FACTORS INFLUENCING GENERAL MUSIC TEACHERS' ATTITUDES AND PRACTICES REGARDING MULTICULTURAL MUSIC EDUCATION

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ABSTRACT

This study has two fold purposes to examine 1) the level of multiculturalism in terms of life experience, personal attitudes, personal behaviour, and professional behaviour amongst the general music teachers; and 2) the utilization of multicultural music education by the teachers in curriculum and activities. More specifically, this study also intends to explore the relationship between the general music teacher's behaviour and their efforts in developing and implementing multicultural music education in music classes.

The simple random sampling procedure was used in this study. The subjects included the primary schools' general music teachers (N=456) in the Klang Valley, Malaysia. To address the purpose of the study, the quantitative survey questionnaires were used. The two existing modified survey instruments, namely the *Personal Multicultural Assessment* and the *Music Specialist's Multicultural Music Education Survey,* were used in this study upon the permission-to-use granted by the respective researchers. The *Personal Multicultural Assessment* was used to measure the level of general music teachers' multiculturalism while the *Music Specialist's Multicultural Music Education* was used to measure teachers' attitudes and practices regarding multicultural music education. Data analysis included descriptive statistics, analysis of variance (ANOVA), correlational analysis (Pearson product-moment correlation), and multiple regression to assess and evaluate the relationship between teacher's life experience, personal attitudes, personal behaviour, and professional behaviour; and their developing and employing of multicultural music education.

In general, this study found that the primary schools' general music teachers (N=456) in the Klang Valley, Malaysia are functioning at varying levels of multiculturalism. The teachers' *Personal Multicultural Assessment* mean scores ranked at the second level of the Multicultural Personae Construct in the areas of life experience, personal attitudes, personal behaviour and on the composite score. The area of personal attitude was ranked the lowest mean scores among the four subscales. On the other hand, score was highest on the professional behaviour subscale which ranked at the third level of the Multicultural Personae Construct.

Results of One-Way of Analysis of Variance (ANOVA) procedures indicated that ethnic identity and religion had significant effects on the life experience subscale, personal attitudes subscale, personal behaviour subscale and the composite scale of *Personal Multicultural Assessment*. However, the only variable that had a significant effect on the professional behaviour subscale scores of the general music teachers was religion.

General music teachers from the Klang Valley ranked the category of "Definition of multicultural music education" as the highest and "Training and support with multicultural music education" as the lowest among the four classifications of *Music Specialist's Multicultural Music Education Survey*. Gender and religion had significant effects on the *Music Specialist's Multicultural Music Education Survey*. The results of this study also indicated that life experience, personal attitudes and professional behaviour among primary schools' general music teachers' multiculturalism were the significant contributors to their utilization of multicultural music education.

ABSTRAK

Kajian ini mempunyai dua matlamat: 1) mengkaji tentang tahap kepelbagaian budaya dari segi pengalaman hidup, sikap peribadi, tingkah-laku peribadi, dan tingkah-laku profesional di kalangan guru-guru muzik umum; dan 2) penggunaan pendidikan muzik pelbagai budaya oleh para guru dalam kurikulum dan aktiviti. Secara khusus, kajian ini juga bertujuan untuk meneroka hubungan antara tingkah-laku guru-guru muzik umum dan usaha mereka dalam membangunkan dan melaksanakan pendidikan muzik pelbagai budaya di dalam kelas-kelas muzik.

Prosedur *simple random sampling* telah digunakan dalam kajian ini. Subjek dalam kajian ini termasuk guru-guru muzik umum sekolah rendah (N = 456) di Lembah Klang, Malaysia. Untuk menepati tujuan kajian ini, borang soal-selidik kuantitatif diedarkan kepada para guru. Kedua-dua instrumen kajian iaitu *Personal Multicultural Assessment* dan *Music Specialist's Multicultural Music Education Survey,* telah diubahsuai dan digunakan dalam kajian ini setelah memperoleh keizinan daripada pihak pemilik instrumen kajian tersebut. *Personal Multicultural Assessment* digunakan untuk mengukur tahap kepelbagaian budaya guru-guru muzik umum. Di samping itu, *Music Specialist's Multicultural Music Education Survey* digunakan untuk mengkaji sikap dan amalan guru mengenai pendidikan muzik pelbagai budaya. Analisis data yang digunakan adalah *descriptive statistics*, *analysis of variance (ANOVA)*, *correlational analysis (Pearson product-moment correlation)*, dan *multiple regression* untuk menilai hubungan antara guru-guru dengan pengalaman kehidupan, sikap peribadi, tingkah-laku peribadi, dan tingkah-laku profesional; serta meneroka pembangunan dan penggunaan pendidikan muzik pelbagai budaya di dalam kelas muzik.

Secara umum, kajian ini mendapati bahawa guru-guru muzik umum sekolah rendah (N = 456) di Lembah Klang, Malaysia berfungsi pada tahap yang berlainan dari segi kepelbagaian budaya. Skor min bagi guru-guru muzik umum yang diperolehi daripada *Personal Multicultural Assessment* menduduki tahap kedua dalam *Multicultural Personae Construct* dari segi pengalaman hidup, sikap peribadi, tingkah-laku peribadi dan skor komposit. Sub-skala sikap peribadi mempunyai skor min terendah; manakala skor min tertinggi adalah tingkah-laku profesional yang menduduki tahap ketiga dalam *Multicultural Personae Construct*.

Keputusan yang didapati daripada prosedur *One-Way of Analysis Variance (ANOVA)* menunjukkan bahawa identiti etnik dan agama mempunyai kesan yang signifikan terhadap sub-skala pengalaman kehidupan, sikap peribadi, tingkah-laku peribadi dan skala komposit *Personal Multicultural Assessmen*t. Walau bagaimanapun, hanya agama mempunyai kesan signifikan terhadap skor sub-skala tingkah-laku profesional para guru muzik.

Antara empat klasifikasi dalam *Music Specialist's Multicultural Music Education Survey,* para guru muzik umum dari Lembah Klang memberi penilaian tertinggi terhadap kategori "Definisi pendidikan muzik pelbagai budaya" dan memberi penilaian terendah terhadap kategori "Latihan dan sokongan dari segi pendidikan muzik pelbagai budaya". Di samping itu, jantina dan agama mempunyai kesan yang signifikan atas *Music Specialist's Multicultural Music Education Survey*. Tambahan pula, dari segi kepelbagaian budaya di kalangan guru-guru muzik umum di sekolah rendah, keputusan kajian ini juga menunjukkan bahawa pengalaman hidup, sikap peribadi dan tingkah-laku profesional dapat mempengaruhi penggunaan pendidikan muzik pelbagai budaya di dalam kelas muzik mereka.

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INTRODUCTION

1.1   Multiculturalism in Malaysia

Diversity and plurality has existed in human society as early as human civilization began. (Rozita Ibrahim, 2007). According to Hall (2000), each country has its own specific multiethnic and multicultural practices. Despite this, such multicultural countries like the USA, Britain, Sri Lanka, Indonesia and European countries still share the same features of having culturally heterogeneous societies. Today, among Southeast Asian countries, Malaysia is considered as one of the most plural and multiracial countries (Zaleha Kamaruddin & Umar A.Oseni, 2013).

Multiculturalism covers two important aspects: 1) The theory of diversity in every sense of the word, which includes diversity of ethnic origin, gender, religious practice, language used and sexual preferences; and 2) The management of these diverse aspects of social life by the different nations around the world (Barry, 2001; Willet, 1998; Gunew, 1996; Goldberg, 1996). Multiculturalism also refers to ethno-cultural diversity in addition to the social and cultural policies used by the nations in managing diversity in their societies (Raihanah Mohd Mydin, 2008).

The formation of a multicultural nation at the present day has two distinct patterns of multiculturalism which are liberal multiculturalism and postcolonial multiculturalism (Yilmaz, 2010). Liberal multiculturalism is the result of the impact of immigration on an established national culture and society, like what we see in most

Western nation-states policies. On the other hand, postcolonial multiculturalism is the transformative impact of large-scale immigration which had taken place long before the country became independent (such as Malaysia and Singapore). Hence, the challenge faced by these nations will also be different due to the difference in the history of multiculturalism in each country (Raihanah Mohd Mydin, 2009).

The Malaysian multiracial society is often described by ethnicity and religious multiplicity (Zaid Ahmad, 2007). Malaysia is inhabited by over 28 million people typified by the three ethnic groups of Malays (the largest ethnic group making up 67.4% of the population which include the *Bumiputera* (*Orang Asli*, *Kadazan*, *Bajau*, *Iban*, *Melanau*, *Bidayuh*, *Penan, etc.*), Chinese (the second-largest ethnic group making up 24.6% of the population) and Indians (making up 7.3% of the population); and other minority races (making up 0.7% of the population, such as Arabs, Sinhalese, Eurasians, etc.) (Department of Statistics, 2010). This multiplicity reveals the population structure of Malaysia in terms of ethnic, race, culture and religion. Nevertheless, the Malaysian government continues to utilize approaches that promote national unity and inter-ethnic integration in order to sustain inter-racial harmony (Najeemah Mohd Yusof, 2005).

In addition, the *Information Malaysia 1997 Year Book* (1997) described Malaysia as having five different cultures within its boundaries, i.e., Islamic, Chinese, Indians, Western and Indigenous (which includes Malay and various other indigenous minorities). The existence of these five cultures has assimilated characteristics among each other and has evolved to generate a distinctly Malaysian culture (Ang, 2002).

Therefore, there are many kinds of traditions and cultural practices in this country and the shape of multicultural structure of the Malaysian society has gone through a long, complex and multidimensional pathway in the historical route. It all began in the early 15th century during the Malay Sultanate era in Malacca. At that time, Malacca was among the most important trade centers in the region. Later, the colonization experience came one after another: the Portuguese (in 1511); the Dutch (one century after the Portuguese); the British (in 1874); and the Japanese (1941 – 1945).

Together with balanced acknowledgment and compliments towards differences among Malaysians, the people have shown their appreciation and respect towards cultural diversity in many ways. Despite the differences between each ethnic group, the nation also plays a vital role to ensure everyone lives together peacefully. A political system has been plotted by the nation of the country to accept the ethnic diversity and social challenges.

1.2   Multiculturalism in education in Malaysia

As a country whose population is made up of many different ethnic groups, Malaysia is a suitable location for its people to develop into open-minded and respectable world citizens. Malaysian children should be exposed to unbiased cultural information through education. In achieving that, the Malaysian education system needs to enhance social integration amongst the various ethnic groups by eliminating social prejudice and discrimination and promoting greater social tolerance and interaction (Phoon, Melissa, & Abdullah, 2013).

Therefore, the education system of the country plays an important part in shaping the future of the nation. Education is seen as a feasible venue for promoting racial integration in the multiracial Malaysian society and the Malaysian Ministry of Education realized the importance of schools as the common ground for bringing together children of different ethnicity, race and religion (Malakoluntu, 2009).

In Malaysia, emphasis on the principle of multiculturalism began ever since the Barnes Report (1951) and Fen-Wu Report (1951) exclusively recommended that, "... the goal of basic education is to shape a nation of multiracial" and "... Malayan Education Policy should aim at building citizens of Malaya... in preparing the children to face all spheres of life based on background of living in the Malaya society" (Federation of Malaya, 1951, p.1).

Meanwhile, the Education Ordinance (1952) states that, "... it would meet the goals in education through building multi-ethnic national schools…with orientation of Malayan lives for the kids of all ethnics…with intermediate language as official language, i.e., Malay & English language…besides mother tongue at both Chinese and Tamil vernacular schools".

This averment has become a stepping stone to reformation of the national education which was handled by the Education Committee in year 1955 through the Razak Report (1956). The Report stressed on the importance of a good education, which should be able to respect and promote various cultures and lifestyles to comprehend better about the meaning of diversity. Not only that, the Report also explained that education should encourage pupils to participate in the sharing of values with full commitment.

As a result of the Rahman Talib Report (1960), the National Education Policy was formed, which subsequently became the Education Act (1961). In this Act, the principles related to multiculturalism especially via Article (v), namely:

...the education system holds the principle that children were educated according to the requirements of their parents of all races, religions and cultures... based on the education democracy policy and retention of each and every ethnic culture in the country which is made up of multi-racial society.

The Education Act (1961) is to provide an opportunity for cultural education to meet the national needs. Generally, it can be said that the principle of multiculturalism has been recognized in the Malaysian education system. Further to that, there comes the introduction of the Integrated Curriculum for Primary Schools (KBSR) in 1983, followed by the Vision 2020 (Cabinet Committee Report, 1979) that brought Malaysia into a place of developing country with aspects and principles of unity in ethnical diversity that act as key issues.

Based on the above, the acceptance of the principle of multiculturalism in the national education system seems clearly moving towards building a loyal and united Malaysian. The tragedy of 13 May, 1969 in Malaysia had taught an important lesson to all. In that period of time, there was a strong sense of racism whereby each ethnic group felt more superior than the others. This led to racial clash mainly between the Malays, Chinese and Indians. The tragedy had significantly impacted in educational policies in Malaysia whereby politicians, policy makers and academicians started to modify the educational policies in order to address the importance of integration and unity among

all races in the country (Isa Badrul, 2006). Any issues that triggered racist dispute were dealt with peacefully, and the people have put in many efforts to ensure peace and stability between cultures. They believed that the education system could act as the main tool to encourage integration and inspire a sense of unity. Rozita Ibrahim (2007) also agrees that the education system is recognized as an essential tool in handling and modeling a multicultural society; and also to integrate its multi-religious and multi-ethnic population (Abdul Rahim Hamdan, Mohd Najib Ghafar & Anis Ayuni Che Ghani, 2010).

Being a plural country, Malaysia realizes the need to cultivate the spirit of multiculturalism from as early a stage as possible. Thus, it has designed the exclusive policy of multiculturalism in the educational sector. The Malaysian education and schooling practice moved towards a common aim to boost social integration among different ethnic groups rather than mere physical integration, and at the same time to abolish social biases and discrimination (Najeemah Mohd Yusof, 2006).

Adam (1995) and Najeemah Mohd Yusof (2006) further stressed that it is of utmost priority in the education policy in Malaysia to build and encourage national unity amongst the different ethnic groups. In fact, this is in line with the main objectives of National Education Policy or policies which are to build a national identity and promote integration among the Malaysian society (Rozita Ibrahim, 2007). The major objectives of the National Education Policy include the following:

To inculcate and nurture national consciousness through fostering common ideals, values, aspiration and loyalties in order to mould national unity and national identity in a multi-ethnic society.

(Malaysia, 1990, p.5)

The same educational policy is applied to all types of schools even though there are different types of schooling systems which exist in Malaysia. In Malaysia, the awareness and appreciation of other cultures is crucially important as diversity deepens in Malaysia, which may help to maintain the stability in society. In this context, one of the best ways to coach this value is through education. Therefore, a need for multicultural education in school has emerged. Jeon (2006) states this clearly:

Because we live in such a globalized world, we need to make efforts to understand other cultures, and diversify our educational programs on various cultures of the world. Through such a multicultural education program, our children would be encouraged to be aware of common or different points between our and other cultures, and have a better understanding of them, being more proud of our culture (p.12).

Multicultural education can tie up the bonding between people from different ethnic groups. It gives an educational atmosphere that appreciates cultural diversity and describes it positively (Gollnick and Chin, 1994). Furthermore, Banks (1999) writes that multicultural education is needed in society by students of both majority and minority cultures because it offers a more complete and more accurate picture of a nation's

history and cultural composition and multicultural education should be integrated into the school curriculum and should be included in all daily subjects (Banks, 1997).

In 1994, Robiah expounds that students will be assisted to develop cooperation, understanding and readiness to accept various ethnic cultures through multicultural education. She stresses that this should be developed into an asset to build a harmonious society in Malaysia. In fact, multicultural education is about the arrangement of educational priorities, pledges, and procedures to reveal the truth of cultural pluralism in a multicultural society like Malaysia (Najeemah Mohd Yusof, 2005). He further stresses that the educational priorities should emphasize on developing and preserving the awareness of cultural diversity from the perspective of individuals, groups, and communities. Educators should stay committed to the basic concept of diversity as it is conveyed through the features of various ethnicity and cultural group lifestyles.

Therefore, in order to sustain the country's harmony, multicultural education should be practiced to get students prepared for, understand, respond and accept various ethnic groups and culture diversities found in Malaysia. Hence, Malaysia needs a systematic multicultural education in order to provide better knowledge and understanding about the multicultural society and to enrich the students' knowledge of the world.

1.3 Multiculturalism in music education in Malaysia

Multicultural morals have a strong influence in education in almost every aspect in the school curricula (Miralis, 2003). Music education, also supports these ideals, playing a part developing each individual's self-esteem and patriotism through students' awareness and participation in different musical cultures and genres in Malaysia (KPM, 2000).

Music is an important tool in raising the awareness of political, economic and social structures in society. Music is being used to express non-verbal context of rites and rituals, declaring of governmental or political beliefs, or as emotional proclamation (Merriam, 1964). Campbell (1991) indicates that music is embedded into every culture, and yet every culture's music is unique. She further expresses that music is a way of thinking to express ideas and feelings. Hence, music has appeared as an important symbol for people and cultures through the ages.

A major goal of music education is to broaden students' understanding and appreciation for various kinds of music (Shehan, 1996; Hicken, 1991; Fung, 1994). According to Chen-Hafteck (2007), music study would only seem complete by evaluating its cultural background. One would start to value music when he understands what music is and how can music be so important in improving close connections between people of different cultures. Elliot (1995) and Jorgensen (2003) both agree that musical practices and cultural influences affect each other and that music cannot be separated from its social context. Thus, music is not just a normal subject. The education of music varies by location all over the world, be it in schools or in higher learning institutions.

When it comes to teaching music in Malaysian schools, the teacher needs to comprehend the different cultural background of the students, so that pedagogically, they can apply suitable methods to deliver music lessons efficiently. For instance, the teacher can create opportunities for children in school to interact with local works of music and ethnic musical instruments by attending cultural music workshops, concerts or forums. According to Lundquist (2002), when teachers are provided adequate tools to utilize multiculturalism in their curriculum, their students are able to form a more realistic perspective on the cultures of diverse groups. Generally, when we include music of another culture, we can understand better our own musical background, therefore empower us to effectively convey comprehensive music programs in schools (Nketia, 1988).

In a multicultural society, by classifying as a teaching subject, music can promote unity besides providing knowledge to the students. When students learn how the people in another cultures express themselves musically, not only will they gain insights into others but also learn about themselves (Elliot, 1990). Furthermore, music classes will not only produce skilled and knowledgeable musicians but also contribute to the vision of an equal and just society (Morton, 2000). Between, by listening to, performing, or composing music from any culture can lead to aesthetic experiences for the students, the intrinsic value of music from any culture may be appreciated to some extent by anyone, regardless of background (Hood, 1982).

Therefore, it has been globally recognized by music educators about the importance of a culturally diverse music education (Campbell, 1992; Volk, 1998). In Malaysia, multicultural music education had already been practiced even during the era of the occupation of British and Japanese. Most of the Malaysian music education

policies have been strongly influenced by the colonial legacy of the British (Johami Abdullah, 1993).

Before World War II, when Malaysia was colonized by the British, Malaysian music education contained the British curriculum as a co-curricular subject which included choir and marching band. In order to improve students' competency in English, nursery rhymes and folk songs were imparted during English language classes (not music classes). Later in the 1940s when Japan colonized Malaysia, the British curriculum had been replaced by Japanese patriotic and folk songs. However, relative to the British, the Japanese influence on the music curriculum was lesser.

In the late 1940s, the British made a comeback for Malaysia. During that time, most of the patriotic songs sung during school assembly were composed by the Westerners. Music classes were created through the radio primarily for urban schools. Entering the 1950s, several urban schools also built percussion, marching or brass bands and recorder ensembles. Except in Chinese schools, brass bands were taught Western music notation by music teachers who had army backgrounds. Likewise, non-English ideas regarding music education were considered unsuitable.

As a result, Malaysian traditional music and the music of other non-European cultures have received little attention from educators and the general public. However, since gaining independence in 1957, Malaysia has been involved in finding and establishing its own culture (Shahanum Mohamad Shah, 2000). Generally, in the 1950s and 1960s, in most Malaysian urban schools, music was noted as a non-compulsory subject.

In the 1970s, music education was first seen in Government Malay schools where it was conducted by a teacher who travelled from school to school. As a consequence of a public survey which found that many people perceived the Malaysian education system as stressing too much on academic subjects and examinations, music education was included as a subject for all students in primary schools in Malaysia in 1979 (Mahathir Report, 1979). Since then, many plans and actions had been taken in the interest of the development of music education, and 1983 was the significant historical date when music education was fully executed in all primary schools throughout the country (KPM, 2000).

1.4 Malaysian primary music education

Music education in Malaysia at the primary level, aims at producing students who have the knowledge and basic understanding about music; who have fundamental skills in producing music; who have potential in the aspects of creativity and innovation; and who are able to appreciate and enjoy of the aesthetics of music and practice musical virtues (*Sukatan Pendididkan Muzik KBSR*, 2000).

Music education is emphasized at the primary level from ages 7 – 12 and is compulsory in primary schools. In 1983, the Integrated Primary School Curriculum *(Kurikulum Bersepadu Sekolah Rendah, KBSR)* was first introduced as a compulsory subject in Malaysian primary schools under the public music education curriculum. This is a six-year program comprising two levels: Level I, which encompasses Years 1 to 3, and Level II which encompasses Years 4 to 6. In 1983, Level I music education was

first introduced as a compulsory subject in all primary schools; and then came Level II in 1986 for all schools as well.

The Malaysian Ministry of Education provides the curricula, textbooks and teaching materials to all the primary schools. Offered as part of the primary curricula, music is taken as a compulsory but non examination subject for the majority of Malaysian students. Music lessons are conducted twice a week lasting 30 to 45 minutes per session. As education is centralized, all the public schools were based on the same curriculum. This initiative was aimed at providing the knowledge of musical elements; different kinds of music and musical instruments; and also the opportunity to make simple music. The Syllabus of the Music Education Primary School Integrated Curriculum covers the aspects of musical language, musical experience, creative expression and aesthetic appreciation (*Sukatan Pendidikan Muzik KBSR*, 2000).

In this curriculum, students were able to seek personal growth in terms of aesthetic appreciation in musical arts. In line with the curriculum's status in the structure of the *KBSR*, this course stress on the domain development of the students, specifically in the field of arts. In addition, its syllabus was designed to guide students towards musical appreciation and enjoyment intellectually (*Sukatan Pendidikan Muzik KBSR*, 2000).

The importance of multicultural music in the Malaysian primary music education has increased due to the requirements set by the Integrated Curriculum for Primary School in music education. Its contents were compiled based on the following standards:

a. Aesthetic perception: knowledge and understanding of musical concepts.

b. Musical experience: singing and playing musical instruments (recorder and percussion).

c. Creative expression: developing self-expression and creativity, and basic composition.

d. Aesthetic appreciation: appreciating various types of Malaysian music and culture.

Under the four standards of Integrated Curriculum for Primary School *(KBSR)* in music education, one of the standards required students to appreciate different kinds of Malaysian music and cultures. This particular standard pertains to multicultural music education whereas remaining standards were related to the other aspects of music education. The objective of employing multicultural music was to let children keep in touch with the music and cultures of different ethnic groups in Malaysia, and with that, they can understand the distinctiveness and variety of Malaysian music and culture and build mutual respect and tolerance towards people of different cultures.

Therefore, multicultural music was not an optional subject to be included or disregarded at the discretion of the teacher but it was required by the National Curriculum Standards for music education in Malaysia. However, in order to make improvements to the existing Integrated Curriculum for Primary School (*KBSR*) in music education, the Standard Curriculum for Primary School (*Kurikulum Standard Sekolah Rendah, KSSR*) of World Music has replaced the existing curriculum in stages starting with Year One students in year 2011. In *KSSR*, music lessons are conducted once a week with 30 minutes per session (*Sukatan Pendidikan Muzik*, 2010).

The Standard Curriculum for Primary School of World Music is a learning program for the first three years of primary schooling (Level 1). The curriculum is designed with a focus on cognitive development and skills of students in music. Pupils are given numerous opportunities to express their creative musical ideas and increase the aesthetic appreciation of music. *KSSR* aims to build potential in students towards creative individuals who appreciate and enjoy music intellectually through musical activities.

The Standard Curriculum for Primary School of World Music is based on three curricular modules as follows:

a. Musical Experience Module: Pupils obtain musical experience through activities such as singing, movement and playing musical instruments.

b. Music Production Module: Students express creative ideas through musical activities experienced during the process of teaching and learning.

c. Music Appreciation Module: Students appreciate the variety of music through the exposure of music from various cultures.

The new music education curriculum has also fixed the range in developing the fundamentals of multiculturalism where students appreciate the uniqueness of the variety of music from various cultures in Malaysia. This standard requires that students appreciate various types of music by stating verbally in terms of musical aspects regarding the works of music listened. Hence, this standard indicates the importance of teaching multicultural music in Malaysian schools. It is believed that music can be a useful platform to explore multiculturalism and leap out from the Eurocentric view of music (Bradley, 2006).

In order to identify the diversity of cultures within the country, Malaysian schools and universities are practicing music education with emphasis on an intercultural approach (Johami Abdullah, 1993). Generally, Malaysian music education aims at developing interest and appreciation in the music and songs of Malaysian culture among pupils. In terms of musical categories under the Integrated Primary School Curriculum, there are children's music, patriotic music and music reflecting the culture of Malaysian society (Shahanum Mohamad Shah, 2006).

With the joint efforts of its nation, music is able to link between different communities (Southcott & Joseph, 2010). Not only that, music can nurture students' understanding, tolerance, and respect for others from different points of views and approaches. This objective can be met when they are exposed to and comprehend musical and artistic expressions of musics from other cultures (Anderson & Campbell, 1989).) A music curriculum should be well-planned to promote intercultural communication and inter-ethnic thoughtfulness as a whole, and let students understand cultural diversity in their own country (Tan, 2008).

In order to feel motivated in the learning process, students should be able to find meaning and importance in the subject they learn in school (Hanley & Montgomery, 2005). The music programs in Malaysia are based on an intercultural approach with the insertion of demonstrative musical styles of the various ethnic groups, such as the Malays, Chinese, Indians, and other indigenous groups (Shahanum Mohamad Shah, 2000). When studied within the music's socio cultural background, students would feel that the music is part of real life (Southcott & Joseph, 2010). Hence, teachers need to implement cultural approach when teaching music so that students would find it appropriate and meaningful (Dunbar-Hall, 2005).

1.5   Statement of the problem

In today's public schools, elementary general music teachers play significant roles in the construction and implementation of music curricula, as their attitudes and current practices within the general music classroom form a critical basis for the future of multicultural music (Meidinger, 2002). Not only that, elementary general music teachers are also in a unique position to provide the foundation for students' understanding of and participation in multicultural music in a global society (Petersen, 2005).

These statements raise important questions as to the current status of music teachers' attitudes and practices with regard to multicultural music. What and how effective are these practices and their perceptions as far as multicultural music is concerned? How multicultural are the music teachers based on their life experiences, personal attitudes, personal behaviour and professional behaviour? And how would these four personal factors mentioned above influence in development and implementation of multicultural music education in music lessons?

The answers to these questions are crucial and essential to the future curricular planning of multicultural music education. Hence, the present study aims at examining and evaluating the existing levels of multiculturalism amongst general music teachers in the Klang Valley, Malaysia and the utilization of multicultural music education by these music teachers in their curriculum and activities.

It has been evidenced that implementation of multicultural music education is dependent upon music educators' behaviors and attitudes through their development and

utilization of curriculum and teaching pedagogy (Walters, 1994; Moore, 1995; Randall, Aigner, & Stimpfl, 1995; Petersen, 2005). In fact, there is only a few studies which were focused upon existing attitudes and behaviour of the teachers and the importance of such personal factors to their training (Moore, 1995). Is there a significant relationship between their life experience and their levels of multiculturalism? Are their attitudes predictive of their behaviour? Therefore, the present study has refined the original research instruments in order to assess music teachers' levels of multiculturalism, attitudes, behaviours and experiences; and also to examine the factors contributing to successful implementation of multicultural music education in the music classroom in the Malaysian context.

The curriculum and instructional methods need changes in order to facilitate multiculturalism in the classroom (Sleeter, 1991; Leake & Leake, 1992; Banks, 1994). And these changes will be implemented by school administrators and teachers (Moore, 1995). Although student learning is affected by teacher attitudes, commitment, and modeling behaviours (Nel, 1993; Walters, 1994), this area has not been fully explored as possible factors in the implementation of multiculturalism in the schools (Moore, 1995). Therefore, the efforts in measuring existing levels of multiculturalism among music teachers in the present study will provide a basis for matching intervention methods to actual needs, thus creating an individualized approach to training.

Furthermore, data gained from this study is useful and essential to those seeking improvement in music teaching and advancement in the level of multiculturalism, particularly in Malaysian school systems. It is also important to teachers who may not be aware of the composite level of the multiculturalism amongst themselves. Music

teachers, as professionals, may also find this study useful in helping them improve and advance to higher levels.

Banks & Banks (2004) and Nieto (2002) stressed that any aspects related to multiculturalism cannot be an 'add on' to the existing curriculum or content but has to be conceptualized and implemented broadly. In Malaysia, multicultural music lesson is an often neglected area of music education curricula which when taught, is neither consistent nor sufficient in many primary schools in Malaysia.

Moreover, most of the music teachers in Malaysia think of multicultural music education as a selective or additional tool rather than a foundation of the curriculum. Besides, many music teachers prefer the Eurocentric method that emphasis on Western art music which make them feeling more comfortable with this approach. Nevertheless, the importance of multicultural music has increased in the school curriculum in Malaysia and therefore it is important to understand and to know what teachers are bringing with them into the multicultural music education situation in terms of experience, attitudes, and behavioural intentions.

Teachers must be well prepared to understand the principles of multiculturalism in order to foster an effective environment conducive to learning (Banks, 2005; Bennett, 2001; Sleeter & Grant, 2003). Schlosser (1992) also confirms this in stating that the most effective teachers have learned to understand the cultures of students and their students trust them. However, teachers may exhibit resistance to teaching multicultural music due to bias, personal preference, or lack of expertise and educational background (Teicher, 1997).

Subsequently, these problems increase the difficulty of implementing high quality multicultural music programs within schools. Educators must be knowledgeable and capable in utilizing the method and strategies to increase the level of multiculturalism within the learning environment and society (Abdul Rahim Hamdan, Mohd Najib Ghafar, & Anis Ayuni Che Ghani, 2010). Norman is quoted by Meidinger (2002) in the following statement:

"It is important to know what educators do, why they do it, and with what consequences they do it before we prescribed what they should do differently" (Norman, 1994, p.8).

Therefore, music educators may benefit from the various relationships explored within the study. Are experiences, attitudes, and behaviours interrelated components of multiculturalism? The resulting data will serve the members of the music education profession well especially for those who organize or conduct in-service education, as they may find this information valuable for them to better understand teachers' needs in comprehensive multicultural music education and consequently provide professional and personal growth opportunities for teachers. On the other hand, the teachers' training programs in music education that are seeking improvement in the knowledge and training for future music teachers can integrate the findings from this study; and might notably create the need for additional training in culturally diverse music and traditions.

In general, there are many investigations on multicultural music education across the countries especially in the United States and European countries. However, the review of literature shows that the study in multicultural music education in Malaysia has been very limited. Therefore, it would be valuable and important for

multicultural music education studies to be frequently conducted in Malaysia in view of the multicultural nature of Malaysian society. The present study helps to identify specific aspects of multicultural music education in Malaysia which have and have not been sufficiently addressed before. At the same time, this study can also identify the current trends and issues in the field of multicultural music education in Malaysia; and provide information for further professional development and relevant training that Malaysian music teachers might need.

1.6 Purpose of the study

This study has two fold purposes to examine 1) the level of multiculturalism in terms of life experience, personal attitudes, personal behaviour, and professional behaviour amongst the general music teachers in the Klang Valley; and 2) the utilization of multicultural music education by the teachers in curriculum and activities. In addition, data gained were used to explore the relationship between the general music teacher's behaviour and their efforts in developing and implementing multicultural music education in music classroom.

1.7 Definition of terms

For the purpose of clarity, the following operational definitions of terms are used for this study.

Multiculturalism

In this study, multiculturalism is operationally defined as a society in which different cultures are respected and the well-being of each group is sheltered (Caws, 1994).

Multicultural education

In the present study, multicultural education is operationally defined as the inclusion of local cultures available to students and cast away ethnic stereotypes and discrimination in order to appreciate a culturally rich society (Banks, 1999).

Multicultural music education

In the current study, multicultural music education is operationally defined as educating students from a perspective that will enable them to function musically within the multiple music cultures of a society (Volk, 1998).

Ethnic identity

Ethnic identity is a sense of belonging to an ethnic group. It involves a few elements such as ethnic consciousness (the understanding of one's own and other groups), ethnic self-identification (the label used for one's own group), ethnic attitudes (feelings about own and other groups), and ethnic behaviours (behaviour patterns specific to an ethnic group) (Rotheram & Phinney, 1987).

For the purpose of this study, this research adapts Phinney (1992)'s model of ethnic identity where ethnic identity is defined as an essential aspect of the self which is related to a sense of identification with or belonging to one's own ethnic group and attitudes toward the group.

Ethnic majority

The term ethnic majority in this study is restricted predominantly to the ethnic Malays in Malaysia. Malaysia's 'other' ethnic majority, for example, the Bumiputras such as Orang Asli, Kadazan, Bajau, Iban, Melanau, Bidayuh and Penan are included in the definition of ethnic majorities.

Ethnic minority

The term of ethnic minority in this study is restricted predominantly to the ethnic Chinese and Indians in Malaysia. Malaysia's 'other' ethnic minorities, for example, the Eurasians and Sikh, are included in the definition of ethnic minorities (Jeyamohan, 2004).

Primary school's general music teacher

In the current study, a primary school's general music teacher is one who teaches general music to students in any, or all, of Standard One to Standard Six.

Attitude

In the current study, attitude is operationally defined as learned predispositions to respond in a consistently favourable or unfavourable manner with respect to multiculturalism (Fishbein & Ajzen, 1975).

Practices

Practices are all actions taken by the teacher to address the needs of students (Pegler, 2009).

For the purpose of this study, practice is operationally defined as music practices used by the primary school general music teachers to address the needs of students in the music classes.

Religion

In this study, religion is defined as an individual's values, beliefs and behaviours related to religious practices.

Behaviour

In this present study, behaviours are operationally defined as the general music teachers' responses to situations and action toward multiculturalism.

Levels of Multiculturalism

In this current study, levels of multiculturalism are operationally defined as a continuum from least culturally competent to most culturally competent.

Life Experience

For the purpose of this study, life experience is operational defined as social situations that the general music teachers enter, evaluates, participates in and is finally changed by (Dupont, 1994).

Personal Attitudes

In this study, the adjective personal shows that no professional standards are imposed on such behaviour (Moore, 1995). Personal attitudes respond in a consistently favourable or unfavourable manner with respect to multiculturalism.

Personal Behaviour

For the purpose of this study, the adjective personal shows that no professional standards are imposed on such behaviour (Moore, 1995). Personal behaviour is operationally defined as the general music teachers' response to situations and action toward multiculturalism.

<u>Professional Behaviour</u>

In the current study, professional behaviour is operationally defined as a response to situations or an action toward multiculturalism by the general music teachers within the professional realm of life.

1.8 Research questions

The specific research questions for the study are as follows:

1. What are the current levels of multiculturalism in terms of Life Experience, Personal Attitudes, Personal Behaviour, and Professional Behaviour amongst primary schools' general music teachers in the Klang Valley as measured by the *Personal Multicultural Assessment*?

2. To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the *Personal Multicultural Assessment* (dependent variables)?

3. To what extent do the scores on the definition of multicultural music education, attitudes in multicultural music education, training and support with multicultural music education, and practices of multicultural music education correlate with the composite score on the *Music Specialist's Multicultural Music Education Survey*?

4. To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the *Music Specialist's Multicultural Music Education Survey* (dependent variables)?

5. Which subscales of the *Personal Multicultural Assessment* contribute to primary schools' general music teachers' utilization of multicultural music education, as measured by the *Music Specialist's Multicultural Music Education Survey*?

A survey design was used to answer the research questions in this study. The survey design was chosen for this study because (i) the purpose of the study was to provide descriptive and statistical information about the population, (ii) the information was collected through self-report by the participants, (iii) answers to the questions were the data which to be analyzed (Fowler, 1993).

1.9 Theoretical framework

The underlying theory for this study is that of developmental learning. A developmental model helps understand a progressive process and provides guidance for continued development. Piaget (1977), who has suggested many comprehensive developmental theories; *Adaptation* and *Organization* are the two major principles that guide intellectual growth and biological development.

For the first principle of *Adaptation*, individuals must be adaptable to physical and mental stimuli in order to survive in an environment. Along the *Adaptation* process, there involves both assimilation and accommodation. According to Piaget (1977),

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human beings have mental structures that are capable to adapt to new, uncommon, and constantly changing aspects of the external environment, and convert them to fit their mental structures.

The second principle of *Organization* is about the nature of these adaptive mental structures. Piaget suggests that the mind is organized in complex and integrated ways. At the simplest level, there is a schema that consists of a mental representation of some physical or mental action for an object, event, or phenomenon. Piaget recognized development to four factors: a) maturation; b) physical experience; c) social experience and feedback; and, d) self-regulation. He stressed that social experience is a crucial factor in development. Based on Piaget's development model, Dupont (1994) further stated that in the course of development, consciousness, cognition and emotions are transformed through construction and reconstruction.

Bennett (1986, 1993) developed a scale named Developmental Model of Intercultural Sensitivity (DMIS) to measure how people interpret cultural differences. In the DMIS, Bennett posited a framework for conceptualizing dimensions of intercultural competence. The DMIS is organized into six "stages" of increasing sensitivity to cultural difference. These "stages" identify the basic cognitive orientations individuals use to understand cultural difference. Along the continuum, each "stage" shows increasingly complex perceptual organizations of cultural difference, which consecutively allow increasingly sophisticated experiences of other cultures. When the underlying experience of cultural difference is recognized, predictions about behaviour and attitudes can be made and education can be adapted to enable development along the continuum.
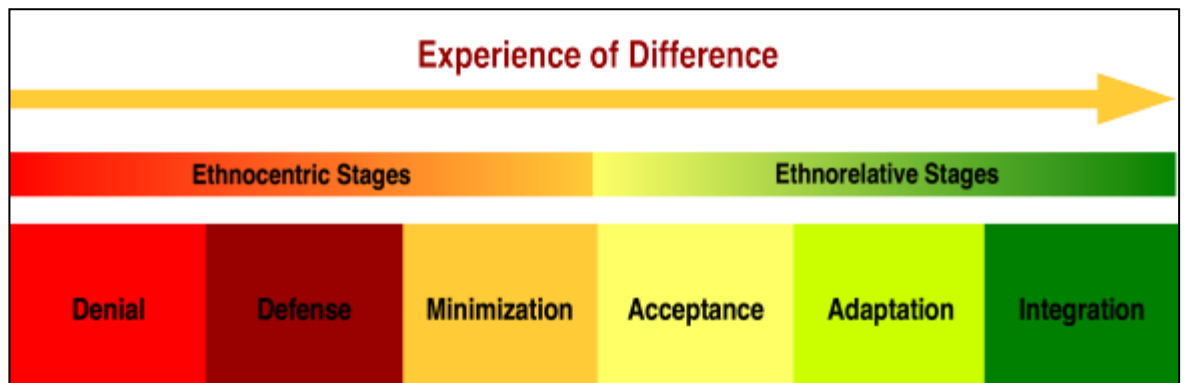
Figure 1: Developmental Model of Intercultural Sensitivity (DMIS) (Bennett, 1986 & 1993)

There are six distinct stages of experience spread across the continuum from ethnocentrism to ethnorelativism. The first three DMIS stages which are *Denial*, *Defense* and *Minimization* are conceptualized as more ethnocentric, meaning that one's own culture is experienced as central to reality in some way.

It all begins with *Denial* of cultural difference, which is the default condition of typical, monocultural primary socialization. At this stage, the individual views his/her own culture as the only real one, and avoids other cultures by psychological and/or physical isolation from differences. People at this stage show no interest in cultural difference. However, they may act aggressively to eliminate a difference if it impinges on them.

Moving up next is *Defense* against cultural difference. People at this stage are threatened by cultural difference because they view their own culture (or an adopted culture) as the only good one. In their eyes, the world is organized into "us and them," where "we" are superior and "they" are inferior. Hence, they tend to be highly critical of other cultures, regardless of whether the others are their hosts, their guests or cultural newcomers to their society.

After Defense, comes *Minimization* of cultural difference where people view their own culture as universal. They expect similarities, and they may insist about correcting others' behaviour to match their expectations. As a result, other cultures may be trivialized or romanticized. People at the *Minimization* level, especially those of dominant cultures, tend to mask recognition of their own culture (ethnicity) and the institutional privilege it affords its members.

Moving up the scale, individuals have the opportunity to progress towards the ethnorelative stages, meaning that one's own culture is experienced in the context of other cultures. At the second three DMIS stages which are *Acceptance*, *Adaptation* and *Integration*, these ethnocentric views are replaced by ethnorelative views.

Acceptance of cultural difference is the state in which one's own culture is experienced as just one of a number of equally complex worldviews. People at the *Acceptance* level are able to acknowledge others as different from themselves, but who are equally human. They are curious about and respectful toward cultural difference.

Moving up next is the *Adaptation* to cultural difference where people at this stage experience another culture and produce perception and behaviour which are appropriate to that culture. People at the *Adaptation* level expand their worldview to include ideas from other worldviews; they are able to look at the world "through different eyes" and may purposely change their behaviour to communicate more effectively in another culture.

Moving up from *Adaptation* is the stage of *Integration* where the people at this stage often deal with issues related to their own "cultural marginality", which may have two forms: a) an encapsulated form, where the separation from culture is experienced as

isolation; and b) a constructive form, in which movements in and out of cultures are a necessary and positive part of one's identity. This stage is not necessarily better than *Adaptation* in most situations demanding intercultural competence, but it is common among non-dominant minority groups, long-term expatriates and "global nomads".

Together, these six stages comprise a continuum from least culturally competent to most culturally competent, and illustrate a dynamic way of modeling the development of intercultural competence (Sinicrope, C., Norris, J. & Wataname, Y., 2007). In general, the more ethnocentric orientations can be regarded as ways of avoiding cultural difference, either by denying its existence, by raising defenses against it, or by minimizing its importance. The more ethnorelative worldviews are ways of seeking cultural difference, either by accepting its importance, by adapting its perspective, or by integrating the whole concept into a definition of identity (Hammer, M. R., Bennett, M. J., & Wiseman, R., 2003).

In general, researchers who emphasize in the field behaviour and development are focusing on studies related to the particulars of people acting in specific environments and the many complex factors of human body and mind that contribute to action and thought (Wozniak and Fischer, 1993). Activities are now being evaluated based on everyday situations rather than laboratory settings. Children's active construction of the world around them is treated as primarily social in nature, occurring in families, with peers and in cultures. Behaviours are being examined as a dynamic change over hours, days and years.

The instrument chosen and the underlying theoretical base for this study are focused on multiculturalism as a developmental continuum with evident stages (Randal,

Aigner, & Stimpfl, 1994; Moore, 1995). The progress from one stage to another is influenced by reconstruction of knowledge, through challenger to existing values and beliefs (Moore, 1995). Sears, Freedman and Peplau (1985) advocated that the field of social psychology has recognized the roles of developmental and social learning theories in the explanation of prejudice and discrimination. It is from this base of social psychology, with an emphasis on the dynamic effects of learning on attitudes and behaviour that this study emerged.

1.10   Significance of the study

This study emphasizes multicultural music as an essential component for music education. In Malaysia, even though multicultural music is part of the music education curriculum, its extensiveness in terms of application and incorporation remains uncertain. Hence, the results of this study aims at contributing to the idea of reformation or reorganization of music teacher education programs by providing more insights into the attitudes of music teachers toward multicultural music education. These programs include sessions and resources attempting to help general music teachers to broaden their skills in teaching multicultural music.

Besides, the data gained from this study would benefit those curriculum developers in deciding and finalizing balanced directions for curriculum and future events regarding a balance of technical, theoretical and conceptual directions in regards to multicultural music education. Music students would go through a complete and universal music education, as they listen, perform and create musical compositions with condensed cultural roots and heritage (Ross, 1998).

The results gained from this study would also help multicultural theorists when it comes to measuring and evaluating the influence of music teachers' attitudes on developing beliefs about multicultural music education amongst students from various ethnics groups. Many schools just employ and conform to the resources they could obtain without a thorough comprehension about the current situation or the real needs of the profession (Moore, 1993).

Therefore, this study which explores the general music teachers' attitudes towards multicultural music education could also offer valuable insights and strategies to promote changes for a better multicultural music education. A multicultural curriculum should be able to follow and adapt to the situation and traditions of local music practices (Ross, 1998). By doing that, it simplifies the transfer from one system to another, in order to ensure practices are operating in line with procedures.

1.11   Assumptions of the study

Assumptions are items or issues that pertain to the study which are thought to be true and as it were discussed and identified by the researcher (Pyrczak, 2000). It is assumed that the general music teachers' feedback is honest and trustworthy, without any attempt to guess or follow the expected answer from the questioner. All completed questionnaires were returned to the researcher in a timely manner. Out of personal experience and being able to comprehend the objective of the survey beforehand, the general music teachers may be biased when answering the questionnaires accordingly. Anonymity of responses is maintained to encourage genuine responses.

1.12   Delimitations of the study

Delimitations are bounds that are set by a researcher before the study in order to narrow the scope of the study (Pyczak, 2000). Discussion of these restrictions helps to ensure that readers would not generalize the findings on unintended populations. This study is restricted to the primary schools' general music teachers in the Klang Valley, Malaysia. In order to make generalizations across other ethnic groups, the current study uses Malaysian subjects of three major ethnic groups, i.e., Malay, Chinese, and Indian.

1.13   Summary and organization of the study

This chapter presents an introduction to the background of the problem, concerning the level of multiculturalism and the attitudes of primary school general music teachers toward the multicultural music education. This chapter would conclude with a discussion of the assumptions and delimitations of the study.

The remainder of the study is organized into four chapters. Chapter Two reviews literature pertaining to the understanding of multiculturalism, multiculturalism in Malaysia, definitions and approaches of multicultural education, definitions and approaches of multicultural music education, theoretical concept of attitudes and behaviours, multicultural attitudes and behaviours, life experience, pre-service and in-service teacher attitudes and training in multicultural and multicultural music education, rationales for teaching multicultural music, techniques of measurement and related studies. Chapter Three presents an overview of the methodology used to collect and

analyze data. Chapter Four shows the findings of the research. Chapter Five discusses

about the conclusions of the study and recommendations for future researches.

CHAPTER 2

LITERATURE REVIEW

The literature review will be organized into 14 sections: 1) Understandings of multiculturalism; 2) Multiculturalism in Malaysia; 3) Definitions of multicultural education; 4) Approaches to multicultural education curriculum; 5) Definitions of multicultural music education; 6) Approaches to multicultural music education curriculum; 7) Theoretical concept of attitudes and behaviours; 8) Multicultural attitudes and behaviours; 9) Life experience; 10) Pre-service and in-service teacher attitudes and training in multicultural education; 11) Pre-service and in-service teacher attitudes and training in multicultural music education; 12) Rationales for teaching multicultural music; 13) Techniques of measurement, and; 14) Related studies.

2.1 Understandings of Multiculturalism

The term 'multicultural' refers to a society consisting of a number of cultural groups (Edelstein, 2005). The term 'multiculturalism' is widely used in modern academic and common dissertations. Nonetheless, 'multiculturalism' carries various values and implications.

Even though multiculturalism is thought to be an important concept for the twenty-first century by many social scientists and educators (Glazer, 1997; Parekh, 1999), its meaning remains contentious. Sadashiva (2005) suggests a common dissertation about encouraging better explanation, global thoughtfulness, practices, and

behaviours that are consistent with the principles of multiculturalism, such as social justice, freedom and equity.

Gutmann (1993) defines 'multiculturalism' as "the state of a society or the world containing many cultures that interact in some significant way with each other" (p.171). On the other hand, 'multiculturalism' can also refer to "the seeking of equal rights and recognition for ethnic, racial, religious or sexually defined groups" (Joppke, 1996, p.449). Multiculturalism is actually a by-product of diversity with different ethnic groups interacting positively with each other and everyone is alert about their own cultural legacy and put on efforts to comprehend the variances of other cultures and civilizations (Simmons, 1998).

Multiculturalism is an ultimate social model which provides an environment for enhanced interactions between different groups of people with all respects without compromising in preserving the veracity of each group (Elliott, 1989). In this model, there is knowledgeable respect and interest about the ethnic culture of others, with a good sense of appreciation, understanding and valuing of one's own culture. There is no need to accept all aspects of those cultures, but more importantly the efforts to understand how a certain group of people express their value with their own culture (Blum, 1991).

Multiculturalism is also a state of being, when an individual recognizes, appreciates, and facilitates societal acceptance of the diversity of culture within a social system (Banks, 1993). Nelson, Treichler, and Grossberg (as defined in Edelstein, 2005) noted that the culture in multiculturalism "is agreed both as a way of life – surrounded by ideas, attitudes, languages, practices, institutions, and structures of power – and a

whole series of cultural practices: artistic forms, texts, canons, architecture, mass-produced commodities, and so forth". Multiculturalism is a national phenomenon because it involves government policy, funding agencies, popular mass media entertainment and curricular reform (Campbell, 1993).

Generally, the term 'multiculturalism' relates to a complicated series of cultural and religious issues in a diverse society and the social management of the challenges and opportunities within the society (Nye, 2007). Moreover, a society predominantly filled with different ethnic groups by religious, geographic and cultural pedigree, multiculturalism would come in as the major characteristic of it. And all of them are fighting for justice among its nations in the worker, properties and capital segments (Broekman, 2003).

In the scope of education, multiculturalism could help improve the accomplishment of ethnic and immigrant students and at the same time assist both students and teachers in building more constructive attitudes toward racial, cultural, ethnic, and language diversity (Banks & Banks, 2003). In fact, the National Association of Multicultural Education (NAME, 1998) also supports this by proposing a wider definition of multiculturalism that covers democratic values like human self-esteem, impartiality, social justice, fairness and independence.

In order to achieve the level of multiculturalism, there are several stages through which an individual needs to go through (Komives, 1998). According to the Hoopes Intercultural Learning Process model, it is a continuous learning process that starts with being ethnocentric where one views that his/her culture and traditions as the only best one or superior to others. People operating at this stage can be prejudiced to others from

different cultures or backgrounds. Gradually, they may try to move out from ethnocentrism when their experience starts to expand and learn about other cultures and differences. From there, they will start to develop an understanding, as the awareness about multiple cultures is raised. There will not be any felt changes in a person but merely a cognitive processing of information without much internalization as it is considered a low level achievement in the learning continuum.

However, these two transition stages will lead to developing a willingness to accept and respect the cultural perspectives of others. People at this stage will accept, respect, appreciate, and finally affirm other peoples' culture and practices. This is not the ultimate state but an ongoing process where they feel comfortable in learning about and appreciate other cultures and is very open to new experiences and growth. In practicing multicultural education, one of the important elements is the developmental transition from ethnocentric to multicultural. Those who are culturally and ethnically concentrated would only focus upon the world of their own culture and ethnic perspectives and they would reject important parts of the human experience (Banks, 1997). Through multiculturalism, students can understand better about their own backgrounds and behaviours by viewing thoroughly from the viewpoints of other racial and ethnic cultures.

In fact, there is no inherent classification by superior or inferior between cultures. Hence, multiculturalism is a value system which involves mutual respect among different cultures (Dolce, 1973). Besides, multiculturalism also acts as a system that identifies and respects the existence of all ethnic groups in a society, accepts their socio-cultural differences, and opened to their continued contribution within a comprehensive cultural setting that benefits all within the society (Rosado, 2003). It is about people's

belief in others and their basic models, and how this affects or be affected by people's behaviour. This is also in line with Pandian (2008) who states that multiculturalism supports the appreciation of diversity and equal chance for all people.

In addition, multiculturalism can encourage the contribution of the various groups to society because it appreciate what people have to offer, and not denying or belittling it just because it is different from what the majority refer to as significant or important. Multiculturalism can also help empower the society, as it enables the people to be modest of their own favouritisms thus reinforcing themselves and others to meet their ultimate goals (Rosado, 2003). Consequently, it would become an ideal state (rather an ongoing process as well) where all people in the society are well-communicated because they feel comfortable in it (Malakolunthu, 2009).

Nye (2007) further suggested that multiculturalism is a process that is actively managed by the respective government, which comes to a realization of the national identity. It involves managing the differences in a multicultural society through acknowledgement, giving credit to these differences, mutual tolerance and commitment. All these would contribute to a balance between respect for differences across society and efforts towards achieving a common ground.

Nonetheless, many others scholars (Banks, 1991; Bennett, 1998; Gay, 1998; Nieto, 2001; Sleeter, 1995) have argued that multiculturalism is an attempt to address the ills of institutional biases such as *racism.* Institutional racism is a system of privilege and penalty where an individual is rewarded based on group membership rather than on his or her unique merits (Nieto, 2000; Weinburg, 1990).

It is evident from the cited literature that the concept of multiculturalism can be comprehended in many ways. Usually, the term "multiculturalism" can be used in both descriptive and normative context. As a descriptive term, "multiculturalism" identifies societies that contain many cultures that are in interaction with one another (Gutmann, 1993). In normative context, "multiculturalism" is often referring to a desired end-state: a society in which different cultures are valued and the well-being of each group is sheltered (Caws, 1994). For the purpose of this study, the researcher defines "multiculturalism" in the latter perspective.

2.2   Multiculturalism in Malaysia

The term 'multiculturalism' originates from the adjective 'multicultural'. For instance, it is used in phrases such as 'multicultural education', 'multicultural society', and 'multicultural curriculum' (Watson, 2002). A Multicultural study carries a multi-disciplinary approach that includes politics, social sciences, pedagogy, economics, law, and humanities (Goldberg, 1994). Hence, researchers would describe and understand the meaning of multiculturalism based on their own area of study and how multiculturalism was employed within it (Sadashiva, 2005). Apart from this, each and every government in multicultural countries has its specific, unique way in defining, describing and managing its multicultural society. Hence, the outline of multiculturalism in Malaysia is different from other multicultural countries and Malaysians would manage it for the sake of all nations.

Malaysia, being one of the developing countries in Southeast Asia, is inhabited by over 28 million people typified by the three ethnic groups which are Malays (67.4%),

Chinese (24.6%) and Indians (7.3%) (Department of Statistics, 2010). Malaysian multicultural society is usually described in terms of ethnicity and religious plurality (Zaid Ahmad, 2007). Generally, the focus of the Malaysia's multiculturalism policy is coexistence among its three main ethnic groups. Nowadays, based on an integrative model, Malaysia is a country of multicultural, multilingual and multi-religious beliefs, where different groups and communities live together harmoniously while maintaining their own unique identities. Each ethnic group can preserve its own fundamental beliefs, religion, traditions and way of life.

The Malaysian model of multiculturalism is a general understanding towards others' cultural elements by searching for the differences, resemblances and other common values (Abdul Samad Idris, 1979). In this model, its utmost importance is making a national identity and this involves respecting and accepting others' unique cultural elements and at the same time identifying for fundamentals to be shared and practiced by all ethnic groups. With all these various cultural groups living together while preserving their own original identities, the main objective of maintaining national integration is met as far as Malaysia multiculturalism is concerned (Rozita Ibrahim, 2007).

Multiculturalism in Malaysia has all these while been an ever-changing and active process that deals with the impact at both local and international levels. Ever since the Second World War, multiculturalism has transformed and become more strengthened than ever (Hall, 2000). Post-colonialism, the end of the cold war and globalization are three major contributors to the new dimension of multiculturalism. Out of these three main contributors, post-colonialism and globalization are appropriate in the discussion of Malaysian multiculturalism (Rozita Ibrahim, 2007).

The foundation of Malaysia's economic, cultural and political structure has been formed in the 15th century during the sovereignty of the Malaccan Empire and it later became the colony of three European powers, which are the Portuguese, Dutch and British. The Malayan states were a British colony until Malaya become independent in 1957. Also, there was a time when the Japanese controlled Malaya during the Second World War from 1942 until 1945 (Gullick, 1981).

Generally, British colonials have been playing an important part in shaping the Malaysian multicultural process. Malaysia's multicultural population is evidence of colonization with the migration of Indian and Chinese labourers in specific, via the encouragement of the British people in the nineteenth and twentieth centuries. Later, these two ethnic groups have become the most significant minority communities dispersed from their original settlements and then participated in professions, retail trade and economy sectors.

From the early 1800s to the time before Independence in 1957, the British colonialists used a policy of "divide and rule" and fostered an economic differentiation between the Malays and the foreign labourers. The Malays remained mainly in agricultural peasants, while the Chinese actively involved in business and the Indians remained in the estate areas. In less than 50 years, the Chinese and Indians had outnumbered the Malays, which constituted half of the population of Malaya (Asma & Pedersen, 2003). The race in Malay states was transformed from indigenous, homogenous to multi-ethnic, heterogenous and indigenous immigrant mix.

In the 21st century, another new influence on Malaysian multicultural process is globalization. Held and Mcgrew (2002) define globalization as:

"denotes the expanding scale, growing magnitude, speeding up and deepening impact of transcontinental flows and patterns of social interaction" (p.1).

Globalization is the process whereby social relations obtain qualities without boundaries and all humans live as one (Scholte, 1997). In this world, when all societies are connected to each other with all kinds of cultures, multiculturalism will become a more relevant force to it (Castells, 1997).

Although many perceived that globalization brings a lot of negative impact to the country, but there are evidence of positive outcome in the context of the lives of the multiethnic society as seen in Malaysia. The commitment of the Malaysian government to globalization and international competitiveness is not simply compliance or resignation but rather it is an aggressive and empowering commitment to ensuring national dignity in a competitive world. This aggressive commitment is articulated in the Ninth Malaysian Plan (2006), where it states that it is essential to reinforce the general values, mindset and culture and social organizations to stay in line with the country's economic progress.

In the current era of globalization, having realized or known feeling for people who are different from us is the first step towards building inter-cultural and cross-cultural understanding and competence. As we become more reliant on information technology and holding on to globalization, it is important to respect others when we

communicate with people who are not like us. Knowing the do's and do not's in many different cultures is essential during the process of learning the relevant skills needed to be genuinely multicultural.

The grey area of multiculturalism in Malaysia: some issues

Multiculturalism, which simply means the plurality of ethnicity and culture, continues to be an argued issue from the past even until now. Even the postcolonial Malaysia with over 50 years of experience cannot escape from debating at many levels of society and in various fields of study about multiculturalism as a socio-cultural and political construct. We will study further insights into the grey area of multiculturalism in Malaysia.

An example of this grey area is the demonstration by the HINDRAF (Hindu Action Force) in Kuala Lumpur in 2007. This demonstration was raised from dissatisfaction with the plight of a large section of the Indian community, whom they regarded as being neglected, especially in the area of economy and education (Syed Husin Ali, 2008).

Grey areas were also noticed in the education sectors. There was an incident whereby suspension and later removal of a few schools' teachers were practiced after they made racist remarks against their students due to underperformance of the students' Malay language. Besides, there is another issue where during the launch of the school's *Merdeka* celebrations, a school principal used racist remarks and described the non-Malay students as passengers during her speech. This had caused displeasure amongst

the non-Malay society and later on the Malaysian Education Ministry warned principals and teachers that strict action would be taken against those making racist remarks in government schools (Mohd Farhaan Shah, 2010)

Another controversy was on the student intake for *Universiti Teknologi Mara* (UiTM). This university has always been exclusively for Malay students. Hence, it was suggested that the university should open up to non-Malays in order to stimulate greater competitiveness which could further improve academic standards. However, there were objections from some parties on this suggestion (Syed Husin Ali, 2008).

The grey area of multiculturalism in Malaysia can cause confusion and culturally-based interpersonal conflicts in human communication in any space where people are not frequently exposed to other cultures. That is why it is essential and crucial that Malaysian citizens are taught to appreciate and value different cultures in the Malaysian society. Bearing this objective, the Malaysian government has continued to run many kinds of media and non-media publicity, including interpersonal communication approaches to promote inter-ethnic harmony. The most recent one is the *1Malaysia* concept launched in 2009 aimed at eventually creating a multicultural Malaysia in which each ethnic group could accept one another without prejudices (*1Malaysia*, 2009). Under this *1Malaysia* concept, the patterns and context of human communication would be well-planned and executed in order to soothe the Malays, Chinese and Indians to think and live as one for the sake of the nation.

At university levels, the internal activities inside could also promote create awareness and motivate students of different ethnic groups to interact with one another (Zaharah Hassan *et al.*, 2010). Beginning year 2005/2006, Ethnic Relations Module

(also named Malaysian Studies in private higher institutions) was introduced in the education segment. It is a new compulsory course for all public universities, and aims at promoting national unity in Malaysia. This module encourages critical thinking and discussions in order to improve multiracial interactions (Jabatan Perpaduan Negara and Integrasi Nasional, 2007). This is a positive step towards inculcating awareness and knowledge of Malaysian multicultural society.

In general, the forces of globalization and internationalization are being seen and practiced everywhere all over the world, even in Malaysia. Hence, the questions of multiculturalism must remain at the forefront of any educational discourse. Ethnic relations are far from sound in Malaysia and concerted efforts are needed to improve mutual respect among the races (Kee, 2009). Therefore, building a peaceful and harmonious Malaysian society has always been an important agenda and will continue to be one of the drives of national development in all the Malaysia Development Plans pursued by the country. In addition, the mission of getting all ethnic groups together to embrace a single national identity of *1Malaysia*, in tandem with Vision 2020 will be an on-going intensive public relations exercise (Mohd.Adnan Hashim, 2011).

2.3 Definitions of multicultural education

Education is one of the key instruments through which a society or nation attempts to endorse positive social transformation (Bellamy, 1999; Bennett, 1995; Marable, 2000) and it provides a chance for children to be respected and dynamic (Spring, 2001). Therefore, multicultural education has been playing an essential part in realizing multiculturalism at all levels of society.

The term multicultural education was first developed in the 1970s as educators stressed on the importance of knowing the beliefs and values of individuals and groups as well as the physical environments of a culture in order to understand people of that culture (Nam, 2007). Although there were many different terminologies being used by researchers and other theoreticians in writing about multicultural education (such as bicultural education, biracial education, multiracial education, multiethnic education, intercultural education, and ethnic education), the basic idea is about promoting social justice and expressing the need for institutions to address issues that discriminate against a group of people because of their race, sex, gender or social class (Grant & Sleeter, 1985; Sleeter & Grant,1988).

Despite the many various definitions and approaches to multicultural education found in the literature, there is no one "correct" definition of multicultural education, as some may be more suitable than others for certain grade levels, school settings and cultures (Robinson, 1996). The multicultural school should provide a learning environment in which curriculums, instructional practices and outreach are all consistent to this multicultural philosophy, which should be broadly conceptualized.

Grant (1977) provided a zbasic conceptual definition. He stated that multicultural education is a humanistic idea based on the strength of diversity, civil rights, social justice and different lifestyles for all nations. In fact, multiculturalism adds on quality to education as it includes full range of cultures available to students, viewing cultural pluralism as a positive strength and promotes better comprehension of the global society.

Banks (1999) and Gay (2004) define multicultural education as a reform movement creating structural change in educational systems. In the following definition, Banks (1999) emphasizes the need for multicultural education to develop multicultural citizens able to steer away from ethnic stereotypes and discrimination in order to contribute to and appreciate a culturally rich society:

Multicultural education is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, language, and cultural groups will have an equal chance to achieve academically in school. (p.1)

Multicultural education is the process of acquiring knowledge and information about the efforts of different groups against adverse agencies and conditions for control of their destinies (Sizemore, 1981). Besides, multicultural education is also an interdisciplinary instructional program that is intended to teach students to respect and understand their own or other cultures, to overcome prejudices, to acknowledge the complex factors that have produced alienation and inequality, to analyze critically cultural problems, and to help them aspire to an equal society and learn the knowledge and skills necessary to achieve it (Suzuki, 1979, 1984).

Multicultural education carries the goal of making children sensitive to the plurality of the ways of life (Parekh, 1986). It is an education without inherited prejudices, and is free to explore other perspectives and cultures. It provides different ways to study ideas and experiences and different approaches to view world history. In

addition, multicultural education represents a democratic method of study that cultivates cultural pluralism within multicultural societies and an interdependent world (Bennett, Niggle & Stage, 1990).

Therefore, multicultural education is not a single program but an interdisciplinary education process (Nobles, 1993). It helps students in building better self-confidence with understanding peoples of different cultural backgrounds and undergoing fair opportunities to obtain their fullest potential (Tiedt & Iris, 1999). Multicultural education is practical and realistic because it teaches students to act knowledgeably in an increasingly diverse society by educating them about other subcultures and promoting cross-cultural competencies (Pai, 1990).

Multiculturalists must be able to identify the differences between idealized and realized democratic principles and should teach students to understand and practice social justice (Washburn, 1996). In fact, multicultural education is not anti-majority or bearing only one philosophical tradition but acts as a continued effort to provide a more comprehensive education for all students towards a better understanding of reality (Morey & Kitano, 1997).

The fundamental values of multicultural education is to focus on teaching students to accept and appreciate cultural diversity, to respect human dignity and universal human rights, to be responsible to the world community, and to honor all of earth's beings (Bennet, 2003). Moreover, multicultural was defined as the degree to which teachers accepted and used their students' cultural backgrounds in the development of classroom instruction (Ponterotto, Lewis & Burlington, 1990). Teachers

should help students study and understand their cultural knowledge, how it related to origins about human diversity (Banks, 2001).

Besides, teachers should also help students to be comprehensive, as part of a multicultural education, in order to develop a society that is respectful of the different cultures. Hence, multicultural education is a process that involves all peoples efforts to create a society that identifies and accepts cultural diversity with all cultural groups coexist equitably (Saldana & Waxman, 1997), which also promotes equity and social justice (Nieto & Bode, 2008).

Manning and Baruth (2000) suggested that multicultural education should have been based on democratic values and beliefs that allows for each culture to maintain its authenticity without having to adapt to the larger macro-culture just to be part of the "melting pot". With all these, cultural pluralism will be formed within a society which is culturally diverse, globally interconnected and dependent.

In viewing multicultural education as a concept, scholars care about describing the social structures related to cultural diversity, and also prescribing ways to ensure equitable accessibility and treatment for culturally diverse groups in schools and in society (Baptiste, 1986). In conjunction to that, schools will implement multicultural education to help students become knowledgeable about their own cultures as well as those of others in order to ensure equal educational opportunities (Banks, 2001). Davidman and Davidman (1997) indicated that students should become knowledgeable about educational equity and the empowerment of students, parents, teachers, and various cultural and ethnic groups. In addition, multicultural education helps students to

have a different viewpoint, lets minority students feel appreciated, and casts away inter-racial bias and misunderstanding (Erickson, 1987/1992).

Generally, multicultural education aims at developing better relationships, improves understanding and self-concepts, and also cultivate multicultural environment in schools with implementation of multicultural curricula (Solomon, 1996). Besides, multicultural education also encourages tolerance, respect, and acceptance of self and others in the classroom and in the society as a whole (1997).

Bennett (2003) defined multicultural education in four dimensions. The first dimension focused on the efforts in accomplishing equality of educational opportunity and justice among all identifiable groups of children and youth, while paying special attention to ethnic minorities and the economically disadvantaged. The second dimension is the curricular approach, which emphasized on the progress of recognition, acceptance and consideration about cultural variances and the history and contributions of modern and historical ethnic groups and nations. The third dimension of multicultural education is the process that enabled a person to become multicultural. This process allows one to develop abilities to perceive, evaluate, believe and act in many ways. The fourth dimension is the commitment to fight racism, sexism, prejudice and discrimination, which also includes the development of appropriate understanding, attitudes and social action skills.

According to the National Association for Multicultural Education (NAME, 2003), multicultural education is a philosophical concept based on the ideals of freedom, justice, equality, and equity. Besides, multicultural education is also defined as 1) recognizes the need to prepare students for an interdependent world and the part schools

can play in developing the attitudes and values for a democratic society, 2) values cultural differences and affirms pluralism that students, their communities, and teachers reflect; 3) challenges all types of discrimination in schools and society by promoting democratic principles of social justice; 4) a process that affects all aspects of school practices, organization and policies so all students may achieve at the highest levels; 5) helps students develop a positive self-concept by providing knowledge about the histories, cultures, and contributions of diverse groups; and 6) encourages teachers and students to critically analyze relationships of power and oppression in their communities, society and the world.

Therefore, multicultural education is an organized practice to promote understanding, acceptance, and constructive bonding among students. It gives students opportunity to view different cultures as a source of learning and to respect diversity in the local, national, and international environment (Malakolunthu, 2008).

Based on the review of the literature, there is no agreement on the precise definition of multicultural education. The term multicultural education may have different meanings relating to students, curricula, or methodology (Knapp, 2012). In some cases, it refers to an attempt to increase equity in classrooms by diversifying content to include perspectives of minority populations. In some other cases, it refers to the ethnic diversity of students themselves. Sometimes, the term multicultural education may also be related to student diversity beyond ethnicity, including religion, sexual orientation, intelligence and ability. In addition, multicultural education may also describe the kinds of methods used to teach diverse students, or methods intended to teach students about diversity.

Generally, despite a number of different conceptualizations of multicultural education, they are all about transformation. In the present study, the researcher agrees on the definitions of multicultural education by stating that students should be able to function in a diverse society (Banks, 1991; Lockwood, 1992; Saldana and Waxman, 1997 & Volk, 1993) and with this kind of education, it should bring together students learning in the classroom with their lives outside of school (Carolin, 2006; Sleeter and Grant, 1993).

2.4   Approaches to multicultural education curriculum

Basically, there are seven characteristics of multicultural education, which are 1) antiracist education; 2) basic education; 3) important for all students; 4) pervasive; 5) education for social justice; 6) a process; and 7) critical pedagogy (Nieto, 1992). Besides, factors like discrimination, school policies, socio-economic status, class, and the like would affect education outcomes for multicultural students. When all these characteristics functioned together, multicultural education would promote school restructuring because it provides answers to many of the problems that cause underachievement and failure.

Multicultural education must be able to expand socio-cultural consciousness for both teachers and students (Villegas & Lucas, 2002). This can be achieved via increasing awareness of various perspectives and acknowledging that one's opinion is uniquely shaped by factors such as socioeconomic class, ethnicity, lifestyle, and/or language background. In addition, educators should affirm diversity and that which differs from some dominant cultural norm.

In fact, multicultural education is a broad concept. Schools that are multicultural-oriented have five main features which include: (1) when teaching a particular subject or discipline, teachers illustrate key concepts, principles, generalizations and theories by using examples and content from a variety of cultures and groups; (2) teachers help students comprehend how peoples' beliefs are influenced by their heritage and experiences, which is a reflection of "their own cultural biographies"; (3) teachers help students to be aware of and modify racial biases by using methods and materials; (4) teachers would try to enhance an equity pedagogy by modifying their teaching styles in order to facilitate the academic achievements of students from diverse racial, cultural, and social class groups that are in line with the wide range of learning styles of multiple groups; and (5) to empower school culture and social structure by restructuring entire school systems to be more supportive of educational equality for students of all racial, ethnic, language, and socioeconomic groups. All these different components are important domains of teacher knowledge and practice and these can only become a reality if teachers understand the basic tenets of multiculturalism and its processes (Banks, 1995).

Gibson (1976) introduces five approaches to multicultural education which begins with the differences between cultures and ends with the interactions of each: 1) education for the culturally different, which focuses on educating culturally different students in a way that would make them assimilate the existing school culture; 2) education about cultural differences, which addresses the need for all students to learn of cultural differences in order to gain understanding; 3) education for cultural pluralism, which describes the attempts made to preserve the uniqueness of the various cultural groups; 4) bicultural education, which has the goal of educating students about the cultures very thoroughly and most often the two cultures studied are the dominant

culture and one other; and 5) multicultural education, which educates students about multiple cultures.

Besides, there's another predominant typology for addressing race, class, gender, and exceptionality to multicultural education (Grant & Sleeter, 1989, 2001) which includes five approaches: 1) teaching the exceptional and culturally different that prepares students to enter mainstream society; 2) the human relations approach (also known as Intergroup studies approach) which aims at developing knowledge through cooperative learning, role playing, and real experiences to help the students develop durable friendships across ethnic, gender, social class, and disability lines; 3) the single-group studies approach (also known as ethnic studies approach) fosters cultural diversity by teaching courses about the experiences, contributions, and concerns of distinct ethnic, gender, and social class groups; 4) multicultural education approach that examines power relationships across race, class, gender, ethnicity, ability, sexuality, language, and religious inequities and aims to achieve social justice by furthering cultural pluralism and equality across societal structures; and 5) extension of multicultural education approach in social actions and aiming at challenging social structural inequality and on promoting cultural diversity and equal opportunity.

In terms of educational strategies, Burnett (1994) has created a multicultural model which includes three kinds of programs: 1) content-oriented programs – to provide a broad content of information about varied cultures in order to increase student knowledge about these cultures; 2) student-oriented programs – the inclusion of (but not limited to) culturally-based learning styles, bilingual or bicultural programs, or special math and science programs for minority or female students; and 3) socially-oriented programs – to restructure school and the cultural and political backgrounds of schooling,

not to enhance academic achievement or to improve multicultural knowledge, but to widen the impact of increasing cultural and racial tolerance and reducing bias.

Speaking of reformation of multicultural curriculum, there are four levels of approach in it: 1) the contributions approach, which involves incorporating cultural elements, such as important holidays and cultural heroes; 2) the additive approach that instructs in the content, concepts, historical events and themes of a culture; 3) the transformation approach, which is quite similar to the additive approach but the structure of the curriculum is changed for students to able to view the content from the standpoint of the cultural group; and 4) the social action approach, which empowers students to use their cultural knowledge to make critical choices about social problems and take social action to solve them (Banks, 1999).

Based on the combined works of some of the above mentioned authors, including Banks, Grant and Sleeter, Gorski (2006) summarize five traits of multicultural education. These five traits include: 1) multicultural education is a political measure aiming at securing social justice for individuals and communities, regardless of race, ethnicity, gender, home language, sexual orientation, (dis) ability, religion, socioeconomic status, or any other individual or group identity; 2) even though some individual classroom practices are in line with multicultural education philosophies, social justice is an established matter and can only be secured through comprehensive school restructure; 3) multicultural education insists on critical analysis of systems of power and privilege to justify a comprehensive school reform; 4) to ensure multicultural education's underlying goal is met, i.e., analyze and eliminate educational inequities; 5) multicultural education is suitable for all students. It is believed that these five traits suggest that multicultural education involves securing social justice for all through

comprehensive school reform that surfaces systems of power and privilege, with that all students may receive quality education.

In general, multicultural education can prepare students for life in an understanding society (Sleeter & Grant, 1989; Banks, 1995; Gorski, 2006). The review of the literature suggests that many researchers support that we should extend our approach of multicultural education in order to have an actual transformation within the individual and the community. Banks (1995) conceived that the abovementioned five dimensions of multicultural education are being noticed in many ways such as teachers' classroom behaviors especially when they apply the multicultural materials and the methods into culturally facilitated education, and the ways in which students are empowered within the settings of the classroom. Therefore, in the present study, the researcher believes that the teachers who understand and apply the Bank's model to help students develop required abilities, knowledge and values which are necessary in making decisions, realizing goals and inducing social and political change.

Castagno (2009) theorizes six approaches to multicultural education: 1) educating for assimilation; (2) educating for amalgamation; (3) educating for pluralism; (4) educating for cross-cultural competence; (5) educating for awareness; and (6) educating for social action. Educating for cross-cultural competence is the advancement for plural education which requires students to achieve the necessary knowledge and skills in both cultures of their own and others. Educating for awareness is about promoting the comprehension of power, privileges, and domination within and between groups. Under this kind of education, students will start to identify and question the status quo and current social relations of power, and racism, sexism, homophobia, and oppression in various forms. According to Castagno (2009), the only difference between

educating for awareness and educating for social justice is that under educating for social justice, students would move towards social transformation.

2.5 Definitions of multicultural music education

The term multicultural music is often related to the incorporation of music from diverse cultures in school music curriculum. However, the term multicultural music education carries many titles, most of which flow from a title within general education. Among the terms used are "international relations in music", "ethnic music", and "multiethnic music". The differences between these terms are the subject of discussion among some music educators (Campbell, 1994; Miralis, 2006; Volk, 1998). Today, "multicultural music education" is the accepted term in the profession (Volk, 1998).

Lundquist (1991) describes multiethnic-multicultural music education as acknowledging and respecting a range of cultural expression from groups distinguished by race, age, class, gender, and lifestyle and the environment that reveals the ethnic diversity of the society. Somehow, Quesda (1997) broadly defines multicultural music education as using music from other regions of the world in music education and Carolin (2006) views multicultural music education as creating learning that is relevant to the students' everyday lives.

According to Campbell (1993), multicultural music education is the study of music from groups distinguished by race or ethnic origin, age, class, gender, religion, life style and exceptionality. Anyhow, multicultural music education not only reflects the cultural diversity of the world, but encourages the interdisciplinary study of different

cultural groups, and promotes listening experiences, songs, vocal and instrumental works (Anderson & Campbell, 1996).

Volk (1998) defines multicultural music education as "the teaching of broad spectrum of music cultures in the music curriculum, primarily focusing on ethno-cultural characteristics". Ethnicity and nationality were the common cultural categories evoked when discussing multicultural music education (Volk, 1993). As multicultural music education may include "foreign" or non-Western music in school music curricula in certain ways, the word "culture" in almost all conceptions of multicultural music education and music education in general would tend to refer to ethnicity that represents music of a specific country or ethnic group (Anderson, 1974; Anderson & Campbell, 1989; Elliot, 1989; Yudkin, 1990).

However, there are many music educators who use the term multicultural music education to represent multiethnic music education and world music (Miralis, 2006). The lacking of clarity of these terms and the ambiguity between them has created confusion over the nature and purposes of addressing cultural diversity in music education. In fact, multicultural music education implies the examination of culture at all levels, broad and narrow. The broad definition does not only include race, ethnicity, and nationality, but also gender, age, ability, sexual orientation, and the complex ways by which these categories overlap and interact (Fung, 1995; O'Flynn, 2005; Slobin, 1992). In addition, the term "multicultural" may also imply a host of educational goals, including teaching the culturally different, teaching about diversity, and a critical pedagogy oriented toward social reconstruction (Banks, 1999; Sleeter & Grant, 1987).

The main purpose of multicultural music education is to encourage tolerance and appreciation of difference and address issues of equity and social justice for all students (Goetz, 2000). Students will appreciate alternative perspectives and increase understanding of cultures other than their own when they participate in multicultural music education (Baxter, 2007).

Multicultural music education is based on two disparate paradigms (Yudkin, 1993) which are cultural pluralism and cultural particularism. The former concerns about American culture which was shaped by American values that promotes unity among diverse cultural groups and emphasizes human commonalities. The latter focuses less on American culture but related to differences in human interests rather than commonalities, views technological and economic structures created by humans, and rejects a common culture. Both curricular approaches share a common primary purpose which is to identify, describe, and experience the music's structure and context.

From the cited literature, it is evident that even though Miralis' (2006) criticisms of the use of multicultural in music education are somehow accurate, the researcher does not believe that music educators should reject the term. Instead, her criticism provides our field the opportunity to deepen our understanding of multiculturalism, and work toward understanding more fully how culture affects our students, our repertoire, our classrooms, and ourselves. Hence, the present study adopts the term multicultural music education to describe any music education activity that acknowledges cultural diversity in the classroom. This term may refer to curricula, such as musical repertoire from diverse cultures. It may also refer to pedagogical processes that take into account the diverse culture of students. Additionally, it may refer to learning objectives, such as those outlined by Banks (1999) and Sleeter and Grant (1987), as well as teaching the

culturally different, teaching about diversity, and a social reconstructionist critical pedagogy. The researcher believes that the term world music is occasionally used when describing college-level courses in multicultural music.

2.6 Approaches to multicultural music education curriculum

As proposed by Palmer (1975) (as cited in Jordan, 1992), multicultural music education should concentrate on the musical systems used by diverse cultures by creating appropriate instruments. In addition, books promoting multicultural music education should provide details about music from different world cultures. There should be a computer data base providing educators with resources and materials to help them in teaching assorted musics.

Sands (1993) proposed that diverse ethnic music from around the world should be integrated in all levels and areas of the undergraduate curriculum. In fact, all music faculties should have multicultural perspectives including music theorists, music historians, music educators, instrumental and vocal performers. Min (2004) also suggested some guidelines: 1) non-musical factors such as religion, society and history of other countries need to be taught in music classes; 2) students could learn multicultural music through basic music activities such as singing, playing instruments, listening, etc.; and 3) music components such as rhythm, melody, harmony, and forms of other cultures all need to be taught as part of the presentation of the music.

In order to bridge musical understanding and implement multicultural music education, educators should first embrace their own musical culture and acknowledge

what students do and do not know about music. Students are honest about what they like and dislike but they may be unsure of how to verbalize what they hear. Later on, educators have to understand that a particular culture cannot be represented fully because they are not located in that country or a part of that culture. That is why educators should borrow familiar tools that facilitate learning in music of their own culture. For instance, they can listen to unfamiliar types of music while doing regular classroom activities. This can help introduce new sounds to the listener and build of tolerance for new musics (Blair & Kondo, 2008).

Williams (1972) created "Four Approaches to the selection of Ethnic Folk Music for use in the Elementary Music Program". His approaches include: 1) the traditional approach in which the students learned about Western European music and a relatively small representation of songs from various ethnic groups; 2) the non-western approach includes students learning one non-Western music cultures in depth or students learning a wide selection of non-Western musics; 3) ethnic-American, unidirectional approach where students learn one ethnic American culture selected for in-depth study; and 4) ethnic-American, multidirectional approach where students first learn many of the diverse musics of America and then study the musics in the rest of the world. However, Williams pointed out the problems with the first three approaches and determined that the fourth approach best showed the students relationship with his society (Volk, 1998).

Multicultural teaching should focus on similarities and contrasts among different music. By doing this, students can understand the fundamental processes found in the music around the world, and they can demonstrate the many different ways of organizing musical sounds and at the same time understand the musical phenomena in their own surroundings that they have previously taken for granted. In fact, literature

and theatre, visual arts, social studies, geography, and history can all be applied in teaching multicultural or global music (Anderson & Campbell, 1989).

In 1989, Elliot defines a truly multicultural music education is based on these criteria: 1) the presentation of culturally diverse musical repertoire; 2) a concern for equality, authenticity and breadth of consideration; and 3) a behavioral commitment to the values of multicultural artistic expression as a basis for a viable system of music education. Elliott adapted his definition of multicultural music education from a model of multicultural ideologies by a very significant researcher who has discussed approaches, purposes, and the educational implications of multiculturalism, Richard Pratte (1979), an important researcher in general education who has discussed approaches, purposes, and the educational implications of multiculturalism has formulated six multicultural ideologies as a conceptual map towards assuring a more socially responsible curriculum.

A typology of music curricula according to six multicultural ideologies originally formulated by Pratte (1979) are: 1) assimilation which specifically refers to major music styles of Western European 'classical' tradition, considered as a larger music products than minorities and subgroups; 2) amalgamation which includes a limited amount of ethnic music, but primarily focuses on Western art music; 3) Open Society where music is seen as a personal expression, but only in the context of the development of dominant groups.

According to Elliott, these first three curricula types stated above are either ethnocentric or not truly multicultural. He felt that these approaches share the goal of eliminating cultural diversity in favor of the unification of a culture. However, the last

three categories in Pratte's model which are insular, modified, and dynamic, share the concern for the preservation of cultural diversity: 4) insular multiculturalism which involves addition of the musics from one or two minority groups of the local community to the Western tradition; but the original curriculum remain unchanged; 5) modified multiculturalism with a relative approach to the study of musical elements or cultural meanings; and uses the methods of those particular cultures; and 6) dynamic multiculturalism which is a global perspective applied to many musics without Western aesthetic perspective. Students are then exposed to various music systems, both current and new, with many kinds of beliefs and methods.

Out of the six approaches, Elliott felt that the fifth one is the closest to this multicultural ideal, but rejected it because it still retained Western Perspectives in its approach. Nonetheless, he promotes the use of the dynamic curriculum to assure that, "music education functions as culture". He felt that dynamic multiculturalism achieves the more desirable goals as students learn the values, procedures, behaviors, and perspectives of various ethnic groups. He proposes that the construction of knowledge cannot be dominated by just one culture, which is the reason why multicultural music should be taught from a global perspective with music-making being the central focus of the curriculum. Therefore, children have opportunities to understand diverse cultures without being dominated by a particular style or perspective throughout their experiences.

The International Society of Music Education (ISME) through its panel on world musics, developed five principles that they believed should guide any feasible multicultural music education program: 1) there are many different and equally valid music systems in the world; 2) all music exists within its cultural context; 3) music

education should reflect the inherently multicultural nature of music; 4) given that the American population is made up of many diverse cultures, music education should also reflect the diverse music of the American population; and 5) authenticity is determined by the people within the music culture (Volk, 1998).

Besides, there is "celebrations approach" which is also known as the "contributions" or "heroes and holidays" approach to the integration of multicultural content into the curriculum (Banks, 1993a). This "celebrations" curricular approach is a precursor to the in-depth culture study approach because it provides students opportunity to discover resemblances to their own culture with a taste of the special qualities of the tradition out of the legacy (Goodkin, 1994). With this "celebration" approach, students sing, dance and play instrumental selections associated with specific world holidays (Robinson, 1996).

There are two cross-cultural approaches to multicultural music instruction: the "song themes" and "instrument types" (Goodkin, 1994). The "song theme" approach introduces world songs according to categories such as subjects (e.g., animals, harvest, love, heroes) and function (e.g. work songs, lullabies, dance songs, devotional songs) which offers very contrasting styles, and at the same time improving singing techniques and also building a good repertoire of songs. On the other hand, when instruments like cymbals, drums, flutes and rattles are found and being used in many musical cultures, they provide an introduction to timbre and world music style and performance. With the "instrument types" approach, students can create multicultural instrumental pieces by studying the background of each instrument and listening to the examples of performing groups who use music and instruments from different cultures.

Generally, there are five different approaches that can be applied to emphasize multicultural education without disregard to the core components of music education (Goodkin, 1994): 1) supporting classroom teachers when they teach about different cultures and countries; 2) applying music in cultural holiday celebrations throughout the year; 3) bringing cultural songs to the forefront by using its content or functionality and make it as a daily singing activity; 4) focusing on cultural diversity in lessons about instruments and instrument families; and 5) highlighting diversity and culture by using musical concepts such as scale, mode, and rhythm.

Goetze (2000) created eleven recommendations for performing multicultural-world music with a vocal and even an instrumental ensemble: 1) consult native musicians from the culture; 2) determine the appropriateness of performing the selected music; 3) consult written and audiovisual resources to find more about the culture and share knowledge with your students; 4) invite a native from the culture to meet the students and possibly establish a personal relationship with them; 5) learn the music aurally, by listening and imitating; 6) educate students about the limitations of their voices; 7) carefully imitate visual aspects such as posture and facial expressions; 8) record and consult the pronunciation of the text by a native speaker; 9) respect the culture by continually listening and consulting the original source; 10) explore performing the music without the conductor; and 11) share contextual, musical and historical information about the music and the culture with your audiences.

The literature surveyed suggests that there are numerous scholars who advocated approaches that would enhance the quality of multicultural music education and enriching students' understanding of diverse music from around the world. In Malaysia, not many studies have focused on the approaches or implementation of the multicultural

music education curriculum. Therefore, the present study carries the aim to examine the Malaysian general music teacher's efforts in developing and implementing multicultural music education in music classroom.

2.7   Theoretical concept of attitudes and behaviours

According to the definitions from the dictionaries, attitudes are opinions, feelings, or behaviors representing a personal feeling or passion toward an object (Lai, 2007). Among other dictionary definitions on attitudes are: a tendency of the mind (*Random House Webster's Unabridged Dictionary*, 1997); and a state of mind, feeling, or disposition (*The American Heritage Dictionary of the English Language*, 2006).

The most extensive definitions are stated by *Webster's Third New International Dictionary* (1986), where attitude is: 1) a position or bearing as indicating action, feeling, or mood; 2) the feeling or mind itself; 3) a behavior representative of feeling or conviction; 4) a disposition that is primarily grounded in affect and emotion and is expressive of opinions rather than belief; 5) an organism's state of readiness to act that is often accompanied by considerable affect and that may be activated by an appropriate stimulus into significant or meaningful behavior; and 6) a persistent disposition to act either positively or negatively toward a person, group, object, situation, or value.

Besides the definitions mentioned above, attitudes have also been defined in the context of education research. Mueller (1986) defined attitude as the sum of a person's inclinations and feelings, prejudices and bias, preconceived notions, ideas, fears, and convictions regarding any specific issue. On the other hand, attitude is a psychological

and perceptual construct underlying thought and behaviour and must be measured indirectly by what one says or does (Cutietta, 1992). Attitude can also provide an understanding of how experiences and feelings are interpreted by individuals and actions taken based on their interpretations (Ajzen & Fishbein, 1980). These definitions are related to Rosenberg and Hovland's (1960) three-component model of attitudes which cover the three aspects, namely cognitive, affective, and behavioral outcomes of attitudes. The authors state that:

Attitudes are typically defined as predispositions to respond in a particular way toward a specified class of objects ... they are not directly observable or measurable ... they are inferred from the way we react to particular stimuli ... the types of responses that are commonly used as indices of attitudes fall into three major categories which are cognitive, affective and behavioral.(p.1)

According to Rosenberg and Hovland, an individual's cognitive response is more typically inferred from verbal statement of beliefs, concepts and perception whereas affective response is more typically inferred from verbal statements of how much he likes or dislikes, which may be inferred from measures of physiological variables as blood pressure or galvanic response. For behavioral response, it may be inferred from what one says one will do in the given situation, which can be evaluated by how one does respond when directly confronted with the situation.

Researchers have continued to use this model to conceptualize attitude formation in terms of teaching and learning even though it was not a more recent model. There are researchers who have similar views as Rosenberg and Hovland on attitudes and have

used this model in their studies, such as Wood (2000) who stated that attitudes are considered as having three related components: cognitive, affective, and behavioral. The cognitive component focuses on the idea or thinking upon which the attitude is based; the affective component concerns feelings about the issue; and the behavioral component relates to the action that comes about because of the attitude.

Nevertheless, there are three basic features that described the theoretical concept of attitude (Fishbein, 1975). The first feature is the notion that attitude was learned. The second feature is attitude predisposes action. The third and final feature is these actions were consistently favorable or unfavorable toward a given object. Hence, a person's attitude toward an object was based on his prominent beliefs about that object. If those beliefs associated the object with primarily favorable attributes, one's attitude would tend to be positive. Therefore, an educator's attitude toward multicultural education was determined by his or her beliefs about the attributes of multicultural education and his or her evaluations of those attributes.

Later on, Fishbein and Ajzen (1975) further interpreted Fishbein's earlier version of attitudes into a three-step model: 1) a person's behaviour can be anticipated based on his/her intention; 2) behavioural intentions are influenced by two main variables: a) attitude towards the behaviour, and b) perception of what others think one should do; and 3) attitudes toward behaviour are predicted by the basis of acquainted value of expectation. Attitude shows the extent of the outcome of the behaviour.

Fishbein's multidimensional approach to the relationship between attitude and behaviour is further supported by Campbell (1967). In the process of growing, the child learns those features of life such as associations, events, and people. Along with the

results, the child would develop core attitudes, and built orientations. The orientations consist of beliefs, feelings, values, standards and performances which act as bunches of social attitudes.

In the clarification of behaviour, Dupont (1994) believed that all of our actions are driven by our needs and values. Besides needs, there is another distinguishing factor quoted by many which is *situation* (Lauer, 1977; Weiten, Lloyd & Lashley, 1990; Kurtines & Gewirtz, 1991). For the purpose of this study, *situation* will be differentiated by either personal or professional.

Personal Behaviour

Under such circumstances of absence of professional standards and legal endorsements, it would become more uncertain and the individual may depend on the audience to define suitable behaviour (Krebs, Vermeulen, Carpendale & Denton, 1991). And the influencing factors for this behaviour are pre-existing attitudes which influence behavioural intentions, and individual's belief about the so-called suitable behaviour in others' viewpoint (Fishbein & Ajzen, 1975).

Professional Behaviour

Under professional environment, music teachers would have an unambiguous order of moral (Krebs, Vermeulen, Carpendale and Denton, 1991). Professionals like music teachers are usually being tied up to professional standards and legal prohibitions.

These are all influencing factors when it comes to decision-making and subsequently reflected in their behaviours (Bebeau, 1993).

In the definition of professional ethics of teachers, Oser (1992) regarded this feature as more than proficiency and accuracy in achieving the average requirements of a job. This suggests that professional experiences play a part in shaping explicit attitudes and perceptions. Oser recognized five kinds of professional ethos: 1) avoiding – teacher tries to settle an issue without facing it; 2) delegating – in handling a situation, teacher accepts relevant responsibility. She tries to postpone the decision and pass the duty to some authority like the principal or a psychologist; 3) single-handed decision-making – teacher insists on settling the problem by himself/herself; 4) discourse I – teacher takes up the responsibility to solve the problem with righteousness, care and faithfulness in each situation, and; 5) discourse II – she makes assumption that the individual concerned and involved in a situation to be rational and be able to distinguish righteousness, caring and faithfulness.

2.8 Multicultural attitudes and behaviours

Just like how other attitudes and behaviours progress, multicultural attitudes and behaviours are shaped, preserved and transformed (Moore, 1995). For the purpose of this study, a certain kind of attitude and behaviour will be evaluated, i.e., prejudice and discrimination. Prejudice comes into the picture when negative attitudes to a social group are being expressed toward an individual based on his/her particular attachment to the social group (Stephan, 1985; Stephan & Stephan, 2001). These negative attitudes can be based on a wide range of group categories such as race, social class, gender,

religion, age, sexuality, ability, and ethnicity (Camicia, 2007). In contrast, discrimination means any negative behaviour directed toward an individual due to his/her race, sex, religion, or gender which hinders him/her from getting goods and services (Banks, 1994).

More often, attitudes are not seen through overt actions (Moore, 1995). Anyhow, attitudes influence the choice that one makes. An attitude is an important concept that helps people to understand their society through the way we observe and think about others, as well as the way we act upon them. Attitude is a kind of habit (Sears, Freedman, and Peplau, 1985). It is multidimensional with components of emotional, mental and behavioral (Allport, 1935). It is knowledgeable and tends to constantly provide positive or negative response to a given object (Fishbein & Ajzen, 1975). Attitude changes every now and then and it comes from interaction of people with other people and of people with objects in their environments (Lauer, 1977). Once attitudes are developed, they will preserve by themselves (Sherif & Sherif, 1967; Wilson, 1963).

Most often, people with attitudes of prejudice are aware of the existence of such laws and social pressure to prevent biased behaviours, and they are worried that reprisal may further discourage such actions (Weiten, Lloyd & Lashley, 1991). However, there are elusive forms of discrimination in both personal and professional dominions of human behaviour (Baron & Byrne, 1984). From the professional perspective, these forms of discrimination are: 1) suppression of aid for those who are in need of it; 2) performing trivial, tokenistic actions; and, 3) a tendency to distinguish those involved in the disliked groups as excessively similar to one another (Baron & Byrne, 1984).

2.9 Life experience

Life experience plays an essential part in the process of preservation and transformation of multicultural attitudes, and the intended behaviours related to those attitudes (Moore, 1995). It gives an outline and a basis to evaluate all future experience.

According to Merryfield (2000), experience during childhood and family; experience in elementary and high school, university and connections with wider communities; and experience in one's own teaching and students who are involved in adult learning are among samples of lived experiences which demonstrate both the variety of the identities of the educators and the different types of experiences which brought them into multicultural education. It was found that experiences from their childhoods could initiate early acculturation by adopting the beliefs and behaviours of another group as well as family members.

On the other hand, school and university experiences provide increased contact to human diversity and more persistent interaction within a wider community which have them started to think about themselves and others in new ways. Besides, educators also have insightful experiences in their own classrooms that transformed their world view or triggered new directions in thought or action from the experience in one's own teaching and students which involved adult learning.

She further argues that most of the life experiences include encounters with people who differed in some substantive way from the people they had interacted with up to that point in their lives. Among this group the differences most frequently mentioned are race, ethnicity, class, language, and national origin.

2.10 Pre-service and in-service teacher attitudes and training in multicultural education

The ability to maintain attitudes and beliefs that were consistent with and supportive of multicultural education is indeed an important teacher competency (Bank, 1994; Manning and Baruth, 1996; Bennett, 1999; Campbell, 2004). Sometimes, even though pre-service teachers agree with the concept of teaching multicultural literature, they do not have an understanding of multiculturalism and multicultural education, and do not know the criteria for selecting appropriate multicultural literature (Krishna, 2000). This is why teacher education programs are essential to help students develop cross-cultural sensibilities and the multicultural educators need to gather empirical evidence to support their initiatives.

In a research conducted by Chiang (1994), the findings indicated that there was no significant difference in terms of attitudes toward social diversity between the two groups of prospective teachers (one group received instruction in multicultural education, and the other group did not) at the beginning of the students' professional semester. At the end of the first semester, there was a significant difference between the two groups. This explains that students who had received instruction in multicultural education reported more positive attitudes toward social diversity.

On the other hand, the amount of teaching experience was negatively correlated with attitudes toward diversity and multiculturalism (Inoue & Johnson, 2000). It was also found that female faculty members were more interested in issues of diversity and in integrating multicultural perspectives into their teaching than male faculty members;

and minority faculty members tended to associate and collaborate in teaching and research with other minority faculty.

Ukpokodu (2004) noticed that pre-service teachers agreed that the experience gave them a positive view of the socio-cultural and schooling experience of diverse students, which contribute to a more caring and empathetic attitude concerning diverse students. With this positive experience, they were able to reflect on their qualifications to teach culturally diverse students. Although 30% of these pre-service teachers indicated that the experience increased their inclination to work in a diverse setting, majority found that this experience helped to reduce their level of fear and become more positive about teaching diverse students.

Besides, elementary teachers, as opposed to secondary teachers were both more likely to be knowledgeable and to incorporate appropriate instructional practices regarding multiculturalism. Gender differences were found relating to perceptions of teachers toward multiculturalism but not relating to the instructional practices of teachers (Culpepper, 2003).

The purpose of a study by James (2004) was to assess the perceptions of 50 elementary teachers toward multiculturalism, and to discover whether or not the teachers' attitudes, training or the use of a multicultural curriculum attributed to their perceptions. It was found that the teachers had an overall positive attitude toward cultural diversity but they reported that they did not have sufficient pre-service training, in-service training or experience to work with a culturally diverse student population, even though they wanted their students to understand multicultural studies.

In 2003, Ribeiro used the Teacher Attitude Survey (TAS) to determine the influence of multicultural training on teachers from two middle schools and two high schools in Georgia. The study suggested that teachers with multicultural training were more likely to possess a positive attitude toward multiculturalism. Anyhow, no statistically significant differences in attitude were found among the teachers regarding gender, ethnicity or years of experience. Ribeiro (2003) concluded that multicultural training is the main factor influencing the attitudes of teachers regarding multiculturalism.

Culpepper (2003) studied the responses of 183 teachers in elementary, high school and vocational-technology facility using the Multicultural Emphasis Inventory (MEI) and the Teacher Instructional Practices Scale (TIPS). It was found that elementary teachers, as opposed to secondary teachers were both more likely to be knowledgeable and to incorporate appropriate instructional practices regarding multiculturalism. Gender differences were found relating to perceptions of teachers toward multiculturalism but not relating to the instructional practices of teachers.

2.11 Pre-service and in-service teacher attitudes and training in multicultural music education

Volk (1991) examined the attitudes of instrumental music teachers toward multiculturalism in general and in the instrumental music program. The results of the study showed that the attitudes of instrumental teachers were positive in the total music curriculum toward multiculturalism with the inclusion of multicultural materials in the instrumental program. Nevertheless, teachers seemed to be neutral or indecisive when

asked about their readiness to incorporate multicultural perspective by reforming an instrumental program. Besides, elementary general music teachers are moving from a "common elements approach to music education" toward more focus on music as a culture (Stellaccio, 1995).

In fact, the music teachers would like to integrate multicultural music in their music classes. The rationale behind were to expose students to other cultures, understand other cultures by knowing the resemblances and differences with their own, appreciation and respect for others, and reduce of biases. Usually, the teachers implement multicultural music education through listening and singing of songs of other cultures. However, the teachers should be careful and play multicultural music with suitable instruments when teaching multicultural music in music classes (Legette, 2003).

Multicultural music was an important part of the music curriculum for general music teachers, and its implementation could provide extra-musical objectives that played a role in their teaching: 1) developing a sense of community in the classroom; 2) problem-solving; 3) music creation and expression; 4) awareness of similarities and differences; and 5) respect for self and others (Meidinger, 2002).

Moore (1993) found that there was insufficient training in utilizing world musics in the classroom, although the general music teachers had positive attitudes toward world musics. Nonetheless, they felt their training had not prepared them to teach music from other cultures. Generally, teachers' attitude toward the addition of world musics in the curriculum are less related to the actual application of a multicultural music program.

Most of the experienced college music faculty members did not display a sound philosophical foundation for multicultural music education even though they strongly favoured developing and implementing a multicultural curriculum. Hence, there's a need for a clear philosophy of multicultural music education, as well as intensive in-service and pre-service programs (Norman, 1999). On the other hand, world music was taught superficially, due primarily to the difficulty of reproducing an authentic performance and to the release of control of the curriculum (Yudkin, 1990).

Pre-service teachers need to identify and destruct the potential obstacles like attitudes and beliefs in order to integrate diversity into the curriculum (Van Hook, 2002). Otherwise, it would be less effective to deliver multicultural education when teachers are lacking faith in this area (Gay, 2003). It's also highly recommended that music teacher education programs should include meaningful intercultural experiences in culturally diverse settings for pre-service teachers so that they are prepared to address the needs of students of diverse cultures in order to enhance effective teaching of multicultural music (Emmanuel, 2005).

Wang and Humphreys (2009) analyzed the time spent in undergraduate music education courses according to Western, multicultural and popular music content. The results indicated that students spent most of the time on Western art music than Western non-art music or popular music or non-Western music. The authors conclude that although the university underwent curricular changes in order to enhance opportunities for learning about multicultural and popular music, these changes were quite modest and did not contribute much in the area of pre-service music teachers' training.

Teicher (1997) reported that the pre-service elementary teachers that received the multicultural assignment showed higher attitude scores regarding the teaching of multicultural music than those being assigned to the American music lesson. However, their level of willingness decreased when it comes to teaching multicultural music activities. In Teicher's study, there were no significant differences between the attitudes of readiness for teaching multicultural music and the willingness to work in a culturally diverse setting that needs interactive skill and cross-cultural relation.

Teachers who had in-service training in diverse musics were more concerned about their competency in teaching diverse musics than teachers who had not received in-service training (McCarthy & Stellacio, 1994). This may be due to the training in multicultural musics which could make the teachers be better aware of the expertise necessary to effectively teach those musics. They faced many challenges like obtaining authentic materials and personal knowledge of the culture's music, but most (76%) still implement multicultural music regularly in their lessons.

Generally, multicultural music education is important to students as perceived by most of the music teachers, no matter which ethic groups they belong to (Young, 1996). Although music teachers believed that music is a way of cultural communication between peoples of different ethnic backgrounds, they were inconsistent when it comes to defining multicultural education, describing the goals of multicultural education and explaining the approaches of multicultural education. Nonetheless, most of the elementary music teachers felt inadequate in their ability to teach multicultural music education due to life experience, and this is a significant factor in determining a music teacher's utilization of multicultural music education rather that the personal attitudes, personal behaviour and professional behaviour of the teachers (Petersen, 2005).

It is evident from the cited literature that the elementary general music teachers were concerned with multiculturalism in schools. However their concern was not reflected in their classroom practices. The "wide gap" between teacher attitudes about multiculturalism and their classroom practice was attributed to lacking in several areas: 1) pre-service training in multicultural music education; 2) amount of time to appropriately incorporate multiculturalism into the curriculum; 3) instructional materials; and 4) support from administration in school (Robinson, 1996). Despite many exemplary courses in multicultural music education, the inclusion of such courses in teacher training programs was very inconsistent (Montague, 1998).

The literature implied a general need for greater pre-service and in-service training of teachers in the area of multiculturalism and multicultural music education. Therefore, the present study focused on to what extent the Malaysian general music teachers have become aware about issues concerning multiculturalism and examining the attitudes and practice of general music teachers toward multicultural music education in the classroom.

2.12   Rationales for teaching multicultural music

Music is the key to the doors of multiculturalism and going beyond a hierarchical and Eurocentric perception of music (Bradley 2006). Culture is not static. We create culture as we interact with culture, and teachers should challenge students to think beyond the 'square box' (Addo, 2000). Music study touches the aspects of our relationships with other human beings that do not become apparent in any other way. It helps us to understand better the nature of ourselves, the nature of mankind and other cultures too (Lehman, 1998). Music especially can be a valuable tool in the

development of "otherness" because of music's ability to transmit cultural values (Jorgensen, 1997).

Through comprehensive practices, students will inquire and redesign their personal comprehension of music and music education. When music is taught in context, with its cultural, historical, and social meanings, students could relate to the music better and can enhance their experience. Musical study is both an end and a means through which cultural understanding may result. Furthermore, knowledge of music's role and meaning within culture can lead to enhance understanding of musical sound" (Campbell, 2004).

Multicultural approach enables students to "learn to thrive in culturally diverse world" (Teicher, 1997) and it provides an avenue for cultural exploration and sharing among students to foster tolerance, social and intellectual growth and appreciation for the qualities which make people unique (Weidknecht, 2011). When students learn about a certain culture, they develop a way to understand the people who make the music of that culture. They also become more open and tolerant toward new music from a culture other than their own as they learn about and broaden their perspectives on the music of various people (Jorgensen, 1990).

Speaking of students' attitudes, when they become positive toward one 'foreign' music and are able to perform and listen intelligently to that music, they would be more flexible toward other unfamiliar musics (Anderson & Campbell, 1989). Through multicultural music education, it hinders students from judging new music before understanding it.

The inclusion of multicultural music in the music curriculum carries the rationale of enabling children to understand themselves in relation to the world and acknowledge the diversity of the country (Anderson & Campbell, 1996; Volk, 1998). Citing Reimer (1991), Fung described the process of learning about the experiences of other musical cultures as a journey from "selfness" to "otherness" as students gradually begin to incorporate the experiences of others.

Multicultural music education may expand taste and preference for that music (Shehan, 1985). Subsequently, musical preferences would be broadened with richer musical knowledge as a manifestation of culture (Anderson & Campbell, 1996). Edwards (1994) and Shehan (1988) further state that multicultural music education can improve intercultural understanding and disperse the stereotypes about particular cultural groups and their music. Studying multicultural music gives us an opportunity to connect significantly with people who are different from us and might lead to first tolerance then respect and value for those who are different than we are (Elliott, 1989, 1995). As students understand the cultural differences, they would appreciate deeper the people who create and use other musics (Miller, 1989).

Through multicultural music education, children will get familiarized with various musics and spoken languages devoid of any political or threatening dimensions (Campbell, McCullough-Brabson, & Tucker, 1994). Chen-Hafteck (2007) describes the value of multicultural music education by stating:

> *Education in general, should be focused upon preparing students*
> *for adulthood and on developing life-long learning skills necessary*
> *for a successful life experience. A multicultural music education*

which is relevant and meaningful to students has a strong potential

to achieve this important educational goal (p.231).

Elliott (1996) lists four reasons for including diversity in music education: 1) music is a diverse human practice; 2) the values of music are linked with the values of humanistic education such as self-esteem, knowledge of oneself, and musical enjoyment; 3) the self-identity of the individual benefits from the affirmation of many, individual music-culture identities; and 4) realizing how music is made and valued in other cultures allows for the optimal development of musical creativity. The fourth reason is in line with Nam's (2007) point of view that in the process of learning about a certain music culture, students will develop a way to understand the people who make the music of that culture. They will soon become more open and tolerant toward new music from a culture other than their own when they learn about the music of various peoples.

Fung (1995) has identified three major rationales – social, global and musical for multicultural music education. The first social rationale concerns about developing multicultural awareness, understanding, and tolerance. It cultivates open-mindedness and unbiased thinking and it reduces racial resentment. The second global rationale involves a global view of humanity and conceptualizes the world as a "global village". It can broaden one's view of humanities at the global level. This rationale is further supported by Stafford-Davis (2011) who states that students need to have global knowledge in order to be well-rounded because music is a common denominator across the globe.

She also explains that this knowledge about diverse cultures and even musics within those cultures can broaden students' views of humanity on a global level and

help to heighten political understanding and international relations. The third musical rationale touches the opportunities to study diverse musical concepts and reinforce basic knowledge of musical elements. It can also develop aural and psychomotor skills, increase tolerance of unfamiliar music, and develop more sensitive perceptions of familiar music. Stafford-Davis (2011) further supported this rationale as besides increasing tolerance of unfamiliar music and sounds, the inclusion of multicultural music can also give students opportunities to study musical concepts and elements, refine aural skills and critical thinking. In fact, multicultural music education can act "as a gateway to transmit world musics" into public school classrooms (Fung, 1996).

On the other hand, Anderson and Campbell (1996) believed that exposure to diverse music allows students to be more receptive to new music (Western, or non-Western) because of their broad experiences. This exposure, in addition, will allow them to reflect on their own musical traditions in the new light of diverse experiences. In general, Anderson and Campbell (1996) identified four musical benefits of multicultural music education: 1) when students are introduced to a great variety of musical sounds from all over the world, they learn to be receptive to all types of musical expression; 2) students begin to understand that many areas of the world have music as sophisticated as their own; 3) students can discover many equal and valid ways of constructing music. Besides, they also discover that music from a given culture may contain principles that differ significantly from those principles found in the music of their own culture; and 4) students can develop greater musical flexibility and become 'poly-musical' when they realized how music is made and valued in other cultures. They further explain that when students learn music of other cultures, they gain a wealth of diverse musical knowledge and are also better able to understand the context of their own musical experiences.

Volk (1998) also list out some other rationales for multicultural music education: 1) students study a particular music culture as a way to understand the people who make the music. By learning how the people in another culture express themselves musically, students not only gain insights into others but also learn about themselves; 2) studying the musics of other cultures can widen the students' sound base, enabling them to be more open and tolerant of new musical sounds; and 3) listening to, performing, or composing music from any culture can lead to aesthetic experiences for the students. The intrinsic value of music from any culture may be appreciated to some extent by anyone, regardless of background.

In fact, multicultural music education gives a unique opportunity to achieve dynamic multiculturalism, which includes developing appreciations and new behaviors not only in relation to world musics, but also in relation to world peoples (Elliott, 1989). Multicultural music education creates an enriched musical community of interest differentiated by a dynamism that recycles concepts and experiences in various musical backgrounds.

During the learning process of multicultural music, students accomplish the expansion of critical thinking through listening to various musical styles in discerning ways and they would either accept or reject the musical sounds and styles (Meidinger, 2002). In addition, students may understand new elements and experiences in their own musical background and thus enhance teachers' ability to present effective and comprehensive music programs in schools (Nketia 1988).

If a multicultural music class focused on culture, the student would learn more cultural knowledge than musical knowledge; likewise, if the focus was on music, the

students would learn more musical knowledge (Abril, 2006). As long as teachers choose a balance between the two, students can benefit from both musical and cultural knowledge.

Blair and Kondo (2008) believe that multicultural music provides a treasure of rich musical works for students to discover. Students are actively engaged in learning new musical ideas through the music of other cultures and most often they find commonalities with their own music and within themselves as musicians. In fact, exploring music from others cultures are essential and valuable because it creates the bridges of thoughtfulness among peoples and expands the world of sound that enriches our musical lives.

Teachers should seek to tell the stories behind the music they are teaching, use resources outside of the textbooks and classroom materials, present it as authentically as possible, show respect for the culture being taught, and make sure the students compare and contrast the new culture to one they are familiar with (Page, 2010). Generally, teaching multicultural music in schools benefit students, society and music education sectors (Schaus, 2007). When students learn to be open to new cultures and obtain a secure identity, they could grow up to be empathetic and responsible citizens who would protect justice in society. If music education could contribute to our society's multiculturalism, then the subject itself may become more attractive to students, parents and administrators which could raise the importance of music classes in schools.

Teaching music from a minority ethnic group could encourage students from that group to share their culture which can foster a positive relationship between ethnic groups (Schaus, 2007). Kindall-Smith, McKoy and Mills (2011) describe a curriculum

where music educators respond to social injustice by critically engaging students in knowledge construction. They argued that because the contributions of African-American musicians has been neglected in the traditional American folk cannon, the music classroom can be a place where students are taught about the contributions of African-Americans, as well as explore the ways in which this neglect is the result of power relationships in society.

Based on the standpoints discussed above, it is obvious and significant that many music educators and philosophers believe and support that the rationales for the inclusion of other musics and cultures are made up of tolerance and understanding, multicultural awareness and open mindedness (Campbell, 1995; Fung, 1995; Elliott, 1996; Anderson and Campbell, 1996; Jorgensen, 1997; Volk, 1998). With such rationales in mind, one may become anti-racist through the understanding and appreciation of cultural difference. Thus, Malaysia, being a multicultural and multiracial country, should have a multicultural approach in teaching music by coaching cultural value and establishing a process of racial integration in schools nationwide. Since the studies in multicultural music education in Malaysia have been very limited and not sufficiently addressed, the present study is aimed at exploring the Malaysian music teachers' efforts in developing and implementing multicultural approach in teaching music in music classroom.

2.13   Techniques of measurement

We can predict teachers' behavior from what they believe (Darling-Hammond & Bransford, 2005) and these behaviors can have influence on teachers' perceptions,

judgments and practices (Bandura, 1986). Hence, it is important to first identify the nature of teachers' beliefs, attitudes, and values in order to understand their future choices, decisions, and effectiveness regarding issues of diversity, social justice, and equity (Bowser-Brown, 2007; Brown, 2004; Pajares, 1992). Also, in order to have a better development of curriculum in multicultural student populations, it is essential to identify and assess the relationship between teachers' beliefs and their practice.

Generally, attitude cannot be measured directly (Erwin, 2001; Price, 1986; Henerson, Morris, & Fitz-Gibbon, 1987) but must be inferred from overt manifestations (Cutietta, 1992; Henerson, et al., 1987). Hence, it gives researchers a lot of challenges when it comes to measuring of multicultural attitude due to its abstract and complicated nature. Besides, it is agreed generally that teachers' attitudes, beliefs, and values can predict their practice in the classroom (Richardson, 1996; Milner, 2005; Trent and Dixon, 2004).

There are many different kinds of techniques to assess pre- and in-service teachers' multicultural awareness, attitudes and their consistent academic practices. In 1980, Kuhn identified three basic approaches to measuring music attitude which are physiological, behavioural and self-report. The physiological measures are based on the effect that music has had upon breathing rate, systolic and diastolic blood pressure, respiration, pulse rate and galvanic skin response (Jellison, 1973; Coppock, 1978).

Meanwhile, behavioural measures refer to observational measures, single stimulus listening time, reward value, multiple stimulus listening time, manipulative response (e.g., Flowers, 1980). On the other hand, self-report measures relate to open-ended questions (e.g., Geringer & McManus, 1979), rating scales (e.g., Appleton, 1971;

Fung, 1994), pictographic scales (e.g., May, 1985), semantic differential scales (e.g., Shehan, 1984) and others. However, the researcher noticed a few published instruments for assessing pre- and in-service teachers on aspects of multicultural perspectives which are consistent with the present research interests.

Giles and Sherman (1982) developed an instrument called Multicultural Attitude Questionnaire (MAQ) for measuring multicultural attitudes of teacher trainees. The MAQ was based on the hypothesis that multicultural attitudes would best be reflected by responses in several dimensions. The MAQ contains items relating to variety in family and friends, social distance, acceptance of others, opinions on specific groups, and ethnic composition. The MAQ is sensitive to differences between students. Besides, it can be used to assess developmental differences of teacher trainees in a teacher education program.

Henry (1986) introduced the Cultural Diversity Awareness Inventory (CDAI) to examine an individual's attitudes, beliefs, and behaviors toward culturally diverse children. The CDAI includes 28 self-report items arranged on a 5-point Likert-type scale using anchor points from strongly agree to strongly disagree. The CDAI was then slightly modified and adapted by several researchers which include: (a) Larke (1990) to investigate changes in senior-level undergraduate students after one cultural diversity course; (b) Davis (1993) to investigate diversity sensitivity among elementary pre-service teachers; (c) Deering (1995) to explore the influence of a 10-week field experience on the diversity sensitivity of middle-school teacher education students; (d) Flanagan (1995) to examine the cultural diversity sensitivity of elementary pre-service teachers; and (e) Milner (2003) to investigate the influence of teacher education programs on pre-service teachers' general awareness of cultural differences.

Barry and Lechner (1995) created another instrument with the same name as of the instrument introduced by Giles and Sherman (1982), i.e., Multicultural Attitude Questionnaire to assess pre-service teachers' awareness of multicultural educational issues and their expectations of working in diverse classrooms. Items for the original questionnaire were created based upon a literature review, informal interviews with pre-service teachers, teachers, and teacher educators. Items on the questionnaire were grouped under six research questions according to the Barry and Lecherner's study which are: 1) Are pre-service teachers aware of multicultural issues in education?; 2) Do pre-service teachers believe that their professional courses are preparing them to deal with multicultural approaches to education?; 3) Do pre-service teachers express interest in receiving additional training in multicultural approaches to education?; 4) Are pre-service teachers' views of appropriate classroom practices for multicultural education consistent with current research and practice?; 5) Do pre-service teachers anticipate addressing multicultural issues in their own classrooms?; and 6) Do pre-service teachers have personal attitudes that may prevent them from making effective use of multicultural approaches?

In measuring multicultural attitudes, Munroe and Pearson (2006) developed the Munroe Multicultural Attitude Scale Questionnaire (MASQUE) which was theoretically based on Banks's transformative approach of knowledge (know), empathy (care), and active experience (act). This instrument uses a Likert-type scale that ranged from 1 (*strongly disagree*) to 6 (*strongly agree).* Participants responded to the 28 items which were written to directly correspond to the three approaches mentioned above. For instance, items under the knowledge domain contain such words as *know* or *understand* to assess the extent to which one knows about multicultural issues (e.g., "I realize that racism exists," or "I understand religious beliefs differ"; 10 items). The care domain

items contain such words as *care* or *sensitive* to assess the extent to which one cares about multicultural issues (e.g., "I care about respecting diverse cultural values," or "I am sensitive toward people of every financial status"; 10 items). Finally, the act domain items contain such words as *act* or *react* to assess the extent to which one acts to solve multicultural problems (e.g., "I do not act to stop racism," or "I react positively to cultural differences"; 8 items). The MASQUE is a valid and reliable tool and yet sensitive to detecting group differences on several demographic variables.

A self-report method was used in the present study to measure multicultural attitudes because it provides the ease of administration for large samples. Generally, self-report and behavioral (and behavioral intentions) measures have generally been found to be moderately to highly correlated (Charboneau, 1980/198l; Geringer, 1977; Graffius, 1988/1989; Kuhn, Sims, & Shehan, l98l; Price & Yarbrough, l987). In addition, a rating scale (Likert-type scale) was used as the stimulus measure for this study. Numerous researchers have successfully used a Likert-type scale to measure the response according to multicultural attitudes (e.g. Fung, 1994; Teicher, 1997; Olson, 2001; James, 2004; and Sharp, 2006).

2.14   Related studies

Relatively, there are only a handful of studies in assessing significant differences in multiple independent variables and attitudes of pre-service and in-service teachers toward multicultural education or multicultural music education. Nonetheless, McElroy (2005) examined how multicultural education was perceived by the prospective teachers that influenced their views, how they teach and what they believe about multicultural

education in their school and environment and the differences in the perceptions of prospective teachers regarding their age, gender and years of academic experience. The results showed that there is no significant difference in prospective teachers' preferences for or perceptions of multicultural education based on their age, race, gender and multicultural experience.

On the other hand, Chiang (1994) found that female teachers would show more positive attitudes toward social diversity than males. Pettus and Allain (1999) also noticed the same results whereby women showed more promising attitudes than men as far as diversity and multicultural education issues were concerned. This supports Inoue & Johnson's study (2000) which suggested that female faculty members were more interested in diversity issues and integration of multicultural perspectives into their education than their male counterparts. Later in 2007, Turner also found that female pre-service teachers had greater scores in both personal and professional diversity beliefs than the males. Looking at the fact that there is significant relationship between gender and perspectives of diversity, it would only seem rational for the addition of gender as a critical variable in studies examining multicultural awareness.

In terms of relationship between ethnicity and perspectives of cultural diversity, Sleeter (2001) found that pre-service teachers of color were more culturally alert and more dedicated to multicultural education with richer experiences and viewpoints in teaching about social justice than most of the white pre-service teachers did. In addition, Sleeter also reported that teachers of color accepted multicultural education and would integrate it into their curriculum.

Speaking of relationship between age and perspectives of cultural diversity, Dee and Henkin (2002) reported that older respondents tend to be more conservative about social values of diversity. However, based on multicultural music teachers' attitudes, Moore (2007) noticed that the age groups of elementary music teachers did not show any significant differences in attitudes and interests in multicultural music; multicultural music training, materials and support, and teacher behaviours and strategies.

Apart from that, there was a significant difference between teachers' years of teaching experience and their attitudes toward multicultural education (Chen, 1998). On the other hand, Chang (2000) showed that there were no inversely proportional relationship between years of teaching experience and attitudes toward multicultural education. Later in 2005, Petersen reported that music teachers' years of teaching experience had significant effect in application of multicultural music education in the classroom. However, Peterson's result opposes with Moore's study (2007) where music teachers answered equally to items concerning attitudes and interests in multicultural music, regardless of differences in years of teaching experience.

In terms of the relationships between the selected teachers' characteristics and their attitudes toward multicultural education, it was believed that the teachers with higher education level related to early childhood education had more positive attitudes toward multicultural education (Wang, 2004). Nonetheless, Moore (1995), Moore (2007) and Petersen (2005) found that levels of education did not significantly influence the teachers' responses related to attitudes and benefits in multicultural music.

Based on the above findings from previous studies, it can be said that age, race, gender, education level and years of teaching experience could play a part in certain

ways and influence teachers' attitudes toward multicultural education. However, their significance level varies from one research to another.

2.15   Summary

As early as the beginning of 20th century, multiculturalism has developed as a philosophical topic within education in many countries particularly in the United States. The concept of multicultural education expanded throughout the 1980s regardless of the differences of age, gender, religion, socioeconomic status and exceptionality. In the early 1990s, educators attempted to develop and articulate rationales of multicultural education (Banks, 1993). There are various definitions of multicultural education and the differences between these terms are the subject of discussion among some music educators (Campbell, 1994; Miralis, 2006; O'Flynn, 2005; Volk, 1998). Nonetheless, they carry several points in common where theorists agree on the definitions of multicultural education, which is students should be able to function in a diverse society (Suzuki, 1979, 1984; Volk, 1993; Davidman and Davidman, 1997; Saldana and Waxman, 1997; Banks, 1999; Bennet, 2003; Gay, 2004; Malakolunthu, 2008).

Advocates of multicultural education generally agreed that multicultural education was a concept, an educational philosophy and a pedagogical process (Parekh, 1986; Banks & Banks, 1999; Grant & Sleeter, 1989). Furthermore, supporters of multicultural education also offer various suggestions for practicing in schools. Palmer (1975), Gibson (1976), Nieto (1992), Grant & Sleeter (1989, 2001), Banks (1995, 1999) and Gorski (2006) are among the privileged in the field who have established models for implementing multicultural education. In addition, the models tend to be progressive

and cumulative, and somehow historical in nature. They start with the simplest techniques and proceed to a more complex model. These models of education can provide guidance in developing music programs that integrate multicultural music (William, 1979; Elliot, 1989). In addition, these models also have the potential to provide opportunities for music educators to develop programs that meet the cultural needs of diverse student populations in the classroom (Sands, 1993; Volk, 1998; Goetze, 2000; Goodkin, 2004; Min, 2004). Furthermore, these models in multicultural music education have been developed in conjunction with the changes in society.

Rosenberg and Hovland (1960) and Fishbein (1975) respectively developed a model of attitude which provided a conceptual framework for attitude studies. The attitude of the classroom teacher is an important variable in schools attempting to foster positive multicultural education experience (Banks, 1994; Kivel, 1996). Educators seeking to convey comprehensive multicultural understanding and multicultural proficiency should understand attitude formation and the influence of teacher attitude on student achievement (Sharpe, 2006).

Besides, both pre-service and in-service teacher attitudes in multicultural education and multicultural music education were explored in the literature. Several researchers have investigated the pre- and in-service teachers' attitudes regarding multicultural education (Chiang, 1994; Krishna, 2000; Inoue & Johnson, 2000; Ribeiro, 2003; Culpepper, 2003; Ukpokudu, 2004; James, 2004) and also multicultural music education (Yudkin, 1990; Moore, 1993; McCarthy & Stellacio, 1994; Young, 1996; Teicher, 1997; Norman, 1999; Legette, 2003; Meidinger, 2002; Emmanuel, 2005; Wang and Humphreys, 2009). Integration of multicultural music in elementary music programs require appropriate training and materials for music teachers and most

importantly, the development of positive attitudes and dispositions toward inclusion of multicultural music (Robinson, 1996; Volk, 1998; Petersen, 2005). The pre-service teachers commonly implied a general need for teacher training in the area of multicultural education and multicultural music education. On the other hand, in-service teachers in these studies generally reported positive attitudes relating to multiculturalism or multicultural music education.

Nevertheless, many music educators and researchers suggest that tolerance and understanding, multicultural awareness and open mindedness all contribute as rationales for the inclusion of other musics and cultures (Fung, 1995; Anderson & Campbell, 1989, 1996; Elliot, 1996; Volk, 1998; Lehman, 1998; Addo, 2000; Abril, 2006; Bradley, 2006; Schaus, 2007; Page, 2010; Kindall-Smith, McKoy & Mills, 2011).

CHAPTER 3

METHODOLOGY

The purpose of this study is to examine the level of multiculturalism in terms of life experience, personal attitudes, personal behaviour, and professional behaviour amongst the general music teachers in the Klang Valley and the utilization of multicultural music education by the teachers in curriculum and activities. This chapter details the sample of the study; research design; instruments for data measurement and collection; pilot study; and data analysis procedures.

3.1   The sample

Subjects for this study were 456 primary school general music teachers in the Klang Valley, Malaysia. They were selected through simple random sampling (Fink, 1995). With the simple random sampling procedure, each respondent in the population had an equal chance of being selected.

The sample was classified according to age, gender, ethnic group, religion, educational level and years of teaching experience. Subjects included male and female general music teachers representing the different ethnic groups of Malaysia, i.e., Malay (n=266), Chinese (n=140), Indian (n=42) and others (n=8).   The initial selection of subjects for this study was made based on the location of primary school music teachers in the Klang Valley and the basis of the similarity of size and the ability to respond adequately to the questionnaire that requires the subjects to reflect their views towards

the general music teachers' level of multiculturalism and their behaviours and efforts in developing and implementing multicultural music education in the music classroom.

3.2   Instrumentation

3.2.1 Personal Multicultural Assessment

The general music teachers' level of multiculturalism was measured using a modified version of the Personal Multicultural Assessment by Moore (1995), using demographic data and 32 multiple-choice items. Permission to use the modified instrument was granted by Moore.

This Personal Multicultural Assessment was originally created by the Intercultural Research Group at the University of Nebraska (Randall, Aigner, & Stimpfl, 1995) to explore multicultural change specifically in education. This instrument, which is theoretically based on Piaget's intellectual development scale (1977) and Bennet's cross-cultural change scale (1986), aims at assessing one's multiculturalism in relationship to education.

The initial form of this instrument (Moore, 1995) consisted of 32 items, which are divided into four subscales: (a) Life Experience; (b) Personal Attitudes; (c) Personal Behaviour; and (d) Professional Behaviour. Theoretically, these four subscales are indicative of the factors cited by the developmental psychologists and social psychologists in a study of behavioral intention, attitude formation, and attitude/behavioral change (Fishbein & Ajzen, 1975; Kurtines & Gewirtz, 1996; Fishcher, 1980; Wozniak & Fishcher, 1993; Dupont, 1994). There are eight items in

each subscale for analysis. Each item was a multiple choice format with five choices, consistent with the five personae created to match the points on the scale. Questions one to eight presented context phrases with five possible responses, reflecting the five construct levels as they pertain to personal life experience. Questions nine to sixteen presented attitudinal prompts, each with five possible responses, paralleling the same levels. Questions seventeen to thirty-two addressed personal and professional behaviours, utilizing scenarios and choices of five probable behaviours, reflective of five levels. Ebel and Frisbie (1991) support the use of multiple-choice items for such survey objectives. Moore (1995) further states that the authors believe that multiple-choice test items are most adaptable to the measurement of knowledge, understanding, and judgment.

The validity of this modified survey instrument, *Personal Multicultural Assessment*, was established by submitting the documents for evaluations by four academic experts of educational research, sociology, language acquisition and multicultural studies from University of Malaya (UM) and University Kebangsaan Malaysia (UKM). They used their expertise to closely examine listed items and determine the level of appropriateness for the use in Malaysian context. Based on their feedback and recommendation, the Personal Multicultural Assessment was revised in terms of scale and questions. A field test was then conducted with 10 participants to address any issues related to content validity (consists of guidelines, clarity of item and time of management). Although the initial data were collected from a small sample, the Cronbach's alpha internal consistency reliability coefficient showed a value of .74 and deemed adequate for the 32 items of the Personal Multicultural Assessment.

The Personal Multicultural Assessment used in the main study consisted of 32 multiple-choice items. 16 of the original statements (namely Items 9, 10, 13, 14, 17, 19,

22, 23, 24, 25, 26, 28, 29, 30, 31 and 32) were modified in order to achieve the level of appropriateness for the use in Malaysian context. Due to the sensitive nature of the original statements, four items (namely Items 11, 12, 15 and 16) were removed from the questionnaire and replaced by more suitable statements according to the context of the present study, while the other 12 items remain unchanged (namely Items 1, 2, 3, 4, 5, 6, 7, 8, 18, 20, 21 and 27) .

The survey contains the following subscales: a) Life Experience, b) Personal Attitudes, c) Personal Behaviour, and d) Professional Behaviour. Eight items were presented in each subscale and each answer presented was assigned a value from one to five, indicating its five construct levels. Each subscale had a possible score range 8 − 40. The Personal Multicultural Assessment, referred to as composite score, had a possible score range 32 − 160.

The scale used in Personal Multicultural Assessment is unilinear, a continuum with five established points, showing progress from least multicultural to most multicultural (Moore, 1995).

In 1963, Glaser had first used the term "criterion-referenced" to describe the position of a learner on a performance continuum. An interpretation is made when a person's score is compared to scores that each represents a distinct level in some specific content area scores. In order to better describe a test designed primarily to optimize content-related interpretation, the term "domain-referenced" has been adopted (Ebel & Frisbie, 1991).

According to Fischer (1980), the theory of skill provides tools for predicting developmental sequences and synchronies in any domain at any point in development by incorporating concepts of behaviour and cognitive-development. Cognitive development is expressed by skill structures called "levels," together with transformation rules relating these levels to each other. The transformation rules specify the developmental steps by which a skill moves gradually from one level of complexity to the next. The transformations produce continuous behavioural changes. The theory yields a common framework for integrating developmental analyses of cognitive, social, language, and perceptual-motor skills and certain behavioural changes in learning and problem solving.

The Personal Multicultural Assessment sets the representative scores of each level as 1, 2, 3, 4, and 5. A personae was developed at each of the five levels to identify individuals by behaviours, attitudes and experiences with close proximity to one of the five points on the scale (Moore, 1995) (Appendix D).

Developmental Indicators of Life Experience

Level 1 – Individuals have had very little interaction with people from various ethnic/cultural backgrounds.

Level 2 – Individuals are exposed to situations/experiences that bring about questioning on the negative stereotypes that guided previous behaviours.

Level 3 – Individuals begin to seek experiences that enable exploration of diversity.

Level 4 – Individuals are able to integrate and accept the different cultures experienced.

Level 5 – Individuals would seek and/or create experiences that provide self, as well as others, opportunities in order to have positive interactions with a diverse group of people.

Developmental Indicators of Personal Attitudes

Level 1 – Individuals believe that there is one best way, that cultural stereotypes are accurate and that different cultures should avoid interaction.

Level 2 – Individuals are becoming vulnerable to change. The stability of prejudicial attitudes begins to weaken as one has positive exposure to people from other cultures.

Level 3 – Individuals not only recognize that pre-existing attitudes may be wrong and starts to seek learning experiences, accepting challenges to old beliefs.

Level 4 – Individuals have reached the point where new, more positive attitudes toward diversity have been constructed; and tolerance for those who are intolerant is minimal.

Level 5 – Individuals are comfortable with new attitudes, recognizing that it is possible to help others move along the continuum, but that such change patience and determination.

Developmental Indicators of Behaviour

Level 1 – Individuals are uncomfortable when they interact with others outside of their social circle.

Level 2 – The behaviours of individuals at this level are not always obviously different from that of Level 1. The challenges to existing beliefs may make discriminatory actions less automatic, but behavioural change is not observable.

Level 3 – Individuals make observable changes in behaviours, actively seeking exposure to new information, new situations.

Level 4 – Individuals become more extreme in behaviours toward situations of cultural intolerance. One insists on change, becoming comfortable with open challenges of the status quo.

Level 5 – Individuals are committed to the active support of diversity, promoting the benefits of multiculturalism. His/her behaviour is less extreme relative to the Level-4-person; re-directing energy to education and positive communication about the social and economic benefits of tolerance.

3.2.2 Music Specialist's Multicultural Music Education Survey

The survey instrument used and modified specifically for this study is the Music Specialist's Multicultural Music Education Survey developed by Petersen (2005). Permission to use the modified instrument was also granted by the respective researcher.

The instrument used in the main study contained 40 items and measure a primary schools' general music teacher's attitudes, practices, and utilization of multicultural music education. The survey contains the following categories: a) Definition of multicultural music education; b) Attitudes in multicultural music education; c) Training and support with multicultural music education; and d) Practices of multicultural music education.

a) The category of definition of multicultural music education consists of six items

   designed to measure the music teachers' understanding of multicultural music education.

b) The category of attitudes in multicultural music education consists of eight items designed to assess music teachers' attitudes toward teaching multicultural music.

c) The category of training and support with multicultural music education consist

   of six items designed to assess how sufficient is the training and support for music teachers in teaching multicultural music.

d) The category of practices of multicultural music education consists of 20 items

   designed to assess the extent of multicultural music education practices used by music teachers in the music classroom.

Subjects responded to each statement using a five point Likert type scale with the response numbered 1 designating strongly disagree, 2 as disagree, 3 as undecided, 4 as agree, and 5 interpreted as strongly agree.

The content validity of this modified survey instruments was established by submitting the documents for evaluations by music education professionals to determine their level of appropriateness for the use in Malaysian context. Based on the recommendations given by the experts, 20 items remain unchanged, 11 items (namely Items 9, Items 27 to 36) were modified to make the instrument more coherent and suited to the context of the present study. In addition, nine items were added which are

relevant to the current situation in the music education in Malaysia and five items which looked rather confusing and not relevant to the present study were removed.

There were two versions in both of these survey instruments: the Malay language, selected because it is the national language of Malaysia, and English. A panel of five educators qualified in both languages validated the translated version to ensure that the meaning of the statements was retained in the translated version.

3.3   Research design

The questionnaire was divided into three sections: 1) Demographic questions (Appendix A); 2) Personal Multicultural Assessment (Appendix B); and 3) Music Specialist's Multicultural Music Education Survey (Appendix C). For the section on demographics, respondents were asked to answer questions pertaining to age, gender, ethnic identity, religion, educational level, and years of teaching experience. For the Personal Multicultural Assessment, respondents were given scenarios in question form and the answers were constructed in a forced response where the respondents had to choose the choice that best reflects their response to the scenarios. Under the Music Specialist's Multicultural Music Education Survey, there were four subsections with each section focused on specific areas. Respondents gave their feedback to each statement using a five point Likert type scale.

3.4   Data collection procedure

Prior to the data collection, permission was obtained from the Ministry of Education, Malaysia, and the Department of Education of Selangor and Federal Territory to conduct the research. The Head of the Music Department from the Department of Education was approached for permission to conduct the survey with the general music teachers who attended the music curricula programs development course.

With the permission given by the Heads of Music Departments from the Department of Education, the demographic report sheet and the questionnaire were distributed to the general music teachers who attended the music curricula programs development course (from September to October, 2012). In hopes of ensuring the highest response rate possible, the University of Malaya's bookmark serves as a token of appreciation to the respondents. The questionnaire took approximately 35 minutes to complete. The questionnaire, a demographic report sheet, a self-addressed stamped envelope, a permission letter to conduct the research from the Ministry of Education and the University of Malaya's bookmarks were posted via mail to the primary schools' general music teachers who did not attend the said music course. It was requested that the completed questionnaires be returned within one month. Respondents were assured that information given on the questionnaires would remain anonymous and confidential.

3.5   Pilot study

In order to establish test reliability for the questionnaires (Personal Multicultural Assessment and Music Specialist's Multicultural Music Education) that were used in

this study, a pilot study was conducted from the month of May to July in year 2012. The survey instruments and demographic data sheet were administered to 30 primary schools' general music teachers from seven primary schools in the Klang Valley, Malaysia.

3.6   Reliability for Personal Multicultural Assessment

To assess the reliability of this instrument, correlational coefficients were calculated between the four subscales and the composite scale. The reliability of the instrument was established during the pilot study with the means of the four subscales indicated as such: Life Experience (r= .81), Personal Attitude (r = .70), Personal Behaviour (r = .56) and Professional Behaviour (r = .76). The subscales significantly (p < .05) correlated, indicating the subscales are measuring the correct behavioural characteristics.

3.7   Reliability for Music Specialist's Multicultural Music Education

To assess the internal consistency of the respondents' answers on this instrument, Cronbach's alpha was computed with a score of .81 for the 40 items scale and 0.65 to 0.89 for the subscale alphas of definition, attitudes, training and support, and practices of multicultural music during the pilot study. These results show participants in this study answered the questions on the subscales of the Music Specialist's Multicultural Music Education Survey in a consistent manner.

3.8   Data analysis procedures

The data collected from the Personal Multicultural Assessment and the Music Specialist's Multicultural Music Education Survey were compiled and analyzed using quantitative measures. The sorted data were evaluated using a computer software program called Statistical Package for the Social Science (SPSS) version 16.0, utilizing descriptive statistics, Pearson Product-Moment correlations, One-way analysis of variance (ANOVA) and a Multiple Regression analysis.

3.8.1   Research Question One

What are the current levels of multiculturalism in terms of Life Experience, Personal Attitudes, Personal Behaviour, and Professional Behaviour amongst elementary general music teachers in the Klang Valley as measured by the Personal Multicultural Assessment?

The 32 items from the *Personal Multicultural Assessment* are assigned with numerical values based on the chosen answer level in which values of one through five were assigned to each of the five possible answers for each item, representing the five multicultural construct levels within the instrument and were scored as continuous data. Each of the four subscales, Life Experience, Personal Attitudes, Personal Behaviour, and Professional Behaviour, consist of eight items. Therefore, each subscale had the potential score of a minimum score of 8 and a maximum score of 40. The composite score for the entire instrument could range from 32 to 160. Means and standard deviations were computed for each of the subscale scores and the composite score.

Besides, descriptive statistics were computed for demographic variables in total subscales of Personal Multicultural Assessment.

3.8.2 Research Question Two

To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the *Personal Multicultural Assessment* (dependent variables)?

To answer this research question, Pearson Product-Moment correlations and Analysis of Variance were computed to explore the relationships between the independent variables and dependent variables. Independent variables were divided into two categories which are continuous variables and categorical variables. Pearson correlations were computed to explore the relationships between the continuous variables which are age and years of teaching of experience with the subscale scores and composite score of the Personal Multicultural Assessment. Categorical variables which are gender, ethnic identity, religion and educational level were compared with the subscale scores and composite score of the Personal Multicultural Assessment using analysis of variance.

3.8.3 Research Question Three

To what extent do the scores on the definition of multicultural music education, attitudes in multicultural music education, training and support with multicultural music education, and practices of multicultural music education correlate with the composite score on the Music Specialist's Multicultural Music Education Survey?

Pearson correlations were computed to determine the relationships among the subscales (Definition of multicultural music education, Attitudes in multicultural music education, Training and support with multicultural music education, and Practices of multicultural music education) with the composite score of the Music Specialist's Multicultural Music Education Survey. For each of the forty items from the Music Specialist's Multicultural Music Education Survey, descriptive statistics were computed. The average mean scores of classification of Music Specialist's Multicultural Music Education Survey were also computed.

3.8.4 Research Question Four

To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the Music Specialist's Multicultural Music Education Survey (dependent variables)?

Pearson correlations were computed to explore the relationships between the continuous variables with the subscale scores and composite score of the Music Specialist's Multicultural Music Education Survey while categorical variables were

compared with the subscale scores and composite score of the Music Specialist's Multicultural Music Education Survey using analysis of variance.

3.8.5   Research Question Five

Which subscales of the Personal Multicultural Assessment contribute to elementary general music teachers' utilization of multicultural music education, as measured by the Music Specialist's Multicultural Music Education Survey?

In order to seek the value of each subscale of the Personal Multicultural Assessment on the primary schools' general music teachers' utilization of multicultural music education (Music Specialist's Multicultural Music Education Survey), a multiple regression analysis was computed. The independent variables were the subscales from the Personal Multicultural Assessment: a) Life Experience; b) Personal Attitudes; c) Personal Behaviour; and d) Professional Behaviour. The dependent variable was the composite score from the Music Specialist's Multicultural Music Education Survey. Pearson correlations were also computed to explore the relationships between all subscales (Life Experience, Personal Attitudes, Personal Behaviour and Professional Behaviour) and the composite scale of the Music Specialist's Multicultural Music Education Survey.

CHAPTER 4

RESULTS

This chapter reports the findings and provides a description of the respondents in the study. Data collected from primary schools' general music teachers within the Klang Valley were analyzed and discussed in order to answer the relevant research questions:

1. What are the current levels of multiculturalism in terms of Life Experience, Personal Attitudes, Personal Behaviour, and Professional Behaviour amongst elementary general music teachers in the Klang Valley as measured by the *Personal Multicultural Assessment*?

2. To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the *Personal Multicultural Assessment* (dependent variables)?

3. To what extent do the scores on the definition of multicultural music education, attitudes in multicultural music education, training and support with multicultural music education, and practices of multicultural music education correlate with the composite score on the *Music Specialist's Multicultural Music Education Survey*?

4. To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the *Music Specialist's Multicultural Music Education Survey* (dependent variables)?

5. Which subscales of the *Personal Multicultural Assessment* contribute to elementary general music teachers' utilization of multicultural music education, as measured by the *Music Specialist's Multicultural Music Education Survey*?

Data collected from the study were analyzed using descriptive statistics, Pearson Product-Moment Correlations, Analysis Of Variance (ANOVA) and Multiple Regression Analysis using the Statistical Package for the Social Science (SPSS).

4.1   Characteristics of the subjects

Respondents in this study were 456 primary schools' general music teachers from the Klang Valley, Malaysia. Music teachers provided demographic information about themselves through self-reported items on the survey (See Appendix A). The characteristics of the respondents are as follows:

Table 1: Socio-demographic characteristics of general music teachers in the Klang Valley, Malaysia (n=456)

Characteristic	N	Percent (%)
Age		
20 – 34	256	56.2
35 – 44	136	29.8
45 – 54	58	12.7
55 and above	6	1.3
Gender		
Male	75	16.5
Female	381	83.5
Ethnic Identity		
Malay	266	58.3
Chinese	140	30.7
Indian	42	9.2
Others	8	1.8
Religion		
Islam	278	60.9
Buddhism	108	23.7
Christian	27	5.9
Hindu	39	8.6
Others	4	0.9

(Table 1, continued)

Characteristic	N	Percent (%)
Educational Level		
Certificate/Diploma	187	41.0
Bechelor's degree	254	55.7
Master's/Ph.D's degree	10	2.2
Others	5	1.1
Years of Teaching Experience		
1 – 5	182	40.0
6 – 10	97	21.3
11 – 15	79	17.3
16 – 20	49	10.7
21 or above	49	10.7

Table 1 shows the frequencies and percentages of each demographic characteristic. A total of 456 general music teachers had responded to the questionnaire. Of theses general music teachers, 381 (83.5%) were female, and 75 (16.5%) were male.

The research questionnaire also asked music teachers to identify their age ranges. As shown in Table 1, the sample of music teachers for this study was divided into four different age groups. Their responses reported that 256 (56.2%) were between the ages 20 and 34 years old, indicating that these teachers pursued teaching careers immediately after graduation, and 136 (29.8%) said they were between the ages 35 and 44 years old. Additionally, 58 (12.7%) yielded that they were between the ages 45 and 54 years old. Finally, 6 (1.3%) reported their age as 55 years old or older.

The variable ethnic identity was divided into four subgroups. The subgroups were Malay, Chinese, Indian and Others. The general music teachers in this study identified their ethnicities as Malay, 266 (58.3%), as Chinese, 140 (30.7%), as Indian, 42 (9.2%) and as Others, 8 (1.8%).

The general music teachers were also asked to identify their religion. This variable was categorized into five subgroups. 278 (60.9%) of general music teachers identified themselves as Islam. 108 (23.7%) of them reported themselves as Buddhist, and 27 (5.9%) said themselves as Christian. Furthermore, 39 (8.6%) music teachers indicated their religion as Hindu. Lastly, only 4 (0.9%) music teachers revealed "Others" as their religion.

The survey instructed the music teachers to indicate the levels of education. The results show that the largest group of 254 (56%) music teacher are minimum Bachelor's degree holders while 187 (41%) are certificate or diploma holders. In contrast, there are only 10 (2.2%) of music teacher reported as Master's/Ph.D's degree holder.

General music teachers in this study were also categorized according to five teaching experience levels. 182 (40%) of the music teachers have teaching experience of five years and below while 97 (21.3%) of music teachers have six to ten years of teaching experience. 79 (17.3%) of music teachers reported that they have 11-15 years of teaching experience. Conversely, only 49 (10.7%) of music teachers yielded that they have 16-20 years of teaching experience and 20 or above years of teaching experience respectively.

4.2   Research Question One

What are the current levels of multiculturalism in terms of Life Experience, Personal Attitudes, Personal Behaviour, and Professional Behaviour amongst elementary general music teachers in the Klang Valley as measured by the Personal Multicultural Assessment?

Table 2 shows the mean scores for each subscale of the Personal Multicultural Assessment for the teachers in this study. All subscales (Life Experience, Personal Attitudes, Personal Behaviour and Composite Score) fall at Level 2 on the construct except Professional Behavior which falls at Level 3. Multicultural Personae Construct Level is shown in Table 3.

Table 2: Personal Multicultural Assessment

Subscale	Population Mean	Standard Deviation
Life Experience	22.85*	4.64
Personal Attitudes	20.20*	4.63
Personal Behaviour	23.89*	4.29
Professional Behaviour	24.52**	4.83
Composite Score	91.46*	11.77

*   Level 2
**   Level 3

Table 3: Multicultural Personae Construct Level

Score	Level	Composite Score
8 – 15	1	32 – 63
16 – 23	2	64 – 95
24 – 31	3	96 – 127
32 – 39	4	128 – 159
40	5	160

Table 3 reported the multicultural personae construct level of Personal Multicultural Assessment. Each subscale has a minimum score of eight and a maximum score of 40. The composite score for the entire instrument ranges from 32 to 160.

4.2.1 Life Experience

The mean score for Life Experience (22.85) is the second lowest of the four subscales, which is 2.65 points higher than Personal Attitudes mean. In this study, Life Experience was categorized at the second level which means individuals would start to question about the negative stereotypes as they are exposed to situations or experience relevant to this aspect (Moore, 1995).

Figure 2: Life Experience mean scores

4.2.2 Personal Attitudes

Personal Attitudes subscale has the lowest mean score among all the other subscales. This was unexpected as previous studies showed otherwise, with Life Experience mean score being the lowest among all subscales (Randall, Aigner, & Stimpfl, 1994, 1995; Moore, 1995; Petersen, 2005). Personal Attitudes, being classified at the second level in this study, are prone to change, and the stability of prejudicial attitudes be challenged as one has positive exposure to people from other cultures (Moore, 1995).
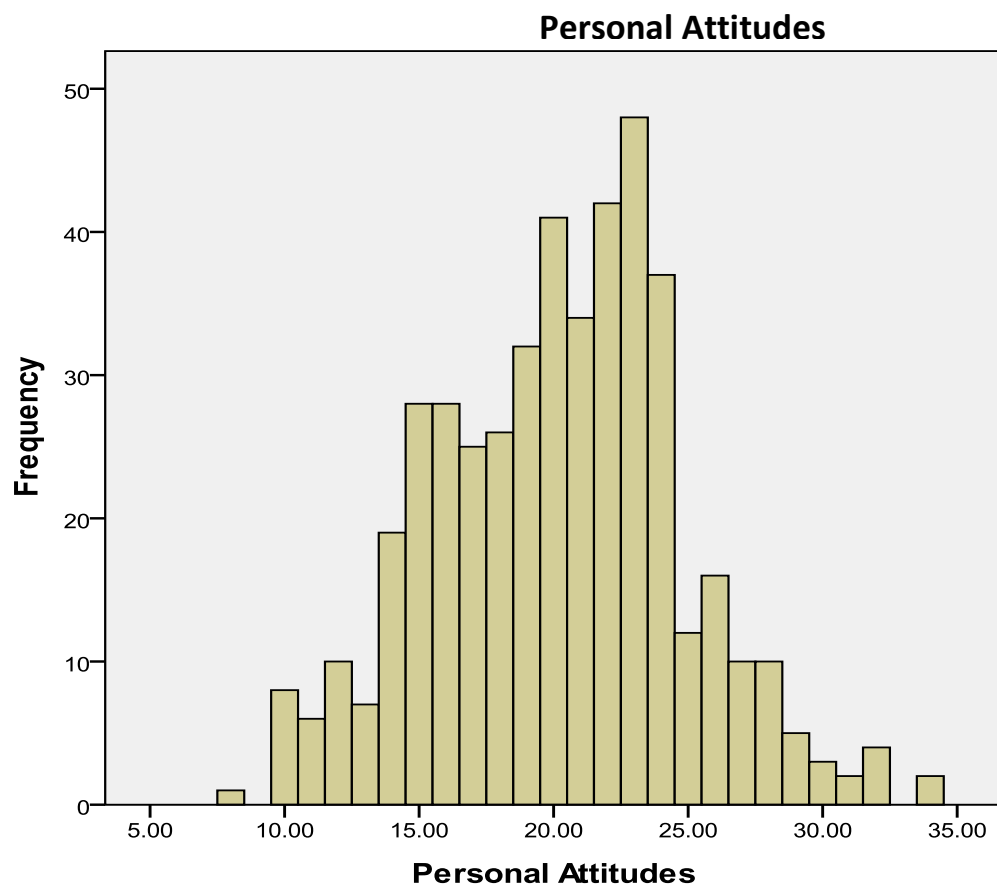
Figure 3: Personal Attitudes mean scores

4.2.3 Personal Behaviour

Personal Behaviour mean score (23.89) is at the second highest after Professional Behaviour. This mean score approaches Level 3 construct which means the primary schools' general music teachers in the Klang Valley are seeking multicultural experiences and knowledge.

Personal Behaviour
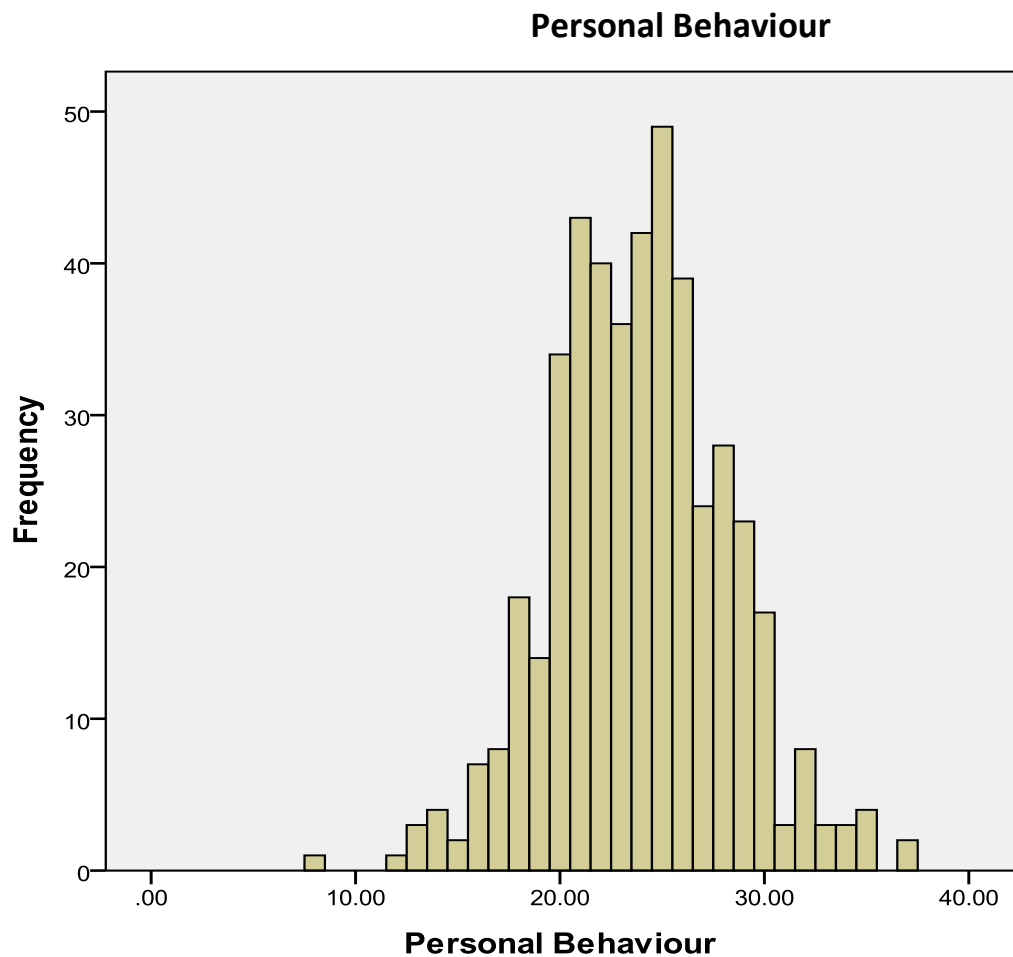
Figure 4: Personal Behaviour mean scores

4.2.4 Professional Behaviour

In terms of mean score comparison, Professional Behaviour subscale has the highest mean score (24.52) among all the other subscales, with 4 points higher than Personal Attitudes (20.20); approximately 1 point higher than Personal Behaviour (23.89); and approximately 2 points higher than Life Experience (22.85).
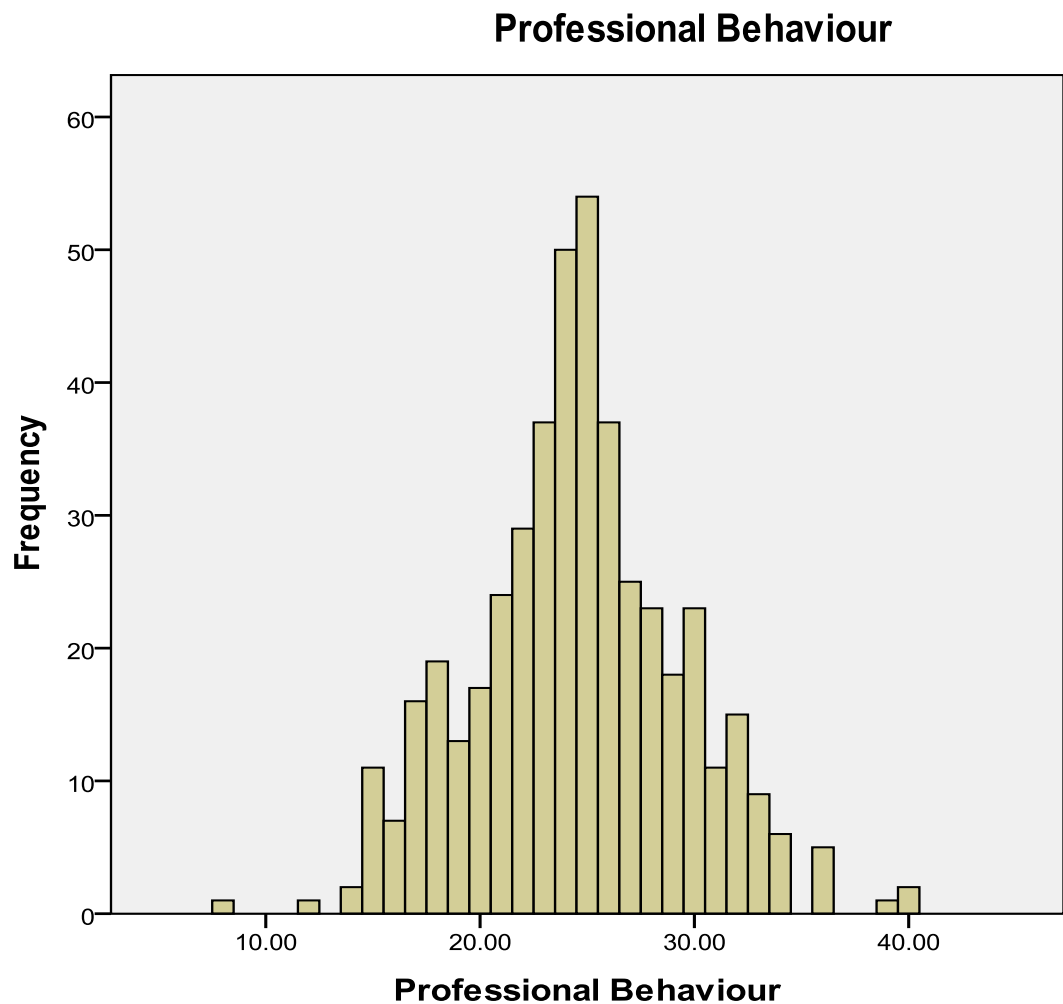
Figure 5: Professional Behaviour mean scores

4.2.5 Composite Score

Primary schools' general music teachers are approaching a more solid Level 3 with composite mean score of 91.46, which was at the upper edge of the Level 2 construct on the Multicultural Development Scale.
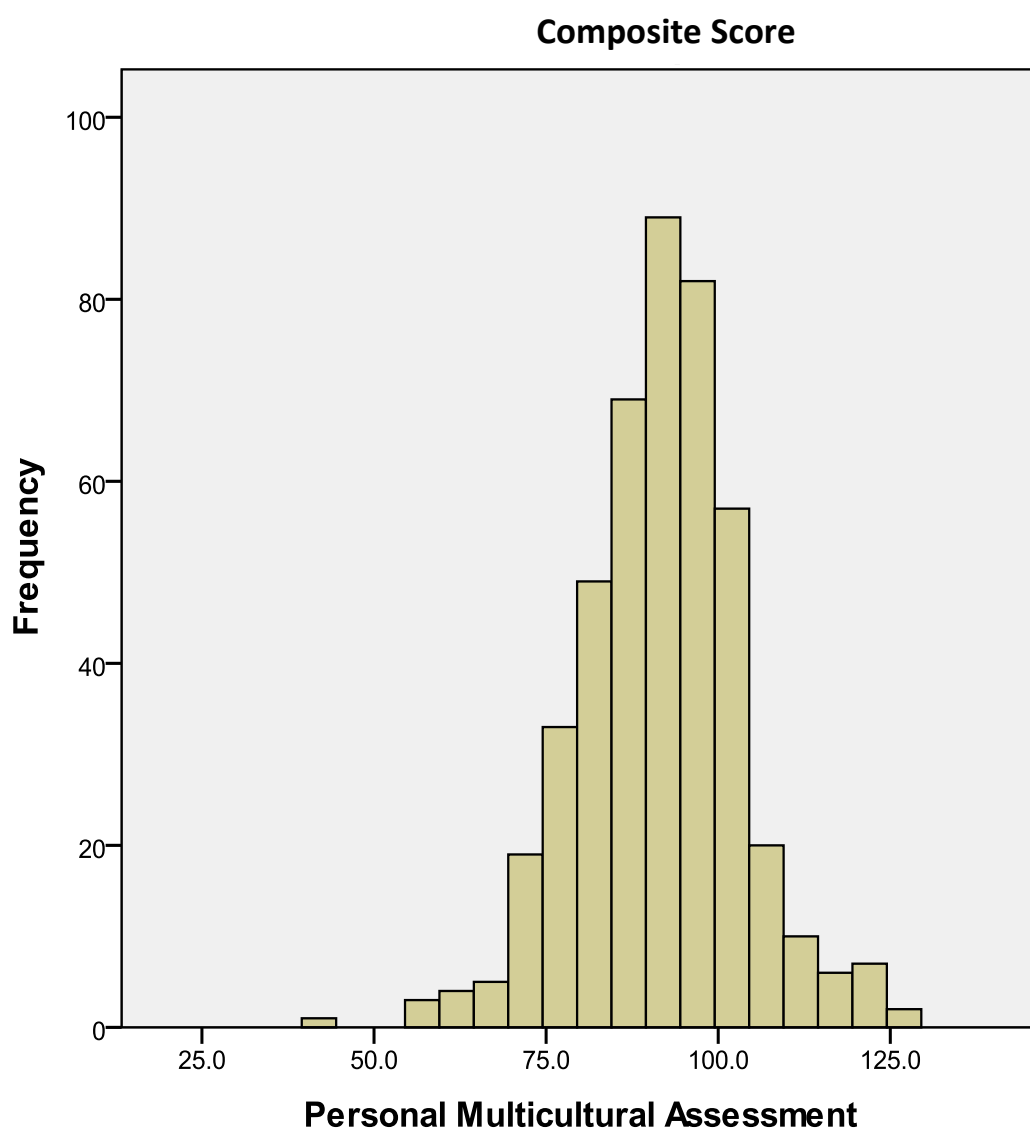
Composite Score

Figure 6: Composite mean scores

4.2.6 Levels of Multiculturalism of General Music Teachers

Generally, through the *Personal Multicultural Assessment*, the composite score shows that the teachers are at the Level 2 construct based on the Personal Multicultural Development Scale. Level 2 individuals have the following characteristics:

- begins questioning negative stereotypes;

- has meaningful and/or positive exposure to ethnic diversity;

- recognizes complexity of cultural difference;

- begins to question own views of different cultures;

- feels legitimate challenge to cultural views;

- affected by new cultural ideas, but does not act on them.

Table 4: Personal Multicultural Assessment Correlation Scores

Subscale	Correlation Coefficient (*r*)
Life Experience	0.60**
Personal Attitudes	0.62**
Personal Behaviour	0.63**
Professional Behaviour	0.72**

**Significant at 0.01

As shown in Table 4, significant positive correlation values were found between the four subscales and the Personal Multicultural Assessment ($\underline{r}$ = .60 to $\underline{r}$ = .72), thus indicating that the four subscales are strongly correlated with the Personal Multicultural Assessment.

4.2.7 Descriptive Statistics for Personal Multicultural

Assessment

Table 5: Means and Standard Deviations for Total Life Experience Scores of Personal Multicultural Assessment by demographic variables

Characteristic	Mean	SD
Age		
20 – 34	23.04	4.43
35 – 44	22.63	4.98
45 – 54	22.24	4.61
55 and above	24.50	5.09
Gender		
Male	22.75	4.98
Female	22.87	4.57
Ethnic Identity		
Malay	23.17	4.62
Chinese	22.79	4.61
Indian	20.79	4.30
Others	24.13	5.46
Religion		
Islam	23.18	4.63
Buddhism	22.60	4.17
Christian	23.07	6.13
Hindu	20.85	4.55
Others	20.75	2.63

Characteristic	Mean	SD
Educational Level		
Certificate/Diploma	22.65	4.52
Bachelor's degree	22.90	4.72
Master's/Ph.D's degree	25.34	4.74
Others	23.20	4.55
Years of Teaching Experience		
1 – 5	22.70	4.66
6 – 10	23.35	4.54
11 – 15	22.19	4.62
16 – 20	23.20	4.80
21 or above	23.14	4.63

Table 5 displays descriptive statistics for demographic variables in Total Life Experience scores of Personal Multicultural Assessment. Results show that the means within the age variable were quite different. For that variable, the lowest mean value (aged between 45-54) was $\underline{M} = 22.24$ and the highest mean value (aged between 55 and above) was $\underline{M} = 24.50$. Some degree of variability in music teachers' variables were revealed from the relatively high standard deviations particularly item aged 55 and above with standard deviation of 5.09.

The means between the gender variable were somewhat similar. The male music teachers reported lower mean score which was $\underline{M} = 22.75$ and female music teachers indicated higher mean scores at $\underline{M} = 22.87$.

The means within the ethnic identity variable were dissimilar. The lowest mean value was Indian at the $\underline{M}$ = 20.79 and the highest mean value was "Others" of ethnic identity at the $\underline{M}$ = 24.13. Some degree of variability in music teachers' variable was indicated from the relatively high standard deviation scores which were all larger than 4.00.

Results reported that the means within religion variable were quite varied. For this variable, the highest mean score was $\underline{M}$ = 23.07 and the lowest mean score was $\underline{M}$ = 20.75. However, some degree of variability in this variable was revealed from the relatively high standard deviations, especially religion Christian with a standard deviation of 6.13.

For the levels of education, the Master's/Ph.D's degree had the highest mean score ($\underline{M}$ = 25.34). In this variable, the certificate/diploma had the lowest mean score ($\underline{M}$ = 22.65). Variability was also revealed from the standard deviation score which were all larger than 4.00.

For the general music teachers' years of teaching experience, music teachers with six to ten years of teaching experience had the highest mean value $\underline{M}$ = 23.35 where music teachers with 11-15 of years of teaching received the lowest mean score $\underline{M}$ = 22.19. Variability was also showed from the standard deviation score which were all larger than 4.00.

In summary, educational level (specifically Master's/Ph.D's degree.) for the total life experience score of Personal Multicultural Assessment showed the highest mean scores of 25 and above; whereas lowest mean scores were noticed in both religion

(specifically Hindu and Others) and ethnic identity (specifically Indian) with less than 21 respectively. In terms of standard deviation, some degree of variability in subjects' responses was revealed from the relatively high standard deviation scores (i.e. > 4.00), except "Others" in religion with a standard deviation of 2.63.

Table 6: Means and Standard Deviations for Total Personal Attitudes Scores of Personal Multicultural Assessment by demographic variables

Characteristic	Mean	SD
Age		
20 – 34	20.25	4.43
35 – 44	20.08	4.85
45 – 54	20.36	5.19
55 and above	19.67	1.86
Gender		
Male	19.77	5.27
Female	20.28	4.49
Ethnic Identity		
Malay	20.60	4.44
Chinese	19.84	4.80
Indian	18.62	5.12
Others	21.13	3.23
Religion		
Islam	20.51	4.43
Buddhism	20.20	4.88
Christian	20.07	4.58
Hindu	18.44	5.04
Others	16.00	3.27

Characteristic	Mean	SD
Educational Level		
Certificate/Diploma	20.41	5.43
Bachelor's degree	20.05	4.01
Master's/Ph.D's degree	20.50	2.12
Others	20.00	1.22
Years of Teaching Experience		
1 – 5	19.92	4.13
6 – 10	20.18	5.17
11 – 15	20.77	4.54
16 – 20	20.39	5.31
21 or more	20.14	4.74

Table 6 presents descriptive statistics for demographic variables in total Personal Attitudes scores of Personal Multicultural Assessment. The means for the age variable were somewhat similar with means ranging from 19.67 to 20.36. The ages between 45-54 years old, with the highest being $\underline{M}$ = 20.36 and the age 55 years old and above, with the lowest being $\underline{M}$ = 19.67.

The findings showed that female music teachers had a higher mean score of $\underline{M} = 20.28$ (SD = 4.49) whereas male music teachers had a lower mean score of $\underline{M} = 19.77$ (SD = 5.27). The results in Table 6 also revealed the mean scores of four ethnic groups of general music teachers toward the personal attitudes scores in Personal Multicultural Assessment.

Ethnic identity specifically in "Others" received the highest mean score ($\underline{M} = 21.13$), followed closely by the Malays with the mean score of $\underline{M} = 20.60$ and later by Chinese with the mean score of $\underline{M} = 19.84$. In this category, Indians above had received the lowest mean score $\underline{M} = 18.62$. Some degree of variability in music teachers' responses was revealed from the relatively high standard deviation score (SD > 4.00) except the ethnic identity in "Others" which had standard deviation of SD = 3.23.

In the four levels of education of the general music teachers, music teachers with master's/Ph.D's degree had the highest mean score $\underline{M} = 20.50$ and the music teachers with "Others" of educational level received the lowest mean score $\underline{M} = 20.00$.

Finally, the mean scores for the variable of general music teachers' years of teaching experience were relatively close in range with the highest mean socre being $\underline{M} = 20.77$ (11-15 years) and the lowest mean score being $\underline{M} = 19.92$ (1-5 years old). Standard deviation score in this category also revealed the variability which was all greater than 4.00.

Generally, results revealed that the ethnic identity (specifically "Others") carries the highest mean score of $\underline{M} = 21.13$; whereas the lowest mean score was noticed in religion (specifically "Others") with $\underline{M} = 16.00$. Standard deviations for each

demographic variables indicated that there was a relatively high degree of variability across music teachers' responses, particularly the top two which are education level specifically certificate/diploma and 16-20 of years of teaching experience with SD = 5.43 and SD = 5.31 respectively.

Table 7: Means and Standard Deviations for Total Personal Behaviour Scores of Personal Multicultural Assessment by demographic variables

Characteristic	Mean	SD
Age		
20-34	23.73	4.13
35-44	24.23	4.21
45-54	24.28	4.99
55 and above	19.50	3.56
Gender		
Male	23.83	3.70
Female	23.90	4.40
Ethnic Identity		
Malay	23.67	3.91
Chinese	24.73	4.78
Indian	22.67	4.68
Others	23.13	3.19
Religion		
Islam	23.67	3.84
Buddhism	24.19	4.39
Christian	25.74	5.78
Hindu	22.85	5.07
Others	29.00	5.83

(Table 7, continued)

Characteristic	Mean	SD
Educational Level		
Certificate/Diploma	23.68	4.61
Bachelor's degree	24.02	4.06
Master's/Ph.D's degree	23.77	1.55
Others	24.40	3.29
Years of Teaching Experience		
1 – 5	23.99	3.95
6 – 10	24.03	4.02
11 – 15	23.77	4.52
16 – 20	23.39	4.99
21 or more	23.92	4.95

In Table 7, results showed descriptive statistics for demographic variables in total Personal Behaviour scores of Personal Multicultural Assessment. Results revealed that the means within the age variable were quite different. For this category, the ages between 45-54 years old had the highest mean score M = 24.28 and the lowest mean was the age from 55 years old and above M = 19.50. Standard deviation scores in this category were all larger than 3.00, indicating some degree of variability in music teachers' responses.

In contrast to the age variable, the mean scores for gender were very similar. Female music teachers had received higher score M = 2.90 whereas male music teachers had obtained lower mean score M = 23.83. This result also presented relatively

high standard deviation scores (i.e. > 3.00) in this category.The degree of variability among the female music teachers was wider than male music teachers with SD = 4.40 and SD = 3.70 respectively.

The mean scores for the four groups within the ethnic identity category were within a narrow range. Chinese ethnic group received the highest mean score $\underline{M}$ = 24.73 and the ethnic identity in "Others" received the lowest score $\underline{M}$ = 23.13. Some degree of variability in music teachers were revealed from the relatively high standard deviatios (i.e. > 3.00), particularly Chinese ethnic group with a standard deviation of 4.78.

Results for the religion category indicated the means were somewhat similar. The religion in "Others" had the highest mean score $\underline{M}$ = 29.00 and Hindu religion received the lowest score $\underline{M}$ = 22.85. Regarding the standard deviation value, three religions had values larger than 5.00 while two religions had value greater than 3.00.

For the educational level category, the mean scores for the four levels of education were also dissimilar. The general music teachers with certificate/diploma carry the lowest mean score $\underline{M}$ = 23.67 while in "Others" educational level received the highest mean score $\underline{M}$ = 24.40. All groups in educational level produced standard deviation values greater than 3.00 except master's /Ph.D's degree with standard deviation of 1.55.

The means for the general music teachers' years of teaching experience were relatively homogeneous. For music teachers with 6-10 years of teaching experience, they received the highest mean $\underline{M}$ = 24.03 and the music teachers with 16-20 years of

teaching had the lowest mean $\underline{M}$ = 23.39. Standard deviations of this category indicated a relatively narrow range of variability from 3.00 to 4.00.

In general, the results yielded that all the mean scores were higher than $\underline{M}$ = 22.00 except the age variable (specifically 55 years old and above) with $\underline{M}$ = 19.50 which carries the lowest mean score. However, the highest mean score is noticed in the religion (specifically "Others") with $\underline{M}$ = 29.00. All the variables had standard deviations higher than 3.00, except educational level (specifically Master's/Ph.D's degree) that carries the lowest value of standard deviation (SD = 1.55).

Table 8: Means and Standard Deviations for Total Professional Behaviour Scores of Personal Multicultural Assessment by demographic variables

Characteristic	Mean	SD
Age		
20 – 34	24.34	4.85
35 – 44	24.88	4.60
45 – 54	24.98	5.27
55 and above	20.33	2.94
Gender		
Male	23.13	4.51
Female	24.68	4.88
Ethnic Identity		
Malay	24.65	4.60
Chinese	24.63	5.24
Indian	23.33	4.58
Others	24.63	6.23
Religion		
Islam	24.72	4.61
Buddhism	23.73	4.76
Christian	27.30	6.04
Hindu	23.05	4.58
Others	27.75	6.19

Characteristic	Mean	SD
Educational Level		
Certificate/Diploma	24.84	4.71
Bechelor's degree	24.29	4.87
Master's/Ph.D's degree	25.95	2.38
Others	23.80	5.31
Years of Teaching Experience		
1 – 5	24.38	5.10
6 – 10	24.56	3.99
11 – 15	24.14	4.90
16 – 20	25.47	4.58
21 and above	24.67	5.47

The results of Table 8 displayed the descriptive statistics for demographic variables in total Professional Behaviour scores of Personal Multicultural Assessment. The results reported that the mean scores within the age category were quite similar except the age of 55 years old and above who received the lowest score $\underline{M}$ = 20.33. However, the age range from 45-54 years old had the highest mean score $\underline{M}$ = 24.98, followed closely with the age of 35-44 years old and 20-34 years old with the mean score $\underline{M}$ = 24.88 and $\underline{M}$ = 24.34 respectively. Some degree of variability in music teachers' responses was revealed from the relatively high standard deviation score (i.e. > 4.00) except for the age of 55 years old and above with the SD = 2.94.

For the gender variable, female music teachers had a higher mean score of $\underline{M} =$ 24.68 compared to male music teachers with the mean score of $\underline{M} = 23.13$. Variability was also shown from the standard deviation scores which were all larger than 4.00.

Results also indicated that the mean scores of the four ethnic groups were somewhat similar. Malay ethnic group received the highest mean score at $\underline{M} = 24.65$. This was followed closely by the Chinese ethnic group and others ethnic group with same mean score at $\underline{M} = 24.63$. The Indians ethnic group received the lowest mean score at $\underline{M} = 23.33$. Some degree of variability in music teachers' responses were showed from the relatively high standard deviations (i.e. > 4.00) particularly ethnic identity in others with a standard deviation of 6.23.

The means among the five groups in the religion category were quite varied. For this category, religion specifically in "Others" had the lowest mean score at $\underline{M} = 27.75$ while Hindu religion obtained the lowest score at $\underline{M} = 23.05$. High standard deviations of greater than 4.00 obtained in all groups in religion, particularly the religion of Christian and others with standard deviations higher than 6.00.

The mean scores of educational level of general music teachers were not very similar. The highest mean value was $\underline{M} = 25.95$ for master's/Ph.D's degree and the lowest mean score was $\underline{M} = 23.80$ for educational level in "Others". Standard deviation values in this category were all larger than 4.00 except master's/Ph.D'S degree level with SD = 2.89.

Lastly, the means among the items within the years of teaching experience category were relatively close in range with the highest mean score being $\underline{M} = 25.47$

(16-20 years of teaching experience) and the lowest mean score being $\underline{M}$ = 24.14 (6-10 years of teaching experience). Variability was yielded from the standard deviation scores which were all larger than 4.00, except the 6-10 years of teaching experience with SD = 3.99.

In general, the mean scores of all the variables WERE higher than 23.00, except the age (specifically 55 years old and above) with $\underline{M}$ = 20.33 only. The results displayed that the religion in "Others" carries highest mean score of $\underline{M}$ = 27.75; whereas lowest mean score was noticed in age (specifically 55 years old and above) with $\underline{M}$ = 20.33. On the other hand, ethnic identity in "Others" carries the highest value of standard deviation with SD = 6.23 and educational level specifically in master's/Ph.D's degree carries the lowest value of standard deviation with SD = 2.38.

4.3   Research Question Two

To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the Personal Multicultural Assessment (dependent variables)?

Table 9: Pearson Correlations between Continuous Demographic Variables and Personal Multicultural Assessment Scores

Subscale	Life Experience	Personal Attitudes	Personal Behaviour	Professional Behaviour	Composite
Variables					
Age	-0.045	-0.004	0.008	0.016	-0.01
Years of Teaching Experience	0.018	0.037	-0.027	0.037	0.027

*   Significant at .05
** Significant at .01

Pearson correlations were computed to determine the relationships between continuous demographic variables (music teachers' ages and number of years of teaching experience) with Personal Multicultural Assessment Scores which are life experience, personal attitudes, personal behaviour, professional behaviour and composite score (see Table 9). The results yielded that the continuous demographic variables with the Personal Multicultural Assessment Scores were not found to be significant.

Table 10: Results of Analysis of Variance Categorical Demographics Variables and Life Experience Subscale

Source	d.f.	F	SS	MS
Gender				
Between Groups	1	0.045	0.975	0.975
Within Groups	454	(Sig .832)	9778.885	21.539
Ethnic Identity				
Between Groups	3	3.472*	220.297	73.432
Within Groups	452	(Sig .016)	9559.563	21.149
Religion				
Between Groups	4	2.466*	209.294	52.324
Within Groups	451	(Sig .044)	9570.566	21.221
Educational Level				
Between Groups	4	0.756	65.148	16.287
Within Groups	451	(Sig .554)	9714.712	21.54

* Significant at 0.05

As indicated in Table 10, a one-way analysis of variance was computed in order to compare the categorical demographic variables with the subscales scores of the Personal Multicultural Assessment. The findings showed that the gender and educational level did not have significant effect toward the life experience subscale.

In contrast, the results revealed that the significance reached were in the comparison of ethnic identity and religion of general music teachers and their scores on the Life Experience subscale. The variables were significant with $p = .016$ and $p = .044$ respectively.

Table 11: Results of Analysis of Variance Categorical Demographics Variables and Personal Attitudes Subscale

Source	d.f.	F	SS	MS
Gender				
Between Groups	1	0.746	15.974	15.974
Within Groups	454	(Sig .388)	9719.656	21.409
Ethnic Identity				
Between Groups	3	2.718*	172.547	57.516
Within Groups	452	(Sig .044)	9563.082	21.157
Religion				
Between Groups	4	2.597*	219.202	54.8
Within Groups	451	(Sig .036)	9516.428	21.101
Educational Level				
Between Groups	4	0.395	34.001	8.5
Within Groups	451	(Sig .892)	9701.629	21.511

* Significant at 0.05

Table 11 showed that there were no significant differences between categorical demographic variables of general music teachers which are gender and educational level with the Personal Attitudes scores of the Personal Multicultural Assessment. However, the ANOVA was significant in two categorical demographic variables: Ethnic Identity, $p = .044$; and Religion, $p = .036$.

As shown in Table 12, the results showed the same results as per Table 11 where the analysis of variance of general music teacher scores on the Personal Behaviour subscales and the general music teachers' ethnic identity and religion approached significance. On the other hand, the findings showed that gender and educational level did not have significance in Personal Behaviour subscale of Personal Multicultural Assessment.

Table 12: Results of Analysis of Variance Categorical Demographics Variables and Personal Behaviour Subscale

Source	d.f.	F	SS	MS
Gender				
Between Groups	1	0.020	0.364	0.364
Within Groups	454	(Sig .088)	8364.153	18.423
Ethnic Identity				
Between Groups	3	3.302*	179.402	59.801
Within Groups	452	(Sig .020)	8185.116	18.109
Religion				
Between Groups	4	3.667*	263.45	65.863
Within Groups	451	(Sig .006)	8101.067	17.962
Educational Level				
Between Groups	4	0.341	25.187	6.297
Within Groups	451	(Sig .851)	8339.331	18.491

* Significant at 0.05

Table 13: Results of Analysis of Variance Categorical Demographics Variables and Professional Behaviour Subscale

Source	d.f.	F	SS	MS
Gender				
Between Groups	1	2.416	56.134	56.134
Within Groups	454	(Sig .121)	10549.601	23.237
Ethnic Identity				
Between Groups	3	0.939	65.66	21.887
Within Groups	452	(Sig .422)	10540.074	23.319
Religion				
Between Groups	4	4.564*	412.572	103.143
Within Groups	451	(Sig .001)	10193.163	22.601
Educational Level				
Between Groups	4	0.915	85.347	21.337
Within Groups	451	(Sig .455)	10520.388	23.327

* Significant at 0.05

Table 13 shows slight different results from the previous Table 10, 11 and 12. As shown in Table 13, the only categorical variable that had a significant effect on the Professional Behaviour subscale scores of the teachers was religion with a variable was significant score of $p = .001$. However, the results showed that there were no significant differences between the general music teachers' gender, ethnic identity and educational level with Professional Behaviour subscale of Personal Multicultural Assessment.

In contrast, Table 14 also showing the same results as per Table 10, 11, and 12 where the results revealed that significant impact existed in the ethnic identity and religion with the composite scale of Personal Multicultural Assessment. The variables were significant at the $p = .006$ and $p = .001$ respectively.

Table 14: Results of Analysis of Variance Categorical Demographics Variables and Composite Scale of Personal Multicultural Assessment

Source	d.f.	F	SS	MS
Gender				
Between Groups	1	1.236	171.077	171.077
Within Groups	454	(Sig .267)	62852.213	138.441
Ethnic Identity				
Between Groups	3	4.188*	1704.549	568.183
Within Groups	452	(Sig .006)	61318.741	135.661
Religion				
Between Groups	4	4.562*	2451	612.75
Within Groups	451	(Sig .001)	60572.29	134.307
Educational Level				
Between Groups	4	0.314	174.756	43.689
Within Groups	451	(Sig .869)	62848.533	139.354

* Significant at 0.05

4.4 Research Question Three

To what extent do the scores on the definition of multicultural music education, attitudes in multicultural music education, training and support with multicultural music education, and practices of multicultural music education correlate with the composite score on the Music Specialist's Multicultural Music Education Survey?

**Table 15: Pearson Correlations for Music Specialist's
Multicultural Music Education Survey**

	Total Definition of MME	Total Attitudes in MME	Total Training & Support with MME	Total Practices of MME	Composite Scores of MME
Total Definition of MME	1	.429**	.236**	.275**	.480**
Total Attitudes in MME	.429**	1	.394**	.351**	.597**
Total Training & Support with MME	.236**	.394**	1	.624**	.774**
Total Practices of MME	.275**	.351**	.624**	1	.929**
Composite Scores of MME	.480**	.597**	.774**	.929**	1

** Correlation is significant at the 0.01 level (2-tailed)
MME Multicultural Music Education

Pearson correlations were computed to determine the relationships among the subscales (Definition of multicultural music education, Attitudes in multicultural music education, Training and support with multicultural music education, and Practices of multicultural music education) with the composite score of the Music Specialist's Multicultural Music Education Survey. Table 15 presents the results of the correlations. The results showed that all the correlations between the four subscales and the Music Specialist's Multicultural Music Education Survey were positive and significant at the .01 level.

Table 16: Descriptive Statistics for the 40 Items of the Music Specialist's Multicultural Music Education Survey

	Mean	SD
1. Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background.	4.47	.58
2. Multicultural music education concentrates on racial and ethnic differences.	3.65	.99
3. Multicultural music education is about teaching world music.	4.16	.70
4. Multicultural music education includes western classical music.	3.81	.90
5. Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students.	4.09	.74
6. Multicultural music education is primarily valuable for minority students.	3.97	.84
7. Multicultural music education is an important part of elementary education.	4.08	.78
8. Multicultural music education can be used to promote better understanding among people.	4.23	.65
9. Malaysia is a "melting pot" where people of diverse cultures are absorbed into the dominant culture.	3.78	.80
10. Multicultural music education is a threat to social unity because it focuses on cultural differences.	2.54	1.23

	Mean	SD
11. I choose to attend professional development courses related to the music of the other cultures.	3.80	.81
12. I enjoy learning about the musical traditions of cultures other than my own.	3.98	.83
13. I enjoy teaching the musical traditions of cultures other than my own.	3.90	1.66
14. I am comfortable teaching songs in languages other than my own.	3.72	.91
15. I had sufficient training in multicultural music education during my college courses.	2.52	1.12
16. I have attended an adequate number of workshops supporting multicultural music education.	2.71	1.09
17. I have the resources and materials I need in order to incorporate multicultural music in my classroom.	2.77	1.07
18. My textbooks are a good resource for multicultural songs.	2.86	1.05
19. My administration is supportive in the use of multicultural music education in the classroom.	3.40	.91
20. My district offers educational programs and/or workshops dealing with cultural awareness/education.	3.11	.95
21. I use music textbooks which contain multicultural music.	3.18	1.07

(Table 16, continued)

	Mean	SD
22. In my music class, we sing songs in the native languages of multiple cultures.	3.36	.99
23. In my music class, I demonstrate the relationship between music and culture by dancing and listening to music of multiple cultures.	3.73	.88
24. In my music class, I encourage my students to experience a culture by playing ethnic musical instruments.	3.50	.95
25. In my music class, I develop appreciation for ethnic music among students by recognizing the contributions of different ethnic groups.	3.63	.90
26. I consider the cultural/ethnic heritage of the students in my classes when I plan curriculum.	3.65	.85
In my class I utilize music of the		
27. Malays	4.04	.80
28. Chinese	3.35	1.24
29. Indians	3.02	1.27
30. Indigenous	2.71	1.29
31. Others	3.23	1.23

(Table 16, continued)

	Mean	SD
I have sufficient knowledge of the musical contribution of		
32. Malays	3.29	1.11
33. Chinese	2.90	1.23
34. Indians	2.60	1.16
35. Indigenous	2.38	1.15
36. Others	2.63	1.17
37. I have a sufficient amount of ethnic instruments in my classroom.	2.42	1.13
38. I have a sufficient amount of authentic recordings of music from diverse cultures in my classroom.	2.45	1.03
39. I utilize technology when teaching the music of diverse cultures (Internet resources, CD-Rom, DVDs, etc.)	3.53	.98
40. My classroom decorations and manipulative reflect musicians/music from diverse cultures.	2.83	1.07

Descriptive statistics were computed for each of the 40 items of the Music Specialist's Multicultural Music Education Survey (see Table 16). Subjects rated each statement on a 5-point Likert Scale (1 = Strongly Disagree, 5 = Strongly Agree).

Results reveal that means for the items within the definition of multicultural music education (Items 1 – 6) were relatively homogeneous with more than $\underline{M}$ = 3.60. For this category, item 1, which addresses the issue of introduction of diverse of music of cultures received the highest mean ($\underline{M}$ = 4.47) indicating higher degree of agreement toward this issue. In contrast, item 2 in this category, had the lowest mean score ($\underline{M}$ = 3.65) indicating lower degree of agreement toward this issue. Means for all items ranged from 3.65 to 4.47. On a scale of one to five, responses to the six items generally showed high degree of agreement on those isssues. These six items had standard deviations of less than 1.00, showing a lesser degree of variability.

In contrast to the means for the items within the definition of multicultural music education, there is a wider range of means for the items within the attitudes in multicultural music education (Items 7 - 14) with the highest being $\underline{M}$ = 4.23 and the lowest being M = 2.54. In this category, general music teachers showed highest degree of agreement on the item 8, which addressed the issue that multicultural music educaton can be used to promote better understanding among people. On the other hand, item 10 had the lowest mean score ($\underline{M}$ = 2.54) indicating music teachers generally disagree toward this issue. Some degree of variability (SD > 1.00) was indicated for two items. Six of the items had standard deviations of less than 1.00, yielding a lesser degree of variability.

However, the means decreased for the items within the training and support with multicultural music education (Items 15 − 20). Results showed that item 19 which is concerned about the support provided in the use of multicultural music education in the classroom by administration received the highest mean score ($\underline{M}$ = 3.40) while the lowest mean score ($\underline{M}$ = 2.52) was addressing the issue of insufficient training in multicultural music education. Standard deviation values were all greater than 1.00 except for item 19 and 20, had standard deviation values which were lesser than 1.00.

Results for the items in the practices of multicultural music education (Items 21 - 40) were quite varied. For this category, the highest mean value was $\underline{M}$ = 4.04 which addressed the issue of utilizing music of the Malays in the classroom and the lowest mean value was $\underline{M}$ = 2.38 which addressed the issue of sufficient knowledge of indigenous music of generaal music teachers. Variability was also revealed from the standard deviation scores which were larger than 1.00 except items 22, 23, 24, 25, 26, 27 and 39 which had values lesser than 1.00.

In summary, Table 16 showed that "Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background" was ranked the highest (with mean value 4.47) among all the items while "I have sufficient knowledge of the musical contribution of Indigenous" does not give much of a significant value to the music teachers.

Overall, the top five items of Music Specialist's Multicultural Music Education Survey, as selected by the music teachers are:

1) Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background.

2) Multicultural music education can be used to promote better understanding among people.

3) Multicultural music education is about teaching world music.

4) Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students.

5) Multicultural music education is an important part of elementary education.

On the other hand, the five items with the lowest ranking, listed in order of descending mean values are:

1) Multicultural music education is a threat to social unity because it focuses on cultural differences.

2) I had sufficient training in multicultural music education during my college courses.

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

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

5) I have sufficient knowledge of the musical contributions of indigenous people.

4.4.1 Average mean scores of classification of Music Specialist's Multicultural Music Education Survey

Mean scores and average mean scores of Music Specialist's Multicultural Music Education Survey valued by general music teachers, sorted by the classification system of definition of multicultural music education, attitudes in multicultural music education, training and support with multicultural music education and practices of multicultural music education are shown separately in Table 17, 18, 19 and 20.

Table 17: Average Mean Scores under the category of "Definition of Multicultural Music Education" (Items 1 – 6) of the Music Specialist's Multicultural Music Education Survey

	Mean
Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background.	4.47
Multicultural music education concentrates on racial and ethnic differences.	3.65
Multicultural music education is about teaching world music.	4.16
Multicultural music education includes western classical music.	3.81
Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students.	4.09
Multicultural music education is primarily valuable for minority students.	3.97
Average Mean Score	**4.03**

Table 18: Average Mean Scores under the category of "Attitudes in Multicultural Music Education" (Items 7 – 14) of the Music Specialist's Multicultural Music Education Survey

	Mean
Multicultural music education is an important part of elementary education.	4.08
Multicultural music education can be used to promote better understanding among people.	4.23
Malaysia is a "melting pot" where people of diverse cultures are absorbed into the dominant culture.	3.78
Multicultural music education is a threat to social unity because it focuses on cultural differences.	2.54
I choose to attend professional development courses related to the music of the other cultures.	3.80
I enjoy learning about the musical traditions of cultures other than my own.	3.98
I enjoy teaching the musical traditions of cultures other than my own.	3.90
I am comfortable teaching songs in languages other than my own.	3.72
Average Mean Score	**3.75**

Table 19: Average Mean Scores under the category of "Training and Support with Multicultural Music Education" (Items 15 – 20) of the Music Specialist's Multicultural Music Education

	Mean
I had sufficient training in multicultural music education during my college courses.	2.52
I have attended an adequate number of workshops supporting multicultural music education.	2.71
I have the resources and materials I need in order to incorporate multicultural music in my classroom.	2.77
My textbooks are a good resource for multicultural songs.	2.86
My administration is supportive in the use of multicultural music education in the classroom.	3.40
My district offers educational programs and/or workshops dealing with cultural awareness/education.	3.11
Average Mean Score	**2.90**

Table 20: Average Mean Scores under the category of "Practices of Multicultural Music Education" (Items 21 – 40) of the Music Specialist's Multicultural Music Education Survey

	Mean
I use music textbooks which contain multicultural music.	3.18
In my music class, we sing songs in the native languages of multiple cultures.	3.36
In my music class, I demonstrate the relationship between music and culture by dancing and listening to music of multiple cultures.	3.73
In my music class, I encourage my students to experience a culture by playing ethnic musical instruments.	3.50
In my music class, I develop appreciation for ethnic music among students by recognizing the contributions of different ethnic groups.	3.63
I consider the cultural/ethnic heritage of the students in my classes when I plan curriculum.	3.65
In my class I utilize music of the	
Malays	4.04
Chinese	3.35
Indians	3.02
Indigenous	2.71
Others	3.23

(Table 20, continued)

	Mean
I have sufficient knowledge of the musical contribution of	
Malays	3.29
Chinese	2.90
Indians	2.60
Indigenous	2.38
Others	2.63
I have a sufficient amount of ethnic instruments in my classroom.	2.42
I have a sufficient amount of authentic recordings of music from diverse cultures in my classroom.	2.45
I utilize technology when teaching the music of diverse cultures. (Internet resources, CD-ROM, DVDs, etc.)	3.53
My classroom decorations and manipulative reflects musicians/music from diverse cultures.	2.83
Average Mean Score	**3.12**

In view of the data collected from the four classifications of Music Specialist's Multicultural Music Education Survey, results revealed that the general music teachers (N=456) ranked the "Definition of multicultural music education" as the highest with a mean score of $\underline{M} = 4.03$, followed by the "Attitudes in multicultural music education" with a mean score of $\underline{M} = 3.75$. The mean score was $\underline{M} = 3.12$ for the category of "Practices of multicultural music education" which was slightly lower than "Attitudes in multicultural music education". Lastly, "Training and support with multicultural music education" had received the lowest mean score $\underline{M} = 2.90$ among the four classifications.

4.5   Research Question Four

To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the Music Specialist's Multicultural Music Education Survey (dependent variables)?

Table 21: Pearson Correlations between Continuous Demographic Variables and Music Specialist's Multicultural Music Education Survey

Demographic	Composite Score
Age	-0.082
Years of Teaching Experience	-0.028

* Significant at 0.05

Table 21 shows that the continuous demographic variables namely age and years of teaching experience with the *Music Specialist's Multicultural Music Education Survey's composite s*cores were not found to be significant.

Table 22: Results of Analysis of Variance Categorical Demographics Variables and Composite Score of the Music Specialist's Multicultural Music Education Survey

Source	d.f.	F	SS	MS
Gender				
Between Groups	1	4.397*	1564.244	1564.244
Within Groups	454	(Sig 0.037)	161519.753	355.770
Ethnic Identity				
Between Groups	3	1.699	1818.469	606.156
Within Groups	452	(Sig 0.166)	161265.529	356.782
Religion				
Between Groups	4	3.385*	4753.303	1188.326
Within Groups	451	(Sig 0.010)	158330.695	351.066
Educational Level				
Between Groups	4	1.459	2082.683	520.671
Within Groups	451	(Sig 0.214)	161001.315	356.987

*Significant at 0.05

On the composite score of the Music Specialist's Multicultural Music Education Survey, the effects of ethnic identity, $p = .166$, was not significant. The effects of educational level of general music teachers, $p = .214$, was not significant. In contrast, the results in Table 22 revealed that gender ($p = .04$) and religion ($p = .01$) variables had significant effect on the composite score of the Music Specialist's Multicultural Music Education Survey.

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4.6 Research Question Five

Which subscales of the Personal Multicultural Assessment contribute to elementary general music teachers' utilization of multicultural music education, as measured by the Music Specialist's Multicultural Music Education Survey?

Table 23: Regression Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.179[a]	0.032	0.023	18.71013

a: Dependent Variable: Music Specialist's Multicultural Music Education Survey

As indicated in Table 23, all the independent variables were the subscales from the Personal Multicultural Assessment: a) Life Experience, b) Personal Attitudes, c) Personal Behaviour, and d) Professional Behaviour. They explain 3.2% of the variance in the composite score of Music Specialist's Multicultural Music Education Survey (dependent variable).

After taking into account the degree of freedom associated with the number of independent variables in the regression model, all independent variables can now explain 2.3% of the variance in the composite score. The standard error shows that at 95% confidence interval, the composite score of Music Specialist's Multicultural Music Education Survey (dependent) predicted from the regression model lies between the predicted value $\pm 18.71013 \times 2$.

Table 24: ANOVAs

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5202.867	4	1300.717	3.716	.005[b]
	Residual	157881.131	451	350.069		
	Total	163083.998	455			

b: Predictors: (Constant), Life Experience, Personal Attitudes, Personal Behaviour, Professional Behaviour

ANOVA (Table 24) shows that the model is significant in explaining the variance in composite score of Music Specialist's Multicultural Music Education Survey with a p value of less than 0.05.

Table 25: Regression Coefficients for Life Experience, Personal Attitudes, Personal Behaviour and Professional Behaviour on the Multicultural Specialist's Multicultural Music Education Survey

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	138.454	6.958		19.900	.000
Life Experience	-.478	.196	-.117	-2.441	.015
Personal Attitudes	.498	.200	.122	2.496	.013
Personal Behaviour	.339	.225	.077	1.504	.133
Professional Behaviour	-.480	.205	-.122	-2.341	.020

The results of the multiple regression analysis in Table 25 indicate that the Unstandardized Beta = -0.478 = one point increase in Life Experience score decreases composite score by 0.478 point, when other factors in the model are held constant. For Personal Attitudes score, Unstandardized Beta = 0.498 = one point increase in its score, composite score decreasing by 0.498 point. And for Personal Behaviour, Unstandardized Beta = 0.339 = one point increase in Personal Behaviour score, composite score decreasing by 0.339 point whereas Unstandardized Beta = - 0.480 = one point increase in Professional Behaviour score, composite score decreasing by 0.480 when other factors in the model holding constant.

All variables (Life Experience, Personal Attitudes, Professional Behaviour) are statistically significant in explaining the composite score of Music Specialist's

Multicultural Music Education Survey , except Personal Behaviour (p-value is not significant).

The beta value lies between ±1. The bigger the beta (regardless of sign), the more important the variable in explaining the variation in the dependent variable. In this case, personal attitudes and professional behaviour are more important in explaining the variation in the composite score whereas personal behaviour is the least important factor.

The results of the multiple regression analysis in Table 25 indicate that Life Experience among primary schools' general music teachers' multiculturalism was a significant contributor to their utilization of multicultural music education. The results presented a contribution of $\beta = -.12$ with significant level at .02.

The results also showed that the Personal Attitudes was a significant contributor to the utilization of multicultural music education among primary schools' general music teachers' multiculturalism. The results indicated a contribution of $\beta = .12$ with significant level at .01.

However, the Personal Behaviour was not found to be a significant contributor to the utilization of multicultural music education among primary schools' general music teachers' multiculturalism. The results showed a significant level at .13 with a contribution of $\beta = .08$.

Lastly, the Professional Behaviour was shown to be a significant contributor to the utilization of multicultural music education among general music teachers with significant level at .02 with a contribution of $\beta = -.12$.

The relationship between all subscales (Life Experience, Personal Attitudes, Personal Behaviour and Professinal Behaviour) and the composite scale of the Music Specialist's Multicultural Music Education Survey was investigated using correlation analysis. Pearson-product correlation coefficients were computed (See Table 26).

The results showed that Music Specialist's Multicultural Music Education Survey was significantly negatively correlated (.05 level) with the Life Experience subscale. However, non-significant correlations were indicated between Music Specialist's Multicultural Music Education Survey and the Personal Attitudes, Personal Behaviour and Professional Behaviour.

On the other hand, high positive correlations between the Life Experience, Personal Attitudes, Personal Behaviour and Professional Behaviour of general music teachers were indicated in Table 26.

Table 26: Correlation Relationships

		Music Specialist's Multicultural Music Education Survey	Life Experience	Personal Attitudes	Personal Behaviour	Professional Behaviour
Music Specialist's Multicultural Music Education Survey	Pearson Correlation	1	-.098*	.073	.025	-.079
	Sig. (2-tailed)	-	.037	.117	.601	.093
	N	456	456	456	456	456
Life Experience	Pearson Correlation	-.098*	1	.230**	.126**	.150**
	Sig. (2-tailed)	.037	-	.000	.007	.001
	N	456	456	456	456	456
Personal Attitudes	Pearson Correlation	.073	.230**	1	.109*	.242**
	Sig. (2-tailed)	.117	.000	-	.020	.000
	N	456	456	456	456	456
Personal Behaviour	Pearson Correlation	.025	.126**	.109*	1	.414**
	Sig. (2-tailed)	.601	.007	.020	-	.000
	N	456	456	456	456	456
Professional Behaviour	Pearson Correlation	-.079	.150**	.242**	.414**	1
	Sig. (2-tailed)	.093	.001	.000	.000	-
	N	456	456	456	456	456

* Correlation is significant at the 0.05 level (2-tailed).
** Correlation is significant at the 0.01 level (2-tailed).

4.7　A summary of the interpretations of the findings

The interpretations of the findings were summarized as follows:

1) Personal attitudes subscale has the lowest mean score among all the subscales which falls at Level 2 on the Multicultural Personae Construct Level.

2) Professional behavior subscale has the highest mean score among all the subscales which falls at Level 3 on the Multicultural Personae Construct Level.

3) The composite score of the Personal Multicultural Assessment shows that the general music teachers are at the Level 2 construct based on the Multicultural Personae Construct Level.

4) Significant positive correlation values were found between the four subscales (life experience, personal attitudes, personal behaviour and professional behaviour) and the Personal Multicultural Assessment ($\underline{r}$ = .60 to $\underline{r}$ = .72).

5) The correlation relationships between continuous demographic variables (age and years of teaching experience) with the Personal Multicultural Assessment scores were not found to be significant.

6) Ethnic identity and religion were the significant effects on the life experience subscale, personal attitudes subscale, personal behaviour subscale and the composite scale of Personal Multicultural Assessment. However, the only categorical demographic variable that had a significant effect on the professional behaviour subscale scores of the general music teachers was religion.

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7) General music teachers from the Klang Valley ranked the category of "Definition of multicultural music education" as the highest and "Training and support with multicultural music education" as the lowest among the four classifications of Music Specialist's Multicultural Music Education Survey.

8) The correlation relationships between continuous demographic variables (age and years of teaching experience) with the Music Specialist's Multicultural Music Education Survey were not found to be significant.

9) The categorical demographic variables that had a significant effect on the Music Specialist's Multicultural Music Education Survey of the general music teachers were gender and religion.

10) Life experience, personal attitudes and professional behaviour among primary schools' general music teachers' multiculturalism were significant contributors to their utilization of multicultural music education.

11) The correlation relationship between the life experience with the Music Specialist's Multicultural Music Education Survey was found to be significant.

CHAPTER 5

DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.1   Summary

Generally, one of the key teacher proficiencies is to be able to preserve beliefs and attitudes that favour and support multicultural education (Banks, 1994; Manning & Baruth, 1996; Bennett, 1999; Campbell, 2004). In order to achieve successful implementation of multicultural education, Banks (2001) recognized that changes must be made in terms of attitudes, perceptions and behaviours amongst teachers and administrators.

Furthermore, classroom teachers' attitude plays an essential part in nurturing positive experience in multicultural education (Banks, 1994b; Dalton, 1995; and Kivel, 1996). Being a key institution of socialization, school is a good and suitable medium for distributing the philosophy of multiculturalism. Schools have the ability to create an environment for students to accept multicultural values, or an environment which nurtures discrimination and prejudice (Olson, 2001). The attitudes of teachers specifically the levels of their multicultural awareness have direct and strong influence on their students during the process of multicultural education (Olson, 2001).

The purpose of this study was to examine the level of multiculturalism in terms of life experience, personal attitudes, personal behaviour, and professional behaviour amongst the general music teachers in the Klang Valley and also to investigate the utilization of multicultural music education by the teachers in curriculum and activities.

In addition, data gained were used to explore the relationship between the general music teacher's behaviour and their efforts in developing and implementing multicultural music education in music classroom.

The subjects were comprised of 456 primary school general music teachers in the Klang Valley, Malaysia. The simple random sampling procedure was used in this investigation. The subjects were classified according to age, gender, ethnic group, religion, educational level and years of teaching experience. The general music teachers' level of multiculturalism was measured using a modified version of the 32 items of Personal Multicultural Assessment which are divided into four subscales: (a) Life Experience; (b) Personal Attitudes; (c) Personal Behaviour; and (d) Professional Behaviour.

Moreover, Music Specialist's Multicultural Music Education Survey which contains the following categories: a) Definition of multicultural music education; b) Attitudes in multicultural music education; c) Training and support with multicultural music education; and, d) Practices of multicultural music education is used to measure a primary schools' general music teacher's attitudes, practices, and utilization of multicultural music education. The demographic report sheet and the questionnaire were distributed to those general music teachers in the Klang Valley who attended the music curricula programs development course. Administration of the survey instruments was approximately 35 minutes.

5.2   Discussions of the research questions

This section will discuss on each research question posed for this study. Each research question will be discussed individually.

5.2.1.   Research Question One

What are the current levels of multiculturalism in terms of Life Experience, Personal Attitudes, Personal Behaviour, and Professional Behaviour amongst elementary general music teachers in the Klang Valley as measured by the Personal Multicultural Assessment?

i. Life Experience Subscale

The results for Life Experience fell in the range of 16 to 23 with a mean score of 22.85. It was ranked at Level 2 in Personal Multicultural Assessment. It was in line with previous research findings (Moore, 1995; Randal, Aigner & Stimpfl, 1994, 1995; Petersen, 2005) that utilized the same instrument. In Life Experience subscale, it addresses the opportunities to interact with other groups of ethnic and culture. An individual at Level 2 has started to question negative stereotypes and has positive viewpoints in ethnic diversity. Besides, the results also showed that the general music teachers from the Klang Valley recognize the complexity of cultural difference and may continue to become more culturally sensitive.

ii. Personal Attitudes Subscale

The mean score for Personal Attitudes was the lowest among the four subscales. But it was seen otherwise in the previous studies (Moore, 1995; Randal, Aigner & Stimpfl, 1994, 1995; Petersen, 2005) where the mean score for Life Experience was the lowest among all subscales. However, Personal Attitudes was ranked at Level 2 in this study, same as Life Experience subscale. At this Level, individuals are having positive exposure to people from other cultures. Their predisposition attitudes are unstable so they are susceptible to change (Moore, 1995). The degree of exposure to different cultural events and activities can influence the teachers' cognitive maturity and attitudes towards multiculturalism (Moore, 1995; Petersen, 2005).

iii. Personal Behaviour Subscale

Second to Professional Behaviour, Personal Behaviour's mean score (23.89) was the second highest of all the four subscales. The same result was also noticed in Moore's study (1995). As its mean score approaches Level 3 construct, it can be anticipated that primary schools' general music teachers in the Klang Valley are going through multicultural experiences and gaining relevant knowledge accordingly.

iv. Professional Behaviour Subscale

Professional Behaviour has the highest mean score (24.52) than the other 3 subscales is being classified at the third level in this study. This was also noticed in Moore's study (1995). According to Petersen (2005), individuals at this Level are looking at diversity and interact with others in terms of cultural issues.

v. Levels of Multiculturalism of General Music Teachers

Findings are consonant with the past studies (Moore, 1995; Randall, Aigner, & Stimpfl, 1994, 1995), when being assessed by the *Personal Multicultural Assessment*, the general music teachers were ranked at Level 2 construct according to the Personal Multicultural Development Scale. Level 2 individuals have the following characteristics:

- begins questioning negative stereotypes;

- has meaningful and/or positive exposure to ethnic diversity;

- recognizes complexity of cultural difference;

- begins to question own views of different cultures;

- feels legitimate challenge to cultural views;

- affected by new cultural ideas, but does not act on them.

The results revealed that the general music teachers in the Klang Valley have started to doubt negative stereotypes and welcome ethnic diversity. As they recognize the complexity of cultural differences, they begin self-questioning about their own views in this scope. Moreover, they are exposed to new cultural ideas and being challenged by different cultural views. Perhaps the general music teachers are living in an environment where they are given an opportunity to be exposed to and interact with cultures and music different from their own. Given this opportunity, their attitudes toward multicultural music education would be influenced to a certain extent.

A person's multiculturalism can be elaborated by looking at his/her increase of mean scores for all the subscales in the Personal Multicultural Assessment relative to the multicultural constructs (Petersen, 2005). Nonetheless, general music teachers in the

Klang Valley would have higher levels of multiculturalism when their mean scores of professional behaviour increased; but seemed otherwise when it comes to personal attitudes and personal behaviour.

The inter-relationships between the four subscales in the Personal Multicultural Assessment and the gradual increase in the means across the subscales support the developmental theory within the assessment constructs. Multiculturalism is a multi-dimensional process, and the general music teachers may function simultaneously at different levels across various situations. Hence, it can be said that even though they could perform better levels of multiculturalism through their professional behaviour, but their levels of multiculturalism seemed poor through their personal attitudes and personal behaviour.

Another way to explain about this is that the music teachers need to perform professional behaviour in order to comply with all the codes of conduct as far as their profession required them to. In other circumstances or situations where codes of conduct are not related, the teachers might act differently which were noticed under the results correlated to their personal attitudes and personal behaviour. Consistently setting up a good example in reputable multiculturalism amongst teachers is essential as it can directly influence and motivate students to become multi-culturally sensitive and positive (Moore, 1995).

Given the above scenario in Malaysia, it is quite evident that there is still room for improvement in all levels of multiculturalism amongst general music teachers. Anna (2009) noted that many efforts have been made by the Malaysian government to address issues of national integration especially amongst the different ethnic and cultural groups,

however the positive results remain to be seen. Thus, it is critical for authorized parties to examine what is really happening on the ground and what needs to be done to ensure teachers are developing more critical and deeper understanding about multiculturalism. There are many kinds of efforts to promote teachers' positive beliefs and attitudes towards diversity, such as teacher training programs evaluation and teachers' openness enhancement, together with teachers' self-reflective abilities commitment to social justice and positive intercultural experiences.

5.2.2. Research Question Two

To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the Personal Multicultural Assessment (dependent variables)?

The results are partly consonant with the previous research that ethnic identity had an impact on the Life Experience subscale in Personal Multicultural Assessment (Randall, Aigner, & Stimpfl, 1994, 1995; Moore, 1995; Petersen, 2005). Out of the seven independent variables in this study, ethnic identity and religion appeared to be the important variables affecting the general music teachers' level of multiculturalism. There are a variety of reasons that the general music teachers' level of multiculturalism is associated with ethnic identity and religion. A possible explanation for these findings could be due to the fact that Malaysia consists of a multicultural and multiethnic society where individuals recognize themselves as ethnic beings. Through the experience in interaction with one another, it fosters greater spirit of multiculturalism in every nation.

The relationship between ethnic identity and the levels of multiculturalism is significant because ethnic identity plays an important part in the extent of challenges and complexity in serving diverse populations as well as creating and maintaining multicultural environments. These findings also showed that those individuals who have higher level of exploration and commitment to their own ethnic identity are likely to consider themselves as multi-culturally competent, mainly because they tend to have better knowledge in terms of diverse populations, and much better aware in and sensitive to multicultural issues.

Besides, Malaysia is considered as one of the world's most religiously diverse Islamic countries due to the cultural domination of its population. In Malaysia, it is important for all religious groups particularly the religious minorities to feel that their religious rights are safeguarded (Jeyamohan, 2004). In terms of religious rights, Article 11 of the Constitution provides freedom for all religions practiced by various ethnic groups which allows every person to profess and practice his religion. Although Article 3 (1) defines Islam as the official religion of the country (Government of Malaysia, 1977), but the Constitution does not propose Malaysia as an Islamic country. Hence, other religious groups such as the Buddhist, Christian, Hindu and Sikh communities are free to practice their respective religions (M.Shamsul Haque, 2003).

Therefore, in general, Malaysian society is considered multi-religious and the Malaysian constitution guarantees freedom of religion and there are religious associations and institutions nationwide to promote better religious understanding among different ethnic groups. Therefore, the relationships between different religious groups are generally quite tolerant and religious harmony is always felt and maintained in the Malaysian society. Hence, the general music teachers who live in the multiethnic

and multi-religious society are exposed to different religions. Generally, religion relates to main ethnic lines, such as Muslims being the Malays; the Chinese are Buddhists, Taoists or Christians; the Indians are Hindus; Sikhs and the Ceylonese are predominantly Christians. Therefore, independent variables like ethnic identity and religion have significant impact on the Personal Multicultural Assessment were the results that were highly anticipated in this study.

Nevertheless, the results showed that age and years of teaching experience have no significant impact on general music teachers' level of multiculturalism. This is in line with the results reported by Petersen (2005), who suggested that there is no significant impact on general music teachers' level of multiculturalism based on the teachers' ages and years of teaching experience. However, it is quite interesting to note that the general music teachers who come from the age group of 45 to 54 years old and with 16 years and above of teaching experience have more positive attitudes toward multiculturalism in general. These results could explain that the understanding of the importance of multiculturalism among general music teachers improved as they progress through their lives in teaching music through experience and school curricula and also going through the environment where they have the opportunities to interact with other groups of ethnic and culture in schools.

Besides, results also showed that there is no significant correlation between teachers' gender, education level and their attitudes toward multicultural music education. These findings are also consistent with the previous findings (Moore, 1995; Petersen, 2005). Nonetheless, the results displayed that the educational level specifically master's/PhD's degree show more positive attitudes toward multiculturalism. One might infer that graduate level education may increase multicultural awareness and may

as well open the doors to acceptance of teaching students from multicultural perspective in the classroom.

On the other hand, even though gender showed no significant impact on teachers' level of multiculturalism, the research findings (the mean results) indicated that the female gender showed more favorable attitudes toward multiculturalism than males. This is also demonstrated in Inoue and Johnson's (2000) study where female faculty members were more interested in issues of diversity and multiculturalism and in integrating multicultural perspectives into their teaching than their male cohorts.

5.2.3. Research Question Three

To what extent do the scores on the definition of multicultural music education, attitudes in multicultural music education, training and support with multicultural music education, and practices of multicultural music education correlate with the composite score on the Music Specialist's Multicultural Music Education Survey?

The results showed that all the correlations between the four subscales (Definition of multicultural music education; Attitudes in multicultural music education; Training and Support with multicultural music education; and Practices of multicultural music education) and the Music Specialist's Multicultural Music Education Survey were positive and significant.

Utilization of Multicultural Music Education

i. Definition of Multicultural Music Education

As discussed in the Chapter of Literature Review, the term "multicultural music education" carries many titles. However, the differences between these terms could be the subject of discussion among some music educators (Campbell, 1994; Volk, 1998; Miralis, 2002).

The general music teachers in the Klang Valley were asked to indicate the degree (strongly disagree to strongly agree) to which they agree with each of the following statements (Items 1 to Item 6 respectively): (a) Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background; (b) Multicultural music education concentrates on racial and ethnic differences; (c) Multicultural music education is about teaching world music; (d) Multicultural music education includes western classical music; (e) Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students; and (f) Multicultural music education is primarily valuable for minority students.

Majority (97%) of them felt that multicultural music education should include diverse music of all cultures and is also used to increase self-awareness and self-esteem of minority students. On the other hand, 70% agreed that multicultural music education should not only include western classical music, while 88% thought that world music should be included in multicultural music education and believed that multicultural music education is just as valuable for minority students. Only 13% disagreed or

strongly disagreed that multicultural music education should focus on racial and ethnic differences.

Results yielded that music teachers in Malaysia think that by including multicultural music it is hoped that students will value the wide spectrum of cultures and celebrate the diverse range of musics. Besides, music teachers believe that multicultural music education should not only reference majorities but also include minorities and that the music teachers' classrooms should have a variety of music cultures represented.

ii. Attitudes in Multicultural Music Education

Many of the music teachers reported that they had received insufficient multicultural training. Many of them feel inadequate in areas outside the realm of western classical music. Nonetheless, they are happy and comfortable teaching multicultural music. These results are in line with Peterson's study (2005). However, there are other studies which showed opposing results where teachers tend to not teach a variety of cultures' music (Moore, 1993; Robinson, 1996; Young, 1996).

Most of the general music teachers think that multicultural music education is an important part of elementary education and it can be used to promote better understanding among people which is consistent with Meidinger's study (2002). However, their responses were greatly varied toward the attitudes that multicultural music education is a threat to social unity, whereby 54% disagreed or strongly disagreed with this attitude while 27% agreed or strongly agreed. As Anderson and Campbell (1989) described, a multicultural approach can help develop sensitivity, understanding, and respect for peoples from a broad spectrum of ethnic cultural backgrounds.

iii. Training and Support with Multicultural Music Education

With regards to sufficiency of training in multicultural music education, 55% of the general music teachers reported that they have not had enough training during their college courses. 50% of the music teachers indicated that they did not attend an adequate number of workshops related to multicultural music education; and there is a lack of resources and materials for them to incorporate multicultural music in their classroom. Lack of knowledge, resources and expertise are among the many responses obtained in this study which are similar to previous studies cited earlier (Robinson, 1996; Moore, 1993; Petersen, 2005).

There are many reasons to account for this concern. Even though the National Curriculum Standards for music education in Malaysia contain some multicultural aspects, a fully multicultural music education system is not implemented. In addition, many music teachers are not required to take any courses specifically related to multicultural music education either at college or university levels in Malaysia. Most often, multicultural music education concepts are being constructed as an additional item to music education rather than being infused into the music curriculum and instruction.

Moreover, diverse music of all cultures was not clearly defined in the Malaysian music curriculum when they started their career as music teachers. Besides, this study also suggests that music teachers who had undergone teacher preparation programs often lack commitment in teaching in culturally diverse populations. Generally, they would prefer to teach in a monocultural education setting. For instance, music teachers always expressed a preference for teaching in environments that are similar to their own background.

In fact, many music teachers acquainted themselves with multicultural music education concepts and practices through a variety of avenues based on their own interests and levels of motivation or the insights and incentives of their school and district administrators. From the present study, 51% agreed or strongly agreed that they have received supportive measures from their schools' administrators on the application of multicultural music education; and only 38% of the teachers have been offered professional development programs related to multicultural issues by their respective districts.

Therefore, all these have contributed to the lowest ratings by the teachers on the training and support with multicultural music education among the four classifications of *Music Specialist's Multicultural Music Education Survey*. From the present study, it implies that the general music teachers in Malaysia are lacking awareness in multicultural instructional materials and Malaysian educational policies, causing music teachers to expend time and effort conducting independent research for self-education. Consequently, it would not only hinder the preparation of music teachers in Malaysia to play creative roles in multicultural curriculum development and may further contribute to the unwillingness of many music teachers to teach multicultural music in the classroom.

Previous researches in music education examining both pre- and in-service teachers' attitudes about multicultural music instruction also yielded that, although music teachers believe in the value of incorporating music of various cultures, they are unsure of providing multicultural instruction effectively (Norman, 1994; Young, 1996). Robinson (1996) further argues that music educators are often committed to and

concerned about multicultural issues, but it is only superficial and inconsistent when it comes to instructional practices.

Hence, the Malaysia's Ministry of Education must ensure that music teachers have full and easy access to multicultural materials, teaching methods and authentic musical examples from a wide range of cultures. In addition, the authority parties should also organize various philosophical and practical considerations in multicultural music education in order to improve music teacher's competency in implementing effective approach to multicultural music education.

iv. Practice of Multicultural Music Education

To address the extent of practices of multicultural music education, the general music teachers were asked to indicate the degree to which they agree with the multicultural activities commonly used in music classes. Utilizing music of the ethnic Malays (85%) and demonstrating the relationship between music and culture by dancing and listening to music of multiple cultures (73%) were reported most frequently. Realizing that Malay is the dominant ethnic group in Malaysia, Malay music is considered as one of the important cultural heritages of the nation. Therefore, Malay culture contributes to the largest part in the nations' daily lives, including music. Due to that, the content of the program implemented in Malaysia primary schools and secondary schools would also emphasize on Malay music (Shahanum Mohd Shah, 2000). This explains the highest frequency of exposure to Malay music by the music teachers.

Among other activities of interest are planning curriculum according to students' cultural heritage (68%); developing appreciation for ethnic music among students by recognizing the contributions of different ethnic groups (67%); utilizing technology when teaching the music of diverse cultures (internet resources, CDs, DVDs) (63%); and playing ethnic musical instruments (61%).

56% of the music teachers reported that there is an insufficient amount of ethnic instruments in the music classroom and this is in line with the findings in Lundquist's study (2002) that quality musical materials for the traditional instrumental ensembles are very few and hard to obtain. Besides, only 18% of teachers agreed or strongly agreed that they are provided sufficient amount of authentic recordings of music from diverse cultures in the classroom. Fung (1995) suggested that music teachers should try to use the most authentic recordings as possible in the classroom. Furthermore, they should also be able to connect student knowledge and the new music to enhance better understanding (Blair and Kondo, 2008).

Music Specialist's Multicultural Music Education Survey –

Summary Survey Items – (Lowest five)

When sorting data according to the statistical mean on a scale of "1" to "5" with "5" being the highest rating of "Strongly Agree", Item 10, 15, 35, 37 and 38 carry an average less than a mean of 2.6. For example, Item 10 – "Multicultural music education is a threat to social unity because it focuses on cultural differences" had a mean of 2.54. Perhaps most of the music teachers in Malaysia believe that multicultural music education is not a threat to social unity but rather an opportunity to enhance better

understanding, improve relationships and self-concepts among students and also help improve multicultural climates in schools.

For Item 15 – "I had sufficient training in multicultural music education during my college courses" had a mean score of 2.52. Results indicated that undergraduate music education programs or music training programs in Malaysia do not prepare the pre-service teachers to teach multiculturally. Meidinger (2002) also reported that music teachers had received limited training in multicultural music within their music education degree programs and were basically self-taught with regards to multicultural music. A possible solution advocated by Volk (1998) and Robinson (2002) is a world music course for music education majors oriented around multicultural teaching methods. A course like this could include instruction in a diversity of musical genres, while also attending to various philosophical and practical considerations of multicultural music education and implement curricula that encourage multicultural awareness.

"I have sufficient knowledge of the musical contribution of indigenous people" as Item 35 had received a mean score of 2.38. One could reasonably argue that the music teachers in Malaysia are generally lacking in knowledge of musics from a more global perspective and are not familiar with the musical contribution of indigenous people. This specified a general need to equip music teachers with knowledge in this area so that they understand better about the musical cultures of students whose ethnicity, race, exceptionalities, language and religion are different from their own.

Item 37 – "I have a sufficient amount of ethnic instruments in my classroom" and Item 38 – "I have a sufficient amount of authentic recordings of music from diverse

cultures in my classroom" had a mean score of 2.42 and 2.45 respectively. Results indicated that most of the general music teachers in Malaysia understand that the ethnic musical instruments and authentic music recordings are mostly unavailable in the classroom or limited for general music instruction in classroom. A possible explanation of the lack of ethnically authentic materials and equipment available to music teachers is budgetary constraints in schools that hinder the procurement of authentic materials for classroom usage. O Neil (2009) pointed out that "many music teachers avoid making music choices that they feel uncomfortable, inadequate or less efficient teaching". Consequently, the lack of the use of multicultural music resources will cause the music teachers' positive attitudes and values about multiculturalism which further affect the effectiveness in teaching multiculturalism in music classroom.

Music Specialist's Multicultural Music Education Survey – Summary Survey Items – (Top five)

Conversely, when sorting the *Music Specialist's Multicultural Music Education Survey*'s data according to the mean, Item 1, 3, 5, 7 and 8 indicate means higher than the standard mean score of 4.05.

Item 1 – "Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background" had the highest mean of 4.47. Results show that these music teachers agree that exposure to different types of music is vital for students who live in a culturally diverse society, particularly in Malaysia. As suggested by Schaus (2007), music is an important part of culture and multicultural music can be taught at school in order to recognize the diverse student

population and to expose students to different cultures. Anderson and Campbell (2010) confirmed this approach by suggesting "early exposure to different sounds is essential in helping students to become receptive to all types musical expression and musical traditions".

Item 3 - "Multicultural music education is about teaching world music" had a mean of 4.16. This revealed that music teachers in Malaysia believe the term "multicultural music" includes world music. One might infer that the term "world music education" was favored equally by most of the music teachers. This result is further corroborated by Meidinger (2002) that music teachers agreed to the synonymy of the terms "world music" and "multicultural music". Item 5 – "Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students" reported an average mean of 4.09. Results shows that the music teachers in Malaysia believe that teaching music from a minority ethnic group encouraged students from that group to share with their culture. It also shows that their ethnicity is being recognized by society.

As a result, it will help minority students develop ethnic identity, which can in turn, help them become actively involved in society at large and their specific group. This is further supported by Schau's (2007) assertion that where a minority population can strongly relate to both their ethnic culture and the mainstream culture, a healthy ethnic identity can be developed.

Item 7 – "Multicultural music education is an important part of elementary education" and Item 8 – "Multicultural music education can be used to promote better understanding among people" expressed a mean of 4.08 and 4.23 respectively The

results indicated that the general music teachers believe that multicultural music education enables students to understand the uniqueness of cultures in Malaysia while also appreciating the universal qualities that bind cultures together. This is in line with Trehud (2003) who suggested that music is a subject that deserves the same status as language and math because it is a universal phenomenon and a potential that is born within every human being.

Also seen in Robinson (1996), almost all educators recognize multicultural music instruction for its ability to encourage students to appreciate all music, to promote better understanding of all people and their culture and to recognize the contributions of various ethnic groups.

5.2.4. Research Question Four

To what extent do the general music teachers' characteristics of age, years of teaching experience, gender, ethnic identity and religion (independent variables) correlate with the Music Specialist's Multicultural Music Education Survey (dependent variables)?

The results revealed that only gender and religious beliefs had significant effects on the general music teachers' attitudes with the *Music Specialist's Multicultural Music Education Survey*. The results of the present study were partly validated by Moore's (2007) finding that one's gender had significant effect toward multicultural music education. Moore explains that the female elementary music teachers reported to be comfortable with the materials, training and support given to them for teaching multiculturalism in the classrooms but the males showed otherwise. This is further

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supported by Chen (2000) whereby female teachers' showed more positive attitudes toward multicultural education than males.

In addition, the present results also show that religious beliefs may affect the general music teacher's utilization of multicultural music education in the classroom. According to Diez (2009), religious beliefs recognize the importance of diversity, the interactions with people, recognition of cultural identity, a reflective action, and the increasing awareness of multiculturalism. It respects the interplay of cultural experiences and allows people to claim their own identities and respond to the identities of others. Furthermore, it requires that the learner not only know about other cultures, but also have positive and loving attitudes toward those cultures and their members. In the Malaysian context, which the local society is considered multi-religious, the teachers' religious beliefs would make them being more multicultural when teaching music in the classroom.

Age did not significantly impact the response of the music teachers concerning the utilization of multicultural music education in the present study. Results indicated that the general music teachers in Malaysia responded similarly to items relating to teachers" attitudes and practices of multicultural music teachers, regardless of age. This result is consistent with the findings reported by Petersen (2005) and Moore (2007), which means that the music teachers' age had no significant impact in attitudes and interests in multicultural music.

5.2.5. Research Question Five

Which subscales of the Personal Multicultural Assessment contribute to elementary general music teachers' utilization of multicultural music education, as measured by the Music Specialist's Multicultural Music Education Survey?

This research makes an assessment of probable factors that influence a teacher's utilization of multicultural music education in music classes. These factors include Life Experience, Personal Attitudes, Personal Behaviour and Professional Behaviour. Results from this study indicate that Life Experience, Personal Attitudes and Professional Behaviour regarding multiculturalism may have affected the music teachers' utilization of multicultural music education.

These results partly corroborate the previous research findings that Life Experience was a significant factor in determining music teachers' utilization of multicultural music education (Petersen, 2005). As Stephens (2002) states, teacher may utilize music in the classroom that is most familiar to them. In addition, as Moore (1995) suggested that Life Experience is a core concept of social development from a developmental perspective. Butler, Lind and McKoy (2007) further argued that the more experiences teachers have in knowing about how their own cultural backgrounds and ethnic identities influence their attitudes about other cultural groups, the more open they may be to recognizing the significance of culture and ethnicity as factors critical to teaching and learning.

Given that this research was carried out in Malaysia, music teachers were living in an environment where they have many opportunities to interact with others from

different cultures. Therefore, this affords the music teachers a more extensive exposure to their own music and music of others, and hence it may have influenced the music teachers' attitudes toward multicultural music education.

Personal Attitudes has also been found to be an important factor affecting music teachers' utilization of multicultural music education. However, the results contradict with the previous study (Petersen, 2005) which reported that Personal Attitudes may not have affected music teachers' utilization of multicultural music education. The present study suggested that Personal Attitudes may impact the general music teachers' ability to develop knowledge, skills, and dispositions contributing to multicultural competence and therefore, may further influence their preferences for teaching in multicultural music education settings as in-service culturally diverse educational settings.

Another factor, which is also the last significant factor in determining music teachers' utilization of multicultural music education, is Professional Behaviour. A possible explanation to this is, the higher professionalism teachers possess, the more attentive they would be towards cultural biases. This may lead to promoting greater skills and ability for them to cultivate and develop programs, services, policies, interventions, and strategies that are culturally sensitive to all members of the school (Mueller, 1999). In terms of professionalism, music educators would normally want to teach that kind of music programs similar to their precollege music experiences. This finding also supports the idea that professional beliefs are established from an individual's cultural background (Goleman, 1995).

5.3   Conclusions

Malaysia is a society with a diverse population, which is often considered a national advantage. Therefore, the music curriculum should be infused with multicultural musical values in order to promote egalitarian education and an egalitarian society. The results of this research affirmed that multicultural music education is widely perceived by general music teachers to be an important part of elementary education for all students, as it helps them to be aware of multicultural diversity and it promotes better understanding, tolerance and acceptance of the people around them. In this study, the teachers strongly agreed that introducing the diverse music of cultures to all students in the music curriculum provides an important benefit for their students.

Nevertheless, the main reasons for the limited implementation of multicultural music education in the music classroom in this study are music teacher's inadequate preparation and resources, and insufficient content knowledge of multicultural music. In teaching multicultural music, teachers should adapt and use multicultural music and materials to assist students in developing knowledge, positive attitudes, and relevant skills which will help them function in a diverse world with a more global viewpoint that is more realistic to their everyday lives (Lockwood, 1992; Banks, 1991; Carolin, 2006). Therefore, it is vital for educators and tutors involved in music education to initiate a pro-active way of including multicultural perspectives in higher education, whether in existing courses or when developing new courses in music education.

Prior to that, pre-service and in-service teachers should go for specific classes or training related to multicultural music education. They could forge a closer association and cooperation between the areas of music education and ethnomusicology to obtain

the necessary philosophical, theoretical, methodological understanding, knowledge, and experiences. All these can equip teachers to implement a successful multicultural music education in their classroom. In short, teachers need to become a multicultural person before teaching multicultural music and relevant values and perspective (Nieto, 1996).

The training courses for pre-service and in-service music teachers should be able to meet the requirements of the student population. In achieving that, teachers should first understand that multicultural approach to music education is not something additional to basic classes but rather an essential factor in the educational process. Music educators must also understand that Malaysia comprised of a diverse student population and that is why they should be well-aware of multicultural aspects and issues in order to plan their music classes in school music curricula. Not only that, pre-service and in-service music teachers must be able to incorporate multicultural musical experiences wherever they go, with all types of students and institutions. All these experiences can help teachers develop better comprehension about music from various ethnic groups' perspectives, by having a sense of different musical learning styles of all students in planning relevant strategies.

It is requisite for music education in Malaysia to have a music curriculum that emphasizes the introduction of different kinds of music and cultures for students. Through multicultural music curriculum, students from mainstream cultures would learn about respect and equity, and develop a more realistic character rather than building up a sense of false dominance (Banks & Banks, 2004). In fact, music education happens in a diversity of music cultures that is why it should be multicultural in nature (Elliott, 1995). Therefore, he identifies a synonymous relationship between multicultural music and music education with no one musical practice inherently more valuable than another.

Through the multicultural curriculum, music education reveals diverse student population and our multicultural society as a whole. By incorporating the goals of multicultural education, music teachers could be able to identify their students' ethnic identities. Beforehand, music teachers should learn about various cultures and skills of multicultural principles application in the classroom. With this, all students could have an equal chance for academic accomplishment.

In the process of multicultural training for pre-service teachers about multiculturalism and multicultural issues, they must be inspired with upholding the principles of multiculturalism. This training, besides increasing the knowledge, must also result cultivate positive attitudes toward multiculturalism and cultural diversity that can be expressed into profession and life in the classroom.

As students might not have the opportunity to personally observe music cultural differences, hence it is important for music teachers to demonstrate the importance of music cultural awareness by introducing a variety of cultural viewpoints into music courses (Shahanum Mohamad Shah, 2000). In the Malaysian context, Shahanum Mohamad Shah (2000) further suggests that student can be taught to comprehend the social context of Malaysian music and encouraged to make connections between their music and the music of others.

Pajares (1992) further advocates that there was a strong relationship between teachers' attitudes and their planning, instructional decisions and classroom practices. Consequently, in order to implement a successful and effective multicultural education in the music classroom, the Malaysia's Ministry of Education must ensure that music teachers have full and easy access to multicultural materials, teaching methods and

authentic musical examples from a wide range of cultures. In addition, the authorized parties should also organize various philosophical and practical considerations in multicultural music education in order to improve music teacher's competency in implementing effective approaches to multicultural music education.

In general, the progress of research literature on multicultural music education is far behind the development of the growing number of teaching resources and materials. This is challenging because sufficiency of materials cannot ensure effectiveness of multicultural music education practices. In fact, more relevant research studies are needed to ensure the materials is effectively applied. This can help increase the confidence level of teachers when implementing multicultural music education. With positive attitudes toward multicultural music education, it will lead to greater implementation of these approaches and will further help bridge the widening achievement gap in schools across Malaysia. As a matter of fact, Southcott and Joseph (2004) illustrate why music educators should actively seek to include multicultural music in the curriculum. They wrote - Music education is a powerful medium to help students reconsider cultural diversity, where difference can be celebrated. Music educators and teachers stand at a unique position where they can act as agents of transformation to expand students' understanding of cultures and musical styles which they are not familiar with.

5.4   Recommendations for future research

The results of this research reflect the attitudes and practices of general music teachers in the Klang Valley as far as multicultural music education is concerned. Generalization of these finding should not be made beyond this district, as this sample

are inadequate to reflect other regions in the country. Subsequent research is recommended to determine if these findings are consistent with other school districts in other suburban and urban areas. The following recommendations for future research are as follows:

1) This study examined the general music teachers' attitudes and the teachers are come from urban schools districts. Future researches should carry on from this point whereby to compare between the attitudes of music teachers toward multicultural music education in the urban schools districts and the rural schools districts.

2) Results of this study revealed a snapshot of general music teachers' utilization of multicultural music education. Further research could draw on longitudinal studies in order to assess the continuance of multicultural practices and behaviour of music teachers.

3) One important recommendation is to further investigate the variables is to refine the present Personal Multicultural Assessment instrument and the Music Specialist's Multicultural Music Education Survey by adding items to each subscale to encompass more diversity.

4) Further studies are needed at lower institutions or secondary schools in order to determine the attitudes and utilization of multicultural music education by music teachers beyond the primary school level.

5) As this research reported that music teachers feel unprepared for teaching multicultural music education. Further studies are needed to determine the extent of training courses for pre-service and in-service music teachers in order to prepare themselves for teaching effectively in multicultural environments and incorporating music of diverse cultures in the music classroom. This recommendation is also supported by Emmanuel (2005) who recommended inclusion of meaningful intercultural experiences in culturally diverse settings for pre-service music teachers under music teacher education programs.

In conclusion, future research studies as recommended above are important because they further evaluate into the depth and breadth of the multiculturalism and diverse musical experiences of music educators. With further emphasis made on the studies like the abovementioned, it will help scholars, administrators, university professors, and music educators to recognize effective and successful approaches to multicultural music education. This will certainly give a helping hand to improve the quality of music education in Malaysia as a whole.

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APPENDIX

APPENDIX A

Demographic Report Sheet

1. Age (*Umur*)

   a. 20-34
   b. 35-44
   c. 45-54
   d. 55 and above (*55 dan ke atas*)

2. Gender (*Jantina*)

   a. Male   (*lelaki*)
   b. Female   (*perempuan*)

3. Ethnic identity (*Kaum*)

   a. Malay   (*Melayu*)
   b. Chinese   (*Cina*)
   c. Indian   (*India*)
   d. Others   (*Lain-lain: Orang Asli, Kadazan, Bajau, Iban, Melanau, Bidayuh*)

4. Religion (*Agama*)

   a. Islam   (*Islam*)
   b. Buddhism (*Buddha*)
   c. Christian   (*Kristian*)
   d. Hindu   (*Hindu*)
   e. Others   (*Lain-lain*)

5. Educational Level (choose the highest attained)
   Tahap Pendidikan (sila pilih tahap tertinggi yang pernah dicapai)

   a. Certificate / Diploma   (*Sijil / Diploma*)
   b. Bachelor's degree   (*Ijazah Sarjana Muda*)
   c. Master's   (*Ijazah Sarjana*)
   d. Ph.D., D.M.A., etc.   (*Ijazah Doktor Falsafah*)
   e. Others (please specify)   (*Lain-lain, sila nyatakan*): _____

6. Years of teaching experience
   Pengalaman mengajar (tahun)

   a. 1 – 5
   b. 6 – 10
   c. 11 – 15
   d. 16 – 20
   e. 21 or more (*21 dan ke atas*)

Multicultural Developmental Scale

General Directions: Please read each item carefully. Choose only one response. If there is not a response that exactly matches your own, please select the one that is most consistent with your viewpoint. Remember that there is no right or wrong answer.

Panduan Am: Sila baca setiap soalan / kenyataan dengan teliti. Pilih hanya satu jawapan sahaja. Walaupun tidak ada jawapan yang betul atau salah, anda perlu memilih kenyataan yang sama atau terdekat dengan pendapat / pandangan anda.

Definition:
Definasi:

Ethnic majority
Majoriti Etnik

The term 'ethnic majority' in this study is restricted predominantly to the ethnic Malays in Malaysia. Malaysia's 'other' ethnic majority, for example, the Bumiputras such as Orang Asli, Kadazan, Bajau, Iban, Melanau, Bidayuh and Penan are also included in the definition of ethnic majorities.

Istilah 'majoriti etnik' dalam kajian ini adalah terhad terutamanya kepada kaum Melayu di Malaysia. Majoriti etnik 'lain' di Malaysia, sebagai contoh, Bumiputera seperti Orang Asli, Kadazan, Bajau, Iban, Melanau, Bidayuh dan Penan juga termasuk dalam takrif majoriti etnik.

Ethnic minority
Minoriti Etnik

The term 'ethnic minority' in this study is restricted predominantly to the ethnic Chinese and Indians in Malaysia. Malaysia's 'other' ethnic minorities, for example, the Eurasians and Sikh, are also included in the definition of ethnic minorities.

Istilah 'minoriti etnik' dalam kajian ini adalah terhad terutamanya kepada kaum Cina dan India di Malaysia. Etnik minoriti 'lain' di Malaysia, sebagai contoh, Serani dan Sikh juga termasuk dalam takrif minoriti etnik.

Please choose the statement that best describes your experience(s).
Sila pilih pernyataan yang dapat mencerminkan pengalaman anda.

1. During my adolescence:

    Semasa zaman remaja, saya:

    a. I interacted with others from different ethnic groups whenever possible.

        Jikalau berpeluang, saya akan berinteraksi dengan kumpulan etnik selain daripada kumpulan etnik saya sendiri.

    b. Even though my family and some of my friends disapproved, I developed friendships with those from other ethnic groups.

        Walaupun terdapat bantahan daripada keluarga saya dan sesetengah rakan-rakan saya, saya masih menjalin hubungan persahabatan dengan individu daripada kumpulan etnik yang lain.

    c. I had little opportunity to interact with those from other ethnic groups.

        Saya jarang mempunyai peluang untuk berinteraksi dengan individu daripada kumpulan etnik yang lain.

    d. I had occasional opportunities to interact with people from other ethnic groups, butusually chose to interact with those from my own group.

        Kadang-kala, saya juga berpeluang untuk berinteraksi dengan individu daripada kumpulan etnik yang lain. Walau bagaimanapun, saya biasanya memilih untuk berinteraksi dengan individu daripada kumpulan etnik saya sendiri.

    e. My friends were from various ethnic backgrounds.

        Rakan-rakan saya terdiri daripada pelbagai latar belakang etnik.

2. My personal contact with other ethnic groups:

    Hubungan saya dengan kumpulan-kumpulan etnik yang lain:

    a. There aren't many people from other ethnic groups in my social circles.

        Saya tidak mempunyai ramai sahabat daripada kumpulan etnik yang lain dalam lingkungan sosial saya.

    b. I always socialize with a wide range of groups.

        Saya selalu bergaul dengan individu daripada pelbagai kumpulan etnik.

c. I participate in many ethnic activities, often taking friends along.

Saya sering mengambil bahagian dalam aktiviti-aktiviti etnik bersama dengan kawan-kawan saya.

d. I don't interact with individuals outside my own ethnic group.

Saya tidak berinteraksi dengan individu daripada kumpulan etnik yang lain.

e. I have one or two close friends from other ethnic groups.

Saya mempunyai kawan rapat (sungguhpun tidak ramai) daripada kumpulan etnik yang lain.

3. My friends in college:

Kawan saya yang berada di kolej:

a. Associated with people of their own cultural background, but had positive contact with other cultural groups.

Berhubung dengan mereka daripada latar belakang budaya yang sama, tetapi juga berhubung dengan mereka daripada kumpulan budaya yang lain.

b. Worked actively for civil rights and ethnic equality.

Berurusan secara aktif dalam hal-ehwal hak-hak rakyat dan kesaksamaan etnik.

c. Were more comfortable with their own cultural group.

Berasa lebih selesa bergaul dengan kumpulan budaya yang sama.

d. Boycotted groups who excluded other ethnic groups.

Memboikot mereka yang mengasingkan kumpulan etnik yang lain.

e. Occasionally had contact with people from other social and cultural groups.

Kadang-kala berhubung dengan mereka dari kumpulan sosial dan budaya yang lain.

4. Neighbourhood:

Kawasan jiran tetangga:

   a. People in my neighbourhood interact often with a variety of cultural groups.

      Para penduduk di kawasan kejiranan saya sering berinteraksi dengan pelbagai kumpulan budaya.

   b. I know people from other cultural groups, but live in a neighbourhood of people from the same cultural background.

      Sungguhpun saya tinggal di dalam kawasan kejiranan yang memiliki kumpulan budaya yang sama, tetapi saya juga berkenal dengan orang daripada kumpulan
      budaya yang lain.

   c. My neighbourhood has a variety of cultural groups.

      Kawasan kejiranan saya terdiri daripada pelbagai kumpulan budaya.

   d. Although my neighbourhood is mono-cultural, I have good friends from a variety of cultural backgrounds.

      Walaupun kawasan kejiranan saya adalah mono-budaya, tetapi saya mempunyai kawan-kawan baik daripada pelbagai latar belakang budaya.

   e. I live near people of the same socio-economic background.

      Saya tinggal berhampiran dengan orang yang memiliki latar belakang sosioekonomi yang sama.

5. Professional associates:

Rakan-rakan sekerja:

   a. While my colleagues have the same cultural background I do, I have also contact with other cultural groups.

      Walaupun rakan-rakan sekerja saya memiliki latar belakang budaya yang sama dengan saya, tetapi saya juga berkenalan dengan orang daripada kumpuan budaya yang lain dalam pekerjaan saya.

   b. I follow the advice of persons outside my own cultural experience.

      Saya menerima nasihat daripada orang yang memiliki pengalaman budaya yang berlainan dengan saya.

c. I have colleagues from a variety of social and cultural groups.

Rakan-rakan sekerja saya terdiri daripada pelbagai kumpulan sosial dan budaya.

d. My colleagues have the same cultural background I do.

Rakan-rakan sekerja saya mempunyai latar belakang budaya yang sama dengan saya.

e. I rely on advice from persons outside my cultural group.

Saya bergantung kepada nasihat daripada penasihat dalam kumpulan budaya yang berlainan dengan saya.

6. Friends:

Kawan:

a. I associate only with others who have friends from a variety of ethnic groups.

Saya hanya berhubung dengan mereka yang mempunyai kawan-kawan daripada pelbagai kumpulan etnik yang lain.

b. I have a variety of friends from different ethnic backgrounds.

Saya mempunyai kawan-kawan daripada latar belakang etnik yang berbeza.

c. The people I call my friends are exclusively from my ethnic group.

Semua kawan saya adalah daripada kumpulan etnik yang sama dengan saya.

d. Although I am acquainted with people from other groups, my close friends sharemy cultural background.

Walaupun saya mengenali orang daripada kumpulan etnik yang lain, tetapi kawan-kawan rapat saya adalah daripada latar belakang budaya yang sama dengan saya.

e. I have friends from several ethnic groups and I encourage them to do thingstogether.

Saya mempunyai kawan-kawan daripada pelbagai kumpulan etnik yang berbeza dan saya menggalakkan mereka menjalankan aktiviti bersama.

7. Language:

   Bahasa:

   a. I have often been in situations where it was necessary to speak another language.

      Saya sentiasa berada dalam situasi di mana saya perlu bertutur dalam bahasa asing.

   b. If I had more time, I might have done better in language studies.

      Saya berasa saya dapat mencapai keputusan yang cemerlang dalam kursus bahasa jika masa mengizinkan saya berbuat demikian.

   c. Immersion in language study enhanced my knowledge of cultural difference.

      Penglibatan dalam kursus/kajian bahasa dapat membantu meningkatkan pengetahuan saya tentang perbezaan kebudayaan antara kaum.

   d. I would like to have more opportunities to use another language.

      Saya ingin mempunyai lebih banyak peluang untuk bertutur dalam bahasa asing.

   e. I never really enjoyed studying another language.

      Saya tidak suka mempelajari bahasa asing.

8. Entertainment / Recreation:

   Hiburan / Rekreasi:

   a. I enjoy participating in familiar activities.

      Saya suka mengambil bahagian dalam aktiviti yang biasa.

   b. I initiate activities that are unfamiliar to my social group and encourage people from other groups to participate.

      Saya mengadakan aktiviti-aktiviti yang jarang dilakukan bersama dengan kumpulan sosial saya dan saya juga menggalakkan kumpulan lain turut menyertai bersama.

   c. I mix my activities equally between the familiar and the new.

      Saya mencampurkan aktiviti-aktiviti antara biasa dengan yang baru secara sama-rata.

d. I make a point of trying new activities regularly.

Saya tidak pernah gagal dalam sentiasa mencuba aktiviti-aktiviti baru.

e. I usually stick to familiar activities, but occasionally do different things.

Biasanya saya memilih untuk melakukan aktiviti yang biasa, tetapi saya juga melakukan perkara yang berbeza sekali-sekala.

Section 2 (*Seksyen 2*)

Please choose the statement that best describes your opinion(s).

Sila pilih pernyataan yang dapat menerangkan pendapat anda secara terbaik.

9. Immigration:

Imigrasi (pendatang asing):

a. It does provide opportunity to those who need it, but seems to cause a significant national burden.

Ia memberi peluang kepada mereka yang memerlukannya, tetapi seolah-olah menjadi beban negara yang ketara.

b. It should be controlled more carefully.

Ia perlu dikawal dengan lebih berhati-hati.

c. Malaysia has some responsibility, but we can no longer help everyone.

Sungguhpun Malaysia juga perlu memberikan bantuan terhadap mereka (pendatang asing), tetapi kita tidak dapat memenuhi kehendak setiap orang.

d. A substantial immigrant population must be maintained to preserve a healthy Malaysia.

Kita harus mengawal populasi pendatang asing demi memastikan keseimbangan dan kestabilan sosial dan masyarakat tempatan.

e. Malaysia policy must favour groups from developing countries.

Polisi Malaysia dari segi pendatang asing seharusnya lebih memihak kepada kumpulan dari negara-negara sedang membangun.

10. Malaysian Vision school:

Sekolah Wawasan Malaysia:

   a. Vision schools should be able to foster solidarity among the pupils of different races and backgrounds.

   Sekolah wawasan harus dapat memupuk perpaduan di kalangan murid-murid yang berbilang kaum dan daripada latar belakang yang berbeza.

   b. Voluntary cultural activities are better than forced integration.

   Aktiviti-aktiviti kebudayaan secara sukarela dapat memberi kesan yang lebih baik daripada integrasi secara paksaan.

   c. Instill the spirit of integration among pupils is absolutely necessary to insure equity.

   Memupuk semangat integrasi antara murid adalah amat diperlukan untuk memastikan keadilan / kesamaan.

   d. Encourage maximum interaction among pupils makes vision schools more effective.

   Menggalakkan interaksi yang maksimum di kalangan murid-murid menyebabkan sekolah-sekolah wawasan lebih berkesan dalam menjalin hubungan erat antara etnik.

   e. All schools and classes should be integrated.

   Semua sekolah dan kelas harus disepadukan.

11. The Malaysian New Economic Model (NEM):

Model Ekonomi Baru (MEB) Malaysia:

   a. Are insufficient; we must use other methods to coerce the process of change.

   Masih mempunyai kekurangan dari banyak segi; oleh itu, kita mesti menggunakan kaedah-kaedah yang lain untuk mendorong proses perubahan.

b. Is necessary because it will help putting the country Malaysia to achieve high income levels.

Adalah perlu kerana ia akan membantu meletakkan negara Malaysia ke arah mencapai tahap berpendapatan tinggi.

c. Provide ways to transform and modernize the economy model for the Malaysian future.

Dapat memberikan kaedah untuk mengubah dan memodenkan model ekonomi demi masa hadapan rakyat Malaysia.

d. Apply to all, ethnic majorities and minorities seem to benefit equally.

Majoriti dan minoriti etnik seolah-olah mendapat manfaat yang sama.

12. Aboriginal People Act 1954 (A.P.A) (revised 1974):

Akta Orang Asli 1954 (disemak pada 1974):

a. Their radical activity is necessary to unite indigenous peoples and to provide abasis for change.

Aktiviti radikal mereka adalah untuk menyatukan Orang Asli dan menyediakan dasar untuk perubahan.

b. Indigenous peoples have been exploited, but separatism will only cause more problems.

Orang Asli telah dieksploitasikan, tetapi perpecahan hanya akan mendatangkan lebih banyak masalah.

c. Indigenous people must stand up for their rights and remind the majority culture of its role in their problems.

Orang Asli mesti mempertahankan hak-hak mereka dan mengingatkan budaya majoriti tentang peranannya dalam masalah mereka.

d. Amendment of A.P.A. has benefited the indigenous people of West Malaysia.

Pindaan yang dibuat ke atas A.P.A. telah memanfaatkan Orang Asli di Semenanjung Malaysia.

e. It would be best for indigenous peoples to assimilate into society.

Ianya adalah amat baik jikalau masyarakat Orang Asli dapat bergaul dan menyesuaikan diri dalam masyarakat kini.

13. Economic aid to the poor society:

Bantuan ekonomi kepada masyarakat miskin:

    a. We must achieve a balance of what is good for the poor and what is helpful to them.

    Kita harus memperolehi keseimbangan antara apa yang baik untuk golongan miskin dan apa yang dapat membantu mereka.

    b. Our past programs were insufficient, we must do more in the future.

    Program-program bantuan ekonomi yang lalu adalah tidak mencukupi, jadi kita harus mengadakan lebih banyak program tersebut pada masa akan datang.

    c. We have to address other domestic problems first which are more serious (illegal workers, snatch theft / burglary etc.).

    Kita perlu menangani masalah-masalah lain dalam negeri yang lebih serius (pekerja-pekerja haram, kes-kes ragut / pecah-masuk dan lain-lain).

    d. They should learn to fend for themselves.

    Mereka harus belajar cara berdikari dan membantu diri-sendiri.

    e. Our government has a financial obligation to them.

    Kerajaan mempunyai tanggungjawab dari segi kewangan terhadap masyarakat miskin.

14. Race and ethnic relations:

Kaum dan hubungan antara etnik:

    a. Racism is a problem that will worsen if we ignore it.

    Soalan perkauman adalah sesuatu masalah yang akan berleluasa dan menjadi serius jika diabaikan oleh masyarakat umum.

    b. Racism appears to be a serious Malaysian problem, but I personally don't see evidence of it around me.

    Soalan perkauman, sungguhpun merupakan masalah yang serius, tetapi keadaan/ bukti-bukti tersebut jarang kelihatan di dalam masyarakat kini.

c. Various ethnic groups should be encouraged to work/stay in the major cities.

   Kumpulan-kumpulan etnik yang berbeza harus digalakkan untuk bekerja/menetap di bandar-bandar besar.

d. Understanding and respect are essential elements in healing racism in the society.

   Persefahaman dan saling menghormati adalah unsur-unsur yang penting dalam menangani soalan perkauman di dalam masyarakat.

e. Our Government should always cultivate the spirit of unity through the messeages shown via mass media, not only during National Day.
   Kerajaan perlu selalu menyemai semangat perpaduan kaum menerusi media massa, bukan pada masa Hari Kemerdekaan sahaja.

15. "1 Malaysia":

   Satu Malaysia:

   a. Is insufficient; we must use other methods to coerce the process of change.

      Masih mempunyai kekurangan dari banyak segi; oleh itu, kita mesti menggunakan kaedah-kaedah yang lain untuk mendorong proses perubahan.

   b. Is necessary because it will help Malaysia to improve the efficiency and quality of government services.

      Adalah perlu kerana ia boleh meningkatkan kecekapan dan kualiti perkhidmatan kerajaan Malaysia.

   c. Provide ways to strengthen ethnic harmony, national unity and efficient governance.

      Dapat mengukuhkan perpaduan dan keharmonian antara kaum, dan pentadbiran kerajaan yang cekap.

   d. Applies to all, ethic majorities and minorities seem to benefit equally.

      Majoriti dan minoriti etnik seolah-olah mendapat manfaat yang sama.

16. Civics and Citizenship Education in Malaysia:

Pendidikan Sivik dan Kewarganegaraan (PSK) di Malaysia:

    a. Is insufficient to help maintain the integrity of race and national identity.

    Masih mempunyai kekurangan dalam usaha mengekalkan integriti kaum dan identiti negara.

    b. Is necessary because it will help Malaysia to maintain the integrity of race and national identity.

    Adalah perlu kerana ia akan membantu Malaysia untuk mengekalkan integriti kaum dan identiti negara.

    c. Provide ways to enhance the relationship between individuals with the community.

    Dapat mengeratkan hubungan antara individu dengan masyarakat.

    d. Is sufficient to help to maintain the integrity of race and national identity.

    Adalah memadai dalam usaha mengekalkan integriti bangsa dan identiti negara.

Section 3 (*Seksyen 3*)

Please choose the statement that best describes how you would act in each situation.

Sila pilih kenyataan yang terdekat dengan pendapat anda di mana anda akan bertindak terhadap setiap keadaan di bawah.

17. You belong to a prayer house that has recently experienced a large influx of people from other ethnic groups. The council of the prayer house recommends that membership be limited to slow the rapid growth of the congregation. Several of your friends who attend this prayer house are at your house for dinner and ask what you think. You would:

Sejak kebelakangan ini, rumah ibadat anda menerima ramai penganut dari kumpulan etnik yang lain. Majlis rumah ibadat tersebut mencadangkan pengehadan kelulusan untuk melambatkan perkembangan situasi tersebut. Sewaktