songs and reinterpreting the great traditions. Although people express themselves in different ways, they live with the same realities in life: beauty and goodness, destructions and sufferings, affluence and poverty are only some of these. Music educators share the responsibility with publishers, researchers, families, and communities in helping children appreciate the varied musical traditions, as people express aspects of their cultures in these songs.

In this study, data analysis focused on the representation of Asian-Pacific folk songs in American elementary music textbooks from 1967 to 2008, with the intent of providing insights for multicultural musical experiences in general music classrooms. Through an understanding of a variety of musics, it is the hope of this author that teachers and students can develop a sense of respect and sensitivity to others' cultures through the world of musical sounds. Although vocal folk songs were the primary focus for this study, in keeping with the recommendations of the Tanglewood Symposium, teachers, textbook publishers, and community groups are encouraged to include all types of music from various cultures and historical periods in curriculum and

community experiences. All cultures represent peoples who belong to particular ethnicities. Thus, all musical cultures are valid. The great and little traditions, including mediated genres, belong to the curriculum. It takes a concerted effort to achieve balance in the representation of these cultures in a way that all children can understand and appreciate a multicultural society, while being solidly grounded in their own cultural affiliations. Music textbook resources could serve as an effective tool toward this end, when presented with musical integrity and cultural sensitivity.

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Zinn, H. & Arnove, A. (2009). *Voices of a people's history of the United States* (2nd ed.). New York: Seven Stories Press.

APPENDICES

APPENDIX A

Reference List of Series Books

1. The Magic of Music

   Waters, L. E., Wersen, L. G., Hartshorn, W. C., McMillan, L. E., Gallup, A., & Beckman, F. (1965-1969). *The magic of music, K-5.* Boston, Massachusetts: Ginn and Company.

2. Discovering Music Together

   Leonhard, C., Krone, B. P., Wolfe, I., & Fullerton, M. (1970). *Discovering music together, K-5.* Chicago: Follett Educational Corporation.

3. Growing with Music (Related Arts Edition)

   Wilson, H. R., Ehret, W., Knuth, A. M., Snyder, A. M., Hermann, E. J. & Renna, A. A. (1970). *Growing with music: Related arts edition, K-5*. Englewood Cliffs, New Jersey: Prentice Hall, Incorporation.

4. Making Music Your Own

   Jaye, M. T. & Hilyard, I. (1971). *Making music your own, K.* Morristown, New Jersey: Silver Burdett Company.

   Landeck, B., Crook, E., Youngberg, H.C., & Luening, O. (1971). *Making music your own, 1-5.* New Jersey: Silver Burdett Company.

5. This is Music for Today

   McCall, A. (1971). *This is music for Today, K & Nursery School.* Boston: Allyn and Bacon, Inc.

   Sur, W. R., McCall, A., Fischer, W. R. & Tolbert, M. R. (1971). *This is music for Today, 1-3.* Boston: Allyn and Bacon, Inc.

   Sur, W. S, Tolbert, M. R. & Fischer, W. R. (1971). *This is music for Today, 4-5.* Boston: Allyn and Bacon, Inc.

6. Comprehensive Musicianship

Gillett, D. K. (1972). *Comprehensive musicianship through classroom music, Zone 1A, Zone 1B.* CA: Addison-Wesley Publishing Company.

Burton, L. H. (1973). *Comprehensive musicianship through classroom music, Zone 2A.* CA: Addison-Wesley Publishing Company.

Burton, L. H. (1973). *Comprehensive musicianship through classroom music, Zone 2B* (L. Burton & W. Thomson, eds.). CA: Addison-Wesley Publishing Company.

Gillett, D. K. (1974). *Comprehensive musicianship through classroom music, Zone 3A* (L. Burton & W. Thomson, eds.). CA: Addison-Wesley Publishing Company, Inc.

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7. Exploring Music

Boardman, E., Landis, B. & Andress, B. (1975). *Exploring music, K-5* . New York: Holt, Rinehart & Winston, Inc.

8. New Dimensions in Music

Choate, R.A., Berg, R.C., Kjelson, L., Peterson, G. & Troth, E. (1980). *New Dimensions in music, K-5* (Teacher's Edition). New York : American Book Company.

9. Spectrum of Music

Marsh, M. V., Rinehart, C., & Savage, E. (1983). *The spectrum of music with related arts, K-5.* New York: Macmillan Publishing Co., Inc.

10. The Music Book

Boardman, E., Landis, B. & Andress, B. (1984). *The music book, K-5.* New York: Holt, Rinehart, and Winston, Inc.

11. Silver Burdett Music (Centennial edition)

Aubin, N., Crook, E., Hayden, E. & Walker, D.S. (1985). *Silver Burdett music* (Centennial edition), K. Morristown, New Jersey: Silver Burdett Company.

Crook, E., Reimer, B., & Walker, D.S. (1985). *Silver Burdett music, 1-5* (Centennial edition). Morristown, New Jersey: Silver Burdett Company.

12. Holt Music

Meske, E. B., Andress, B., Pautz, M. P., & Willman, F. (1988). *Holt music, K-5.* New York: Holt, Rinehart and Winston, Publishers.

13. World of Music

Beethoven, J., Bledsoe, D., Culp, C. E., Davidson, J., Eisman, L. Hoffman, M. E., . . . Weikart, P. (1991). *World of music, 1-5.* Morristown, N. J.: Silver, Burdett & Ginn.

14. Music and You

Staton, B., Staton, M., Davidson, M. C., & Kaplan, P. (1991). *Music and you, 3.* New York, New Yor*k*: Macmillan Publishing Company.

Staton, B., Staton, M., Davidson, M. C., & Ferguson, N. (1991). *Music and you, 5.* New York, New Yor*k*: Macmillan Publishing Company.

Staton, B., Staton, M., Davidson, M. C., Kaplan, P., & Snyder, S. (1991). *Music and you, 4.* New York, New Yor*k*: Macmillan Publishing Company.

Staton, B., Staton, M., Davidson, M. C. & Snyder, S. (1991). *Music and you, K-2.* New York, New Yor*k*: Macmillan Publishing Company.

15. The Music Connection

Beethoven, J., Bohn, D., Campbell, P. S., Culp, C. E., Davidson, J., Eisman, L., . . . Thomas, J. (2000). *The music connection, K-5.* Morristown, NJ: Silver Burdett Ginn.

16. Share the Music

Bond, J., Davidson, M.C., Goetze M., Lawrence, V. P., Snyder, S., Boyer-White, R., . . . Rawlins, I. (2003). *Share the music, K-5.* New York: McGraw-Hill School Division.

17. Silver Burdett Making Music

Beethoven, J., Brumfield, S., Campbell, P. S., Connors, D. N., Duke, R. A., Jellison, J. A., …Trinka, J. (2008). *Making music, K-5*. Glenview, Illinois: Scott Foresman.

18. Spotlight on Music

Bond, J., Boyer, R., Campbell-Holman, M., Crocker, E., Davidson, M. C., Frere de, R., . . . McMillion, J. (2008). *Spotlight on music, K-5*. New York: Macmillan/McGraw-Hill.

APPENDIX B

LIST OF INTERVIEWEES AND INTERVIEW SCHEDULES

Name	Date
1. Dr. J Coordinating Author, Author	July 8, 2011
2. Dr. H Coordinating Author, Author	July 11, 2011
3. Dr. Q Contributor	July 18, 2011
4. Dr. A Contributor	July 19, 2011
5. Dr. D Coordinating Author, Author	July 19, 2011
6. Dr. Z Program Author, Author, Contributor	July 29, 2011
7. Dr. B Contributor	Aug. 16, 2011
8. Dr. Y Resource Author, Author, Contributor	Aug. 17, 2011
9. Dr. V Contributor	Aug. 5, 2011
10. Dr. X Program Author, Resource Author, Author Multicultural Advisor	Sept. 27, 2011

APPENDIX C

Sample Consent Form

May 25, 2011

Dear _____ :

I am a graduate student at the University of Colorado in Boulder, and I am currently writing a dissertation on the representation of Asia-Pacific Folk Songs on American Elementary Music Textbooks (1967-2008). In connection with this, may I please ask your consent for me to conduct a phone interview with you on textbook publications? I am curious about the selection process for multicultural material materials, including folk songs and instrumental pieces. I am planning to conduct a one time 20-minute interview with you via Skype sometime during early summer 2011. Please let me know if you would also be willing that the interview be recorded for reference during my dissertation study. Your responses will be kept anonymous; pseudonyms shall be used for the reporting. I plan to use interview findings to crosscheck my content analysis of the series textbooks.

If you agree to participate in this study, please e-mail back this completed form with your signature as an attachment. Once I have received your response, I will contact you by e-mail to arrange for date and time.

Thank you so much for you precious time, support and cooperation.

Sincerely yours,
Edna Culig
Interviewer
PhD Candidate, UCB

☐ I am willing to be interviewed for Edna Culig's dissertation study.

☐ I agree that you audio record my interview session with you.

_____ _____

Signature Over Printed Name Date Signed
Interviewee

APPENDIX D

The Asian-Pacific Folk Song Contents of American Elementary Music Textbooks (1967-2008)

Note: The following legend applies to all tables in APPENDIX E. The elementary music textbook series are presented chronologically, regardless of publisher. Percentages of Asia Pacific (AP) folk songs over the total number of series songs are written at the bottom of each table. Whenever a song is repeated within a series, it is counted as one.

Legend:
* = Repeated Song
#AP Songs = Total number of Asia Pacific Songs
# Series Songs = Total number of series songs
DT = Direct Translation
N.A. = Not Applicable
WPG = Written Pronunciation Guide
DT = Direct Translation

The Magic of Music (1965-1969)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	0	114					
1	2	121	Japan	Pichipichi Jabujabu	English	N.A.	N.A.
			China	After School	English	N.A.	N.A.
2	1	111	China	After School*	English	N.A.	N.A.
3	1	90	Japan	A New Year's Greeting	English/Japanese	/	/
				After School*	English	N.A.	N.A.
4	7	101	Japan	Cherry Blossoms (*Sakura*)	English, Japanese	/	/
				The Killifish School by Y. Nakada	English	N.A.	N.A.
				Good-by (*Sayonara*) by K. Nakamura	English/Japanese	X	X
				The Call of the Crow by N. Motoori	English/ Japanese	X	X
				Pichipichi Jabujabu*	English, Japanese	/	/
				Tea Picking (*Chatsumi*)	English/ Japanese	X	X
				Moon, Moon (*Deta, Deta*)	English/Japanese	X	X
5	0	102					
Total	12	640				4	4

* Repeated Song = 3

% of AP Songs/Series songs = 9/637 x 100 = 1.4

Discovering Music Together
Early Childhood 1968), Grades 1-5 (Revised Teacher's Edition, 1970)

Grade Level	#AP Songs	# Series Songs	Country	Titles	Lyrics	WPG	DT
K	0	125					
1	3	83	Japan	Do As I Do	English	N.A.	N.A.
				Kagome	English	N.A.	N.A.
			Vietnam	Cucu	English	N.A.	N.A.
			China	Sailor Song	English	N.A.	N.A.
2	5	105	Japan	*Kuma San*	Japanese, English	/	/
				Street Vendors	English	N.A.	N.A.
			China	Sailor Song*	English	N.A.	N.A.
				My School	English	N.A.	N.A.
				Singing Bells	English	N.A.	N.A.
3		128	China	After School	English	N.A.	N.A.
				Boatmen's Chantey	Nonsense	N.A.	N.A.
				Song of the Crow	English	N.A.	N.A.
			Japan	*Maritsuki-Uta*	English/Japanese	/	/
4	7	119	China	Boatmen's Chantey*	Nonsense	N.A.	N.A.
				Lotus Blossoms	English	N.A.	N.A.
				Song of the Crow*	English	N.A.	N.A.
			Japan	Cherry Blooms	English	N.A.	N.A.
				New Year Song	English	N.A.	N.A.
				The Rabbit	English, Japanese	/	/
			Philippines	O Yepo	Nonsense	N.A.	N.A.
5	0	114				N.A.	N.A.
Total	20	674				0	0

*Repeated Song = 3
% of AP Songs = 17/671 X 100 = 2.5

Growing With Music: Related Arts Edition (1970)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
1	2	134	Japan	Japanese Rain Song	English, Japanese	/	/
				My Dog	English, Japanese	X	/
2	1	127	Japan	Hide and Seek	English	N.A.	N.A.
3	3	120	China	New Year Flower	English	N.A.	N.A.
			Philippines	Leron	English	N.A.	N.A.
				My Island Home	English	N.A.	N.A.
4	3	124	Japan	Moon on Ruined Castle	Japanese, English	X	/
			China	Ancient Wisdom	English	N.A.	N.A.
			Korea	The Willow Tree	English	N.A.	N.A.
5	0	132					
Total	9	637				2	0

% of AP Songs/Series Songs = 9/637 X 100 = 1.4

Making Music Your Own (1971)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	3	100	Japan	Chi Chi Pappa	English	N.A.	N.A.
				Japanese Rain Song	English	N.A.	N.A.
				Springtime is Coming	English	N.A.	N.A.
1	1	102	Japan	The Moon is Coming Out	English	N.A.	N.A.
2	3	97	China	Gust of Fall Wind	English	N.A.	N.A.
			Japan	Hato Popo	Japanese	/	X
				Shoes Squeak by R. Hirota	English	N.A.	N.A.
3	3	97	Japan	Hato Popo*	Japanese	/	X*
				Jan-Ken-Pon	Nonsense	N.A.	N.A.
				Teru, Teru Bozu	English/Japanese	/	/
4	3	118	Japan	*Bento-Uri* (The Lunch Vendor)	Japanese	/	X
				Rope-Skipping Chant	English	N.A.	N.A.
				Sakura	Japanese, English	/	/
5	2	118	China	Meng Chiang Nyu's Lament	English	N.A.	N.A.
			Philippines	Beside the Sea	English	N.A.	N.A.
Total	15	632				0	2

* Repeated Song = 1
N.A. = Not Applicable
% of AP Songs/Series Songs = 14/631 x 100 = 2.2

This Is Music for Today
K -5 (1971)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	0	109					
1	1	158	Japan	One Little Elephant	English	N.A.	N.A.
2	1	126	Japan	*Tsuk*i (The Moon)	Japanese, English	X	/
3	2	104	China	The Narcisus (*Sui Sin Fa*)	English	N.A.	N.A.
			Japan	Moon (*Tsuki*)	English	N.A.	N.A.
4	5	166	China	Flower Festival	English	N.A.	N.A.
			Japan	Street Vendors (*Bento-Ur*i)	English	N.A.	N.A.
				Where the Sea Gulls Cry	English	N.A.	N.A.
			Korea	*Ahrirang*	English	N.A.	N.A.
			Philippines	Pounding Rice Song (*Chua-Ay*)	English	N.A.	N.A.
5	0	146					
Total	9	809				1	0

% of AP Songs/Series Songs = 9/809 x100 = 1.1

Comprehensive Musicianship Through Classroom Music (1972-1974)

Grade Level	#AP Songs	#Series Songs	Country	Song Title	Lyrics	WPG	DT
K	1	46	Japan	Japanese Rain Song	English, Japanese	/	X
1	2	60	Japan	The Moon is Coming Out	English	N.A.	N.A.
2	6	62	Korea	*Dara* (Moon)	Korean	X	X
			China	*Yi Mung Shan*	Chinese	/	X
			Philippines	*Atin Cu Pong Sinsing*	Pampangan	/	/
				Leron, Leron Sinta	Tagalog	/	X
			Japan	*Haru ga Kita* (Spring has Come)	Japanese	/	X
				En'soku	Japanese	/	X
3	4	66	Korea	*Lillyriya*	Korean	/	X
			Philippines	*Si Nanay, Si Tatay* (Mama and Papa)	Visayan	/	X
			Japan	*Itsuki No Komori-uta* (Itsuki Lullaby)	Japanese	/	X
			Chinese	*Cha Yang Wu* (Rice Planting Song)	Chinese	/	X
4	6	51	China	*Sui Sin Fa*	Chinese, English	/	/
				The Flower Drum	English	N.A.	N.A.
			Korea	*Gun Bam Tahryung* (Roasted Chestnuts Ballad)	Korean	X	/
			Japan	*Kiso-Bushi*	Japanese	X	X
			Philippines	*May Tamsi*	Visayan	X	/
				Ili-ili Tulog Anay	Visayan	X	X
5	4	50	Japan	*Sakura* (Cherry Trees)	Japanese	X	/
				Soma Bon-Uta	Japanese	/	X
			Korea	*Arirang*	English	N.A.	N.A.
Total	21	335				6	12

% of AP Songs/Series Songs = 21/335 X 100 = 6.3

Note: This series include General Pronunciation Guidelines for pronouncing the vowels, and consonants of Pacific, and Asian song texts.

Exploring Music (1975)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
1	5	109	Japan	*Kuma San* (Mr. Bear)	English	N.A.	N.A.
				Poor Bird	English	N.A.	N.A.
				The Moon is Coming Out	English	N.A.	N.A.
			China	Lullaby	English	N.A.	N.A.
				Trot, Pony, Trot	English	N.A.	N.A.
2	4	88	China	After School	English	N.A.	N.A.
				Grace	English	N.A.	N.A.
				Spring Song	English	N.A.	N.A.
			Japan	The Lotus	English	N.A.	N.A.
3	2	86	Japan	Cherry Bloom	Japanese, English	/	/
				Hitori de Sabishii	Japanese, English	/	/
4	6	108	China	Frogs *(Shu Ha Mo)*	Chinese, English	X	/
				The Young Monk	English	N.A.	N.A.
			Japan	The Firefly	English	N.A.	N.A.
			Korea	Bluebird *(Parangsai)*	Korean, English	/	/
			Philippines	Plating Rice	English	N.A.	N.A.
			Vietnam	Rice Harvesting Song *(Gao Trang)*	Vietnamese, English	X	/
5	3	136	China	Song of the Three “Nots”	English	N.A.	N.A.
			Japan	Far From Home	English	N.A.	N.A.
			Philippines	Leron, Leron	English	N.A.	N.A.
Total	20	527				2	0

% of AP Songs/Series Songs = 20/527 X 100 = 3.8

New Dimensions in Music (1980)

Grade Level	#AP Songs	#Series Songs	Country	Song Title	Lyrics	WPG	DT
K	0	24					
1	4	106	China	After School	English	N.A.	/
				Boatman's Song	English	N.A.	/
			Japan	Little Crab by I. Suzaki	English	N.A.	/
			Korea	Bright Moon	English	N.A.	/
2	3	124	China	Tiny Bells	English	N.A.	/
			Japan	Autumn	English	N.A.	/
				Haru Ga Kita (Spring Has Come)	Japanese, English	/	/
3	6	108	China	*Cha Yang Wu* (Rice Planting Song)	Mandarin, English	X	/
				Spring Song	English	N.A.	/
				Yi Mung Shan (Yi Mung Mountain)	Mandarin, English	X	/
			Japan	*Haru Ga Kita* (Spring Has Come)*	Japanese, English	X	/
				The Moon	English	N.A.	/
				Sakura (Cherry Blossoms)	Japanese, English	X	/
4	5	110	China	Yangtze Boatmen's Chantey	Vocables/English	N.A.	/
			Japan	*Haru Ga Kita* (Spring Has Come)*	English	N.A.	/
				Nen Nen (Lullaby)	Japanese	X	/
			Korea	*Doraji* (Bluebells)	Korean	X	/
			Philippines	*Magtanim Ay 'Di Biro* (Planting Rice)	Tagalog, English	X	/
5	4	135	China	*Chû Tau Ko* (Song of the Hoe)	Mandarin, English	/	/
				Golden Bells	English	N.A.	/
			Japan	*Kiso-Bushi* (Song of Kiso)	Japanese, English	X	/
			Korea	*Yang San Do* (Spring Has Come)	Korean, English	X	/
Total	22	607				9	0

* Repeated Song = 2

% of AP Songs/Series Songs = 20/605 = 3.3

The Spectrum of Music (1983)
K (Teacher's Resource Bk.), 1 -5 (Teacher's Annotated Ed.)

Grade Level	#AP Songs	#Series Songs	Country	Song Title	Lyrics	WPG	DT
K	0	53					
1	4	115	China	Trot, Pony, Trot	English	N.A.	N.A.
			Japan	Spring Has Come	Japanese, English	X	/
				Usagi to Kame	Japanese	X	X
				Star Wishes by Y. Suzuki , Lyrics by T. Yamamoto	Japanese, English	X	/
2	3	101	China	Boatmen's Chantey	Vocables	N.A.	N.A.
			Japan	The Moon	English	N.A.	N.A.
			Philippines	My Nipa Hut	Tagalog, English	X	/
3	2	112	Japan	Japanese Rain Song	Japanese, English	X	/
				Star Festival by K. I. Shimousa, Lyrics by H. Gondo, and R. Hayashi	Japanese, English	X	/
4	5	106	China	K'ang-ting Song	English	N.A.	N.A.
			Japan	*Sakura*	Japanese	X	/
			Korea	The Willow Tree	Korean, English	X	/
			Philippines	Leron	English	N.A.	/
				Planting Rice	English	N.A.	N.A.
5	0	110					
Total	14	597				8	1

% of AP Songs/Series Songs = 14/597 X 100 = 2.4

The Music Book (1984)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	4	83	Japan	Birthday Presents	English	N.A.	N.A.
				Chichipapa	English	N.A.	N.A.
				Kanisan (Little Crab)	Japanese, English	/	/
				The Rabbit and the Turtle	English	N.A.	N.A.
1	5	102	China	Lullaby	English	N.A.	N.A.
				Trot, Pony, Trot	English	N.A.	N.A.
				How Do You Jump So High?	English	N.A.	N.A.
				Kuma San (Mr. Bear)	English/Japanese	/	/
				The Moon is Coming Out	English	N.A.	N.A.
2	1	88	Japan	The Lotus	English	N.A.	N.A.
3	3	72	China	Spring Song	English	N.A.	N.A.
			Japan	Cherry Bloom	Japanese, English	/	/
				Hitori de Sabishi (Alone and Sad)	Japanese, English	/	/
4	2	98	China	The Purple Bamboo	English	N.A.	N.A.
			Philippines	Planting Rice	English	N.A.	N.A.
5	0	107					
Total	15	550				0	0

% of AP Songs/Series Songs = 15/550 X 100 = 2.7

Silver Burdett Music: Centennial Edition (1985)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	0	127					
1	4	123	Indonesia	The Dragon	English	N.A.	N.A.
			Japan	Moon is Coming Out	English	N.A.	N.A.
				The Water Wheel	English, Vocable	N.A.	N.A.
				Kagome (Wild Bird)	Japanese, English	X	/
2	2	116	Japan	*Hato Popo*	Japanese	X	X
			Philippines	My Nipa Hut	English	N.A.	N.A.
3	6	116	China	Bellflower Song	English, Nonsense	N.A.	N.A.
				Gust of the Fall Wind	English	N.A.	N.A.
			Japan	*Hana ichi momme*	Japanese	X	X
				Imagination of the Grand Sea	Japanese, English	/	X
				New Year's Song	Japanese, English	/	/
			Philippines	Fish Counting Song	English	N.A.	N.A.
4	3	110	China	Colorful Boats	Mandarin, English	X	/
				The Jasmine Flower	English	N.A.	N.A.
			Japan	Harvesting Tea	English	N.A.	N.A.
5	1	104	Japan	*Sakura*	Japanese, English	/	/
Total	16	696				4	3

% of AP Songs/Series Songs = 16/696 X 100 = 2.3

Holt Music (1988)

Grade Level	#AP Songs	#Series Songs	Country	Song Title	Lyrics	WPG	DT
K	1	85	Japan	*Chichipapa*	English	N.A.	N.A.
1	2	96	China	Trot, Pony, Trot	English	N.A.	N.A.
			Japan	Japanese Rain Song	Japanese , English	/	/
2		104	Japan	*Jan Ken Pon*	Japanese, English	/	/
				The Lotus	English	N.A.	N.A.
3	1	94	Japan	Cherry Bloom	Japanese, English	/	/
4	1	114	China	The Purple Bamboo	English	N.A.	N.A.
5	0	113				N.A.	N.A.
Total	7	606				0	0

% of AP Folk Songs/Series Songs = 7/606 X 100 = 1.2

Music and You (1991)

Grade Level	#AP Songs	# Series Songs	Country	Titles	Lyrics	WPG	DT
K	0	131					
1	1	121	Japan	The Moon is Coming Out	English	N.A.	N.A.
2	1	129	China	Ai Hai Yo	English	N.A.	N.A.
3	3	132	China	Song of the Dragon	English	N.A.	N.A.
				Spring in China	English	N.A.	N.A.
			Japan	Japanese Rain Song	Japanese, English	X	/
4	2	111	Japan	Sakura	Japanese	X	/
			Korea	Ahrirang	English	N.A.	N.A.
5	0	125					
Total	7	749				2	0

% of AP Folk Songs/Series Songs = 7/749 X 100 = .9

World of Music (1991)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	3	114	Japan	Birthday Presents	English	N.A.	N.A.
				Little Crab	English	N.A.	N.A.
			China (Taiwan)	Nursery Song	Taiwanese, English	X	/
1	3	110	China	Thinking of You	English	N.A.	N.A.
			Japan	Wild Bird *(Kagome)*	Japanese, English	X	/
				Firefly	English	N.A.	N.A.
2	4	110	China	Temple Bell	English	N.A.	N.A.
			Japan	Rabbit	English	N.A.	N.A.
				Hato Popo	Japanese, English	X	/
				Firefly	English	N.A.	N.A.
3	4	113	China	The Jasmine Flower	English	N.A.	N.A.
				Frogs	English	N.A.	N.A.
				Home from School	English	N.A.	N.A.
				Song of the Crow	English	N.A.	N.A.
4	3	146	China	*Feng Yang Song*	English	N.A.	N.A.
				Golden Bells	English	N.A.	N.A.
			Japan	Sakura	Japanese, English	/	/
5	3	104	China	Crescent Moon	English	N.A.	N.A.
			Indonesia	*Suliram*	English	N.A.	N.A.
			Korea	*Ahrirang*	English/Nonsense	N.A	N.A
Total	20	697				3	0

% of AP Songs/Series Songs = 20/697 X 100=2.9

The Music Connection (2000)

Grade Level	#AP Songs	#Series Songs	Country	Song Title	Lyrics	WPG	DT
K	3	138	China	Nursery Song	Taiwanese, English	X	/
			Japan	Go Around the Cat's Eye *(O ma washi)*	Japanese, English	/	X
			Korea	Bluebells (*Doraji*)	Korean, English	/	/
1	4	148	Cambodia	Catch the Baby Falcon (*Chapp Kaun Khleng*)	Cambodian, English	/	X
			China	Pony Trot	English	N.A.	N.A.
			Japan	Come, Firefly (*Hotaru Koi)*	Japanese, English	X	/
				Japanese Rain Song, Music by N. Shinpei, Words by K. Hakushu	Japanese, English	X	/
2	6	152	China	Frogs	English	N.A.	N.A.
				Silver Moon Boat	Chinese, English	X	/
				Temple Bell	English	N.A.	N.A.
			Japan	Ball Bouncing Song (*Maritsuki-uta)*	Japanese, English	X	/
				Rabbit (*Usagi)*	English, Japanese	X	/
				Springtime Has Come (*Haru ga Kita)* by O. Teiichi, Japanese lyrics by T. Tatsuyuki	Japanese, English	X	/
3	6	138	China	Frogs*	English	N.A.	N.A.
				Home from School	Mandarin, English	X	/
				The Jasmine Flower	English	N.A.	N.A.
				Song of the Crow	Mandarin, English	X	/
			Japan	A New Year's Greeting, Music by Ue Sanamechi, Japanese words by S. Takatomi	Japanese/ English, Japanese	X	X
			Korea	Sailboat in the Sky	Korean, English	X	X
4	5	153	China	Bamboo Flute (*Hsiao*)	Chinese, English	X	/
				Feng Yang Song	English	N.A.	N.A.
			Japan	Sakura	Japanese, English	/	/

			Korea	Bluebells (*Doraji)**	Korean, English	/	/
			Philippines	Leron, Leron	Filipino, English	/	/
5	6	161	China	Crescent Moon	English	/	/
				Lahk gei mohlee (Jasmine Flowers of June)	Taiwanese, English	/	/
			Indonesia	Suliram	English	N.A.	N.A.
			Japan	Biting Wind *(Osamu kosamu)*	Japanese, English	/	X
				Hitotsu-toya (Counting Song)	English	N.A.	N.A.
			Korea	Arirang	Korean, English	/	X
Total	30	890				12	6

* Repeated Song = 2

% of AP Songs/Series Songs = 28/888 X 100 = 3.2

Share the Music (2003)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	6	151	Japan	*Kuma San* (Honorable Bear)	Japanese, English	X	/
				Tako No Uta (The Kite Song)	Japanese, English	X	/
			China	Sail Silver Moon Boat	English	N.A.	N.A.
				Budaong (Never Fall Old Man Doll)	Taiwanese, English	X	/
			Korea	*Hakyo Jong* (School Bells)	Korean, English	X	/
			Philippines	*Maliliit na Gagamba* (Little Spider)	Tagalog, English	X	X
1	5	145	Japan	*Kaeru no Uta* (Frog's Song)	Japanese, English	X	/
				Kagome, Kagome	Japanese, English	X	/
				Kobuta	Japanese	X	/
			China	Sail, Silver Moon Boat *	English	N.A.	N.A.
				Shiau Ya (Little Duck)	Chinese, English	X	/
2	5	143	Cambodia	*Lek Kansaing* (Hiding the Towel)	Cambodian	X	/
			Philippines	*Sasara ang Bulaklak* (The Flower Fades)	Filipino, English	X	/
			Japan	*Nabe, Nabe, Soku, Nuke* (Stewpot, Stewpot, Bottomless Pot)	Japanese, English	X	/
				Se, Se, Se	Japanese	X	/
			China	Go A Tin (Lantern Song)	Taiwanese, English	X	/
3	6	140	China	*Wang U Ger* (Chinese Fishing Song)	Mandarin, English	X	/
			Japan	*Chichipapa* (The Sparrows' Singing School)	Japanese, English	X	/
				Deta, Deta (The Moon)	Japanese, English	X	/
			Japan	*Kuma San* (Honorable Bear)*	Japanese, English	X*	/
				Sakura (Cherry Blossoms)	Japanese, English	X	/
				Yuki (Snow)	Japanese, English	X	/
4	3	137	Mongolia	Mongolian Night Song	English	N.A.	N.A.

			China	*San Lun Tsa* (Three-Wheeled Taxi)	Mandarin, English	X	/
			Laos	*Suk San Wai Pi Mai* (New Year's Song)	Laotian, English	X	/
5	6	152	China	*Hong Tsai Me* (Rainbow Sister)	Mandarin, English	X	/
				Gau Shan Ching (Ali Mountain)	Mandarin, English	X	/
			Korea	*Arirang*	Korean, English	X	/
			Singapore	*Chan Mali Chan*	Malay	X	/
			Thailand	*Pung Noy Loy Kratong* (Full Moon Float)	Thai, English	X	/
			Vietnam	*Tet Trung* (Children's Festival)	Vietnamese, English	X	/
Total	31	868				27	1

* Repeated Song = 2

% of AP Songs/ Series Songs = 29/866 X 100 = 3.35

Making Music (2008)

Grade Level	#AP Songs	# Series Songs	Country	Song Title	Lyrics	WPG	DT
K	6	170	China	*Ee jer ha ba go* (The Hungry Dog)	Mandarin, English	X	X
				Yang wa wa (Nursery Song)	Mandarin, English	X	X
			Japan	*Kaeru no uta* (The frog Song)	Japanese, English	X	X
				Kuma san (Little Bear)	Japanese, English	X	X
				O ma washi (Go Around the Cat's Eye)	Japanese, English	X	X
				Rinsho, rinsho	Japanese, English	X	X
1	8	192	Cambodia	*Leak kanseng* (Hide the Scarf)	Khmer, English	X	X
			China	*Chang yang wu* (Rice Planting Song)	Mandarin, English	X	X
				Pai pai qiu (Bouncing Balls) by L. C. Wong	Mandarin, English	X	X
			Japan	*Amefuri* (Japanese Rain Song), music by N. Shinpei, words by K. Hakushu	Japanese, English	X	X
				Hato popo (Pigeons)	Japanese, English	X	X
				Hotaru koi (Come, Firefly)	Japanese, English	X	X
				Usagi (Rabbit)	Japanese, English	X	X
			Thailand	*Chang* (Elephant)	Thai, English	X	X
2	7	184	China	*Diou shou juan'er* (Hide The Scarf)	Mandarin, English	X	X
				Hui jia qü (Home from School)	Mandarin, English	X	X
				Xiao yin chuan (Silver Moon Boat)	Mandarin, English	X	X
			Japan	*Haru ga kita* (Springtime Has Come)	Japanese, English	X	X
				Tanabata-sama (Star Festival)	Japanese, English	X	X
			Korea	*Ha'kyo jung* (School Bell Sounding) by Mary Kimm Joh	Korean, English	X	X
			Thailand	*Sawatdee tuh jah* (The Hello Song)	Thai, English	X	X
3	7	170	Cambodia	*Sarika keo* (Bird Song)	Khmer, English	X	X
			China	*Shu ha mo* (Frogs)	Szechuan, English	X	X

				Hwa yuan li-de young wa wa (Garden Lullaby), music by Chuen-Taur Su, Chinese words by Po-Young Chou	Mandarin, English	X	X
			Japan	*Hama chi dori* (Plovers), Music by Ryutaro Hirota, Chinese words by Meishu Kashuma	Japanese, English	X	X
				Ichi-gatsu tsuitachi (A New Year's Greeting), music by Ue Sanemichi, words by Senge Takatomi	Japanese, English	X	X
				Jan ken pon, Japanese game song	Japanese, English	X	X
			Korea	*Doong gul ge* ('Round and Around We Go) by Lee Su In	Korean, English	X	X
4	9	143	China	*Feng yang hua gu* (Feng Yang Song)	Mandarin, English	X	X
				Xiao (Bamboo Flute)	Mandarin, English	X	X
				Niu lang zhi nü (The Cowherd and the Weaving Maid)	Mandarin, English	X	X
			Japan	*Õsamu kosamu* (Biting Wind)	Japanese, English	X	X
				Sakura	Japanese, English	X	X
				Tsuki (The Moon)	Japanese, English	X	X
			Korea	Sailboat in the Sky	Korean, English	X	X
				Doraji (Blue Bells)	Korean, English	X	X
			Philippines	*Santa Clara*	Tagalog, English	X	X
5	7	177	China	*Meng Jian Nu*	Mandarin, English	X	X
				Yüe liang wan wan (Crescent Moon)	Mandarin, English	X	X
			Japan	*Hitotsu toya* (Temple Bells)	Japanese, English	X	X
			Korea	*Arirang*	Korean, English	X	X
			China	*Lahk gei mohlee* (Jasmine Flowers)	Taiwanese, English	X	X
			Vietnam	*Cho'I hát bôi* (The Theater Game)	Vietnamese, English	X	X
				Quâ câù gió bay (The Wind on the Bridge)	Vietnamese, English	X	X
Total	44	1036				44	44

% of AP Songs/Series Songs = 44/1036 X 100 = 4.24

Spotlight on Music (2008)

Grade Level	# AP Songs	# Series Songs	Country	Titles	Lyrics	WPG	DT
K	2	156	China	Colorful Dragon Boat	English	N.A.	N.A.
			Korea	*Juhtgarak* (Chopsticks)	Korean, English	X	/
1	11	177	China	*Diou Shou Juan'er* (Hide the Handkerchief)	Mandarin, English	X	/
				Go A Tin (Lantern Song)	Chinese, English	X	/
			Japan	*Kaeru No Uta* (Frog's Song)	Japanese, English	X	/
				Kari (Wild Geese)	Japanese, English	X	/
				Kobuta (Piglet)	Japanese, English	X	X
				*Mizuguruma (*The Water Wheel)	Japanese, English	X	/
				Sara Watashi (Plate Passing, Game Song)	Japanese, English	X	/
				Tako No Uta (The Kite Song)	Japanese, English	X	/
				Zui Zui Zukkorbashi (Mouse in the Rice Sack, Game Song)	Japanese, English	X	/
			Philippines	*Pusa't Daga* (Cat and Rat)	Tagalog, English	X	/
			Thailand	*Chang* (Elephant)	Thai, English	X	X
2	8	176	China	*Bei Fang Chre* (North Wind Blows)	Mandarin, English	X	/
				I Chih Chang Wa (Frogs)	Chinese, English	X	/
			Indonesia	*Itik Besenda Gurau* (The Ducks)	Bahasa Indonesian, English	X	/
			Japan	*Chichipapa (*The Sparrow's Singing School)	Japanese, English	X	/
				Nabe, Nabe, Suku, Nuke (Stew Pot, Stew Pot, Bottomless Pot), Singing Game	Japanese, English	X	/
			Korea	*Ban Dail*(Half Moon) by K. Y. Youn	Korean, English	X	/

				Dal Taro Kacha (Come, Pick the Moon), Music by Tae-Hyun Park, Words by Suk Joon Yoon	Korean, English	X	/
			Philippines	*Bahay Kubo* (My Nipa Hut)	Tagalog, English	X	/
3	8	172	China (3)	*Gong Xi Fa Cai* (Chinese New Year Song)	Mandarin, English	X	/
				Jasmine Flower	Mandarin, English	X	/
				Wan Ü Ger (Chinese Fishing Song)	Mandarin, English	X	/
			Indonesia	Wéané (Menadonese Lullaby)	Minahasa, English	X	/
			Japan	*Kuma San* (Honorable Bear)	Japanese, English	X	/
				Tanabata (Seven Evenings), Music by Shimousa, Words by H. Gonda & R. Hayashi	Japanese, English	X	/
			Korea	*Bohm* (Spring Has Come!), Music by Chu Shik Ham, Music by Sol Chul Jang	Korean, English	X	/
			Singapore	*Chan Mali Chan*	Malay, Nonsense	X	/
4	6	167	China	Bamboo Flute	Mandarin, English	X	/
			Japan	*Ame fure* (Rain)	Japanese, English	X	/
				Hitori	Japanese, English	X	/
			Laos	*Dok Djampa* (The White Jasmine Flower)	Laotian, English	X	/
			Philippines	*Sitsiritsit*	Tagalog	X	/
			VietnamG	*Tét Trung (*Children's Festival)	Vietnamese, English	X	/
5	7	171	China	*Fung Yang Song*	Chinese, English	X	/
			Japan	*Deta, Deta (*The Moon)	Japanese, English	X	/
				Kojo No Tsuki (Moon at the Ruined Castle), Music by Rentaro Taki and Words by Doi Bansui	Japanese, English	X	/
			Korea	Arirang	Korean, English	X	/
				Ga Eul (Fall), Music by Dong Eum Ahn and Korean Words by Bok Hyun Choi	Korean, English	X	/
			Laos	Suk San Wan Pi Mai (New Year's Song)	Laotian, English	X	/

			Thailand	Ngam Sang Duan (Shining Moon)	Thai, English	X	/
Total	42	1019				42	1

% of AP Songs/Series Songs = 42/1019 X 100 = 4.1

APPENDIX E

List of Asia-Pacific Folk Song Recordings Examined in American Elementary Music Textbooks (1967-2008)

Series Title	Country	Song Title	Vocal Genre	Instrumental Accompaniment	RPG	Record Source
TMOM (1968)	Japan	A New Year's Greeting	Woman	2 flutes, oboe, bassoon, French horn, guitar, and finger cymbals	/	MM3C - R29A:5
		Cherry Blossoms	Woman	String quartet, flute, harp, vibraphone, bell tree	/	MM4D - R40B:2
		Pichipichi Jabujabu	Woman	Flute, harp, and xylophone	/	MM4D - R40B:3
		The Killifish School	Woman	Flute, harp, vibraphone, and bell tree	/	MM4D - R40B:4
		The Call of the Crow	Woman	Flute, harp, vibraphone, xylophone, and bell tree	/	MM4D - R40B:5
		Tea Picking (*Chatsumi*)	Woman	String quartet, flute, harp, drum, and gong	/	MM4D - R40B:5
		Moon, Moon	Woman	String quartet, flute, harp, drum, finger cymbals, and bell tree	/	MM4D - R40B:7
		Good-by (*Sayonara*)	Woman	String quartet, flute, harp, vibraphone, and gong	/	MM4D- R40B:8
GWM (1970)	Japan	Japanese Rain Song	Woman	Flute, harp, finger cymbal, xylophone, lute, percussion	/	Gr. 1 R3B:1
		My Dog	Woman	Flutes, harp, harmonica, harp	/	Gr. 1 R1A:7
	Japan	Hide and Seek	Woman and Children	English horn, cymbals, tone block, xylophone, and plucked strings	/	Gr. 2 R5B:5

DMT (1970)	China	Lotus Blossoms	Woman	*Koto*, and finger cymbals	/	Gr. 4. S403-5B:6
		Song of the Crow	Woman	*Koto*, and rhythm sticks	/	Gr. 4 S403-1B:7
	Japan	New Year Song	Man	Psaltery, finger cymbals, oboe, and bells	/	Gr. 4 S401 -2B:8
		The Rabbit	Woman	Koto, sticks, and finger cymbals	/	Gr. 4 S403-1A:5
MMYO (1971)	Japan	Shoes Squeak	Children	Celesta, recorder, twelve-string guitar, finger cymbals, and drums	/	Gr. 2 LPV2:7
	Japan	*Teru, Teru Bozu*	Woman and children	English Horn, twelve-string guitar, string bass, xylophone, bongo drums, bells, gong, and finger cymbals	/	Gr. 3 LPVI1:8
		Hato Popo	Woman and Children	Flute, twelve-string guitar, string bass, xylophone, bongo drums, temple blocks, and bells	/	Gr. 3 LP62:2
TIMFT (1971)	China	The Narcisus (*Sui Sin Fa*)	Woman	Piano, Percussion	/	Gr 3 Side G:7
		Flower Festival	Woman	Piano, percussion	/	Gr. 4 Side L:2
	Japan	The Moon (*Tsuki*)	Man	Recorder, guitar, and percussion	/	Gr 3 Side J:7
		Street Vendors (*Bento-Uri*)	Children	Flute, bassoon, piano, percussion	/	Gr. 4 Side L:5
		Where the Sea Gulls Cry	Woman	Piano	/	Gr. 4 Side N:7
	Korea	*Ahrirang*	Woman	Flute, French horn, piano, percussion	/	Gr. 4 Side L:1

	Philippines	Pounding Rice Song (*Chua-Ay*)	Children	Guitar, fender bass, percussion	/	Gr. 4 Side L:4
CMTCM (1972)	Japan	Japanese Rain Song	Children	AI: Guitar	/	Zone 1 A Side 3:7
		The Moon Is Coming Out	Child	AI: Piano, flute	/	Zone 1B Side 1:13
EM (1975)	Japan	Cherry Bloom	Woman	*Koto*, flute, chimes, cymbals, metallophone	/	Bk. 3, R5A:4A
		Cherry Bloom	Children	Piano	/	Bk. 3, R5A:4B
		Hitori Sarabishii	Women	Percussion: metallic and wooden xylophone	/	Bk. 3 R1B:7
NDIM (1980)	China	*Yangtze* Boatmen's Chantey	Men	Bass, drum, tenor recorder, woodblock, and bells	/	Gr. 4 R 3A:4
	Japan	*Haru Ga Kita*	Woman and children	*Koto*, Flute	/	Gr. 4 R 3A:9
		Nen Nen (Lullaby)	Woman	*Koto*	/	Gr. 4 R3 A:9
	Korea	*Doraji* (Bluebells)	Woman	Drum, and piano	/	Gr. 4 R 3A:3
	Philippines	*Magtanim Ay 'Di Biro*	Woman	Flute, oboe, bassoon, and clarinet	/	Gr. 4 R 5A:4
TSOM (1983)	China	Boatmen's Chantey	Men	Xylophone, temple blocks, wood block, and gong	/	Gr. 2 LP 5A:3
	Japan	The Moon	Children	*Koto*, bamboo flute, finger cymbals, and temple blocks	/	Gr. 2 LP 5A:1
		Japanese Rain Song	Children	*Koto*, *sitar*, wood flute, temple blocks, wood block	/	Gr. 3 LP 4A:6
	Philippines	My Nipa Hut	Children	guitar, string, bass, trumpets, tambourine	/	Gr. 2 LP 4B:6

TMB (1984)	China	Lullaby	Children	Percussion, wooden flute, harp	/	Gr. 1 R 5A:4
	Japan	*Kanisan* (Little Crab)	Children	Harp, recorder	/	K R 6A:5
		Kuma San (Mr. Bear)	Children	Harp, wood flute, percussion	/	Gr. 1 R 4B:1
		The Moon Is Coming Out	Children	Harp, recorder, percussion	/	Gr. 1 R4 B:4
		Cherry Bloom	Children	Harp, recorder, percussion	/	Gr. 3 R7 B:2a
SBM (1985)	China	The Jasmine Flower	Child	Authentic Chinese Instruments AI: flute, percussion, synthesized strings	/	Gr. 4 LP11B:4
	Japan	Harvesting Tea	Children	Woodblock, piano, and recorder	/	Gr. 4 LP 9B:6
		New Year's Song (*Kazoe-Uta)*	Children	Wind chimes, piano, and woodblock	/	Gr.3 LP 3A:9
		Sakura	Woman and children	Koto	/	Gr. 5 LP LP5 B:5-8
	Indonesia	The Dragon	Children	Flute, guitar, finger cymbals, and drum	/	Gr. 2 LP 1B:2
	Philippines	My Nipa Hut	Children	Trumpet, guitar, flute, piano, string bass, marimba	/	Gr. 2 LP 7B:7
HM (1988)	Japan	Japanese Rain Song	Children	*Shakuhachi, samisen, koto*, and percussion	/	Gr. 1 LP 6B:3
MAY (1991)	Japan	The Moon Is Coming Out	Children	AI: Woodblock, koto, and finger cymbal	/	Gr. 1, CD6
		Japanese Rain Song	Children	*Koto, sitar*, wood flute, temple blocks, wood block	/	Gr. 3, CD 7
	China	*Ai Hai Yo*	Children	AI: synthesized strings, finger cymbals	/	Gr. 2 CD4:2

		Song of the Dragon	Children	AI: synthesizer, plucked strings, and percussion (drums, cymbals, and gong)	/	Gr. 3, CD 6
		Spring in China	Woman and children	AI: Metallophone, xylophone, and gong	/	Gr. 3, CD 6
	Korea	*Ahrirang*	Children	AI: Flute, chimes, Western metallic xylophone	/	Gr. 4, CD 4
WOM (1991)	China	Temple Bell	Women	Flute, guitar, and temple bell	/	Gr. 2 CD 4:23
		Crescent Moon	Women and Men	Soprano recorder, guitar, string bass, celesta, xylophone, drum, and wind chimes	/	Gr. 5 CD 2:20
	Indonesia	*Suliram*	Women	Synthesizer, drum	/	Gr. 5 CD5:19
TMC (2000)	Cambodia	Catch the Baby Falcon (*Chapp Kaun Khleng*)	Children's choir	*Gamelan, koto, shamisen, pipa*, temple bells, percussion instruments	/	Gr. 1 CD3:24-25
		Pony Trot	Youth choir	Erhu, pipa, yangqin, daruan, fu yin gongs, sizzle cymbal, dizi	/	Gr. 1 CD5:10
	China	Temple Bell	Youth choir	*Bangdi, guzheng, zheng, daruan, pipa, yangqin*, finger cymbals, gongs, *dapaigu*, woodblocks, *angklungs*, temple bells, bell tree	/	Gr. 2 CD3:8
	Indonesia	*Suliram*	Youth choir	*Situr*, bamboo flute, *saron*, plucked psaltery, 2 k*enangs*, gourd, *boning, rebab, ranat thun,* strings, *gedang*, acoustic bass	/	Gr. 5 CD8:12
	Japan	Japanese Rain Song	Children	*Shakuhachi*, bell tree, koto, bamboo stick, *shamisen*	/	Gr. 1 CD4:17
		Biting Wind *(Osamu kosamu)*	Children	*Koto*, tibetian bells, *shakuhachi*, *biwa, shimedaiko*, synthesizer	/	Gr. 5 CD8:14-15

		Hitotsu-toya (Counting Song)	Youth choir	*Shakuhachi, koto, shamisen*, gong, cymbals, chimes, *taiko*, and woodblock	/	Gr. 5, CD 10:26
	Korea	Bluebells (*Doraji*)	Children's choir	*Pipa, fu yin gongs, dizi, chang, yangqin, daruan, dagu*, tuned gongs, oboe, percussion, *tang piri, yang kewm, kaya kewm, gongs, tai-kewm, komon-ko, tai chaing, chang ko,* and *hyang piri*	/	K CD 2:19 Gr. 4 CD7:13-14
		Sailboat in the Sky	Children's choir	*Pipa, gaohu, erhu, zhonghu, bangdi, chudi, Tibetian bell, dizi, guzheng, yangqin, cymbals, kayagum, fu yin gongs, pithed gongs, crotales, dagu,* and *suona*	/	Gr. 3 CD6:15
	Philippines	Leron, Leron	Children's choir	Sticks, log drums, shakers, xylophone, acoustic guitars, congas, flute, mandolins, alto saxophone, acoustic bass	/	Gr. 4 CD7:29
STM (2003)	China	Sail Silver Moon	Youth choir	Flute, recorder, percussion	X	K CD 4:1
		Wang U Ger	Children's choir	Sampled instruments	X	Gr. 3, CD 4:20-21
		San lun tsa (Three-Wheeled Taxi)	Children's choir	Flute, bassoon, horn, bells	X	Gr. 4 CD 8: 34-35
	Japan	*Kuma San*	Children's choir	Flute, harp, bass, percussion	X	K CD 5: 4-5
		Sakura (Cherry Blossoms)	Children's choir	*Koto*	X	Gr. 3, CD 8: 15-16

		Chichipapa (The Sparrows' Singing School)	Children's choir	Guitars, triangle, flute, clarinet, and violin	X	Gr. 3, CD 8: 43-44
	Korea	*Hakyo Jong* (School Bells)	Children's choir	Synthesizer, percussion	X	K , CD 1:38-39
	Laos	*Suk San Wai Pimai*	Children's choir	Sampled Instruments	X	Gr. 4 CD 8:1
	Mongolia	Mongolian Night Song	Youth choir	Dulcimer, flute, percussion	X	Gr. 4, CD1:15
	Philippines	*Maliliit na Gagamba* (Little Spider)	Children's choir	Guitar, piccolo, percussion	X	K CD 3:24-25
	Singapore	*Chan Mali Chan*	Children's choir	*Angklung*, claves, woodblock, finger cymbals	X	Gr. 5, CD 2:33-34
SOM (2008)	China	*Diou Shou Juan'er*	Children's choir	Traditional Chinese Instruments AI: *erhu, yang-chin* (sampled)	X	Gr. 1 CD9:29-32
	Indonesia	*Weane* (Menadonese Lullaby)	Children's choir	Indonesian Folk Ensemble AI: Chimes, generic Asian instruments	X	Gr. 3, CD 8:22-25
	Japan	*Zui Zui Zukkorbashi*	Children's choir	Japanese Folk Ensemble AI: *Samisen, koto,* and bamboo transverse flute	X	Gr. 1 CD4:13-16
		Tako No Uta (The Kite Song)	Children's choir	Synthesizer, percussion	X	Gr. 1 CD18:25-28
	Korea	*Dal Taro Kacha* (Come, Pick the Moon)	Children's choir	Korean ensemble with *kayageum* and *piri*	X	Gr. 2 CD5:20-23
	Laos	*Dok Djampa* (The White Jasmine Flower)	Children's Choir	Piccolo, synthesizer, temple blocks, xylophone, plucked strings	X	Gr. 4 CD22:20-23

	Philippines	*Pusa't Daga* (Cat and Rat)	Children's choir	Filipino Folk Ensemble AI: Sampled *rondalla* instruments, flute, guitar, percussion	X	Gr. 1 13:28-31
	Singapore	*Chan Mali Chan*	Children's choir	*Angklung*, harp, claves, woodblock, finger cymbals	X	Gr. 3, CD 1:10-13
	Thailand	*Ngam Sang Duan* (Shining Moon)	Children's choir	Synthesizers, Thai folk ensemble, strings	X	Gr. 5, CD 22:23-29
		Chang (Elephant)	Children's choir	Strings, percussion	X	Gr. 1 CD9:9-12
	Vietnam	*Tét Trung*	Children's choir	Asian Instruments AI: Zither (*koto*-like)	X	Gr. 4, CD 21:1-4
MM (2008)	Cambodia	*Leak Kanseng* (Hide the Scarf)	Youth choir	*Khimm, sralai, tror, khloy, roneat, sampho*, low drums, and ching	X	Gr. 1 1 CD5:5-8
	China	*Ee jer ha ba go* (The Hungry Dog)	Youth choir	*bangdi, guzheng, sheng, daruan, cymbals, gaohu, zhonghu, woodblocks, zhongruan, sanxian*	X	K , CD 5:10-13
		Chang yang wu (Rice Planting Song)	Children's choir	String orchestra, percussion, wood flute, *pipa*, and *shamisen*	X	Gr. 1 CD3:5-8
		Xiao yin chuan (Silver Moon Boat)	Children's Choir	*Erhu, bang di, yangpin, pipa, gu zheng, zhong di, dizi, bawu, da ruan, cymbals, Tibetian bell,* pitched gong, and string section	X	Gr. 2, CD1:13-16
	Japan	*Kaeru no uta* (The frog Song)	Children's choir	*Koto*, wind chimes, *taiko*, electronic percussion, synthesizers, and sound effects	X	K CD6: 40-43

		Sailboat in the Sky	Children's choir	*Pipa, gachu, erhu, zhonghu, bandi, chudi, Tibetian bell, dizi, gu zhen, yang quin, cymbals, kayagum, fu yin gongs, pitched gongs, crotales, dagu,* and *suona*	X	Gr. 4 16:11-14
		O ma washi	Children's choir	*Khimm, sralai, tror, khloy, roneat, sampho,* low drums, and *ching*	X	K CD1:16-19
	Philippines	*Santa Clara*	Woman	*Bandurria*, guitars, and bass	X	Gr. 4 CD 7:32-35
	Thailand	*Chang* (Elephant)	Children's choir	*Ranat thun, kong wang lek, pi nai, ching, kaen, bi sua, jakay,* low folk brass, folk drums, and cymbals	X	Gr. 1 CD5:3-6
		Sawatdee tuh jah (The Hello Song)	Youth choir	*Bonang, gendang, drum, weyang percussion, erhu*, Tibetan brass, Chinese cymbals, *ranat ek, kulintang, pi nai, kanang*, Java gong, finger cymbals, woodblock, and tambourine	X	Gr. 2 CD 9:28-31
	Vietnam	*Cho'I hát bôi* (The Theater Game)	Youth Choir	*Ken, sao, t'rung, dan nhi, chieug, chap bat, bong,* and *trong*	X	Gr. 5, CD 14:32-36

Legend:
AI = Aurally Identified by the author and/or Dr. Jay Keister
RPG = Recorded Pronunciation Guide
Series Titles: *The Magic of Music* (TMOM), Discovering Music Together (DMT), *The Growing with Music* (GWM), Making Music your Own (MMYO), This is Music for Today (TIMFT), Comprehensive Musicianship Through Classroom Music (CMTCM), *Exploring Music* (EM), *New Dimensions in Music* (NDIM), *The Spectrum of Music* (TSOM), *The Music Book* (TMB), *Silver Burdett Music* (SBM), *Holt Music* (HM), *Music and You* (MAY), *World of Music* (WOM), *The Music Connection* (TMC), *Share the Music* (STM), *Making Music* (MM), *Spotlight on Music* (SOM), *Making Music* (MM)

APPENDIX F

List of Recommended AP Folk Songs Not Included in K-5
American Music Textbook Series (1967-2008)

The following are titles of selected AP folk songs not included in K-5 American elementary music textbooks series published from 1967 to 2008 that may be used for classroom instruction. They are based on the following sources: Prudente (1998), and Sorensen (1991). I had difficulty looking for children's folk songs from the nation of Mongolia, and included Inner Mongolian folk songs from the Republic of China, hoping that some nuances of these folk songs are shared with the nation of Mongolia. I derived the titles of the Inner Mongolian children's folk songs from *Mongolian Folk Song Suite* by Zou Ye. I only found the folk tune of *Ko Le Le Mai* that was adopted by lyricists Franciso Borja da Costa as a protest music; I was not able to find Timorese folk songs for children. I also searched the following links: www.traditional-songs.com/, www.bruneiresources.com/music.html, and http://www.youtube.com/watch?v=S8KbLX2ewO8

I. Eastern Asia

A. China
1. *Early Morning*
2. *Fat Baby Gourd*
3. *Grass*
4. *Locust (Cricket)*
5. *Tiananmen*

B. Korea
1. *Calf*
2. *Children of a New World*
3. *Kiss, Kiss, Kiss*
4. *Mother's Love*
5. *Sun and Rain*

C. Japan
1. *Big Ocean*
2. *Maples*
3. *Mt. Fuji*
4. *Snail*
5. *Urashima Taro*

D. Inner Mongolia (Autonomous Region of China)
1. *Bonfire Dancing*
2. *Ehulan, Dehulan*
3. *Happy Little Shepherd*

4. *Mother in My Dream*
5. *The Buryat Flower*

II. Southeastern Asia

A. Brunei
   1. *Adik Ku*
   2. *Gul Gul Nang*
   3. *Kelimpapat*
   4. *O Kanak Kanak*
   5. *Padian*

B. Cambodia
   1. *Angels*
   2. *Ball Game*
   3. *Goodbye*
   4. *Lullaby*
   5. *Night Activity*

C. Indonesia
   1. *Aku Seorang Kapiten*
   2. *Balonku*
   3. *Burung Kakak Tua*
   4. *Lenggang Lenggang Kangkung*
   5. *Dua Mata Saya*

D. Lao People's Democratic Republic

   1. *Born as Laotian*
   2. *Elephant*
   3. *Laotian Anthem*
   4. *School Song*

E. Malaysia
   1. *An Old Bird*
   2. *I Have a Home*
   3. *Rasa Sayang Sayange*

F. Myanmar (Burma)
   Everybody Loves Saturday Night

G. Philippines
   1. *Dandansoy*
   2. *Ili-ili*
   3. *Mambayu*

4. *Paruparong Bukid* (Farm Butterflies)
5. *Si Filemon*

H. Singapore
1. *Naik Beca*
2. *Di Tangjung Katong*
3. *Munnaeru Vaalibaa*

I. Thailand
1. *Come Let's Dance*
2. *Fisherman*
3. *Smile*
4. *Supannahong*
5. *Water Buffalo*

J. Timor Leste

K. Vietnam
1. *Butterflies*
2. *Letters*
3. *Our House*
4. *Stork Song*
5. *The Young Birds*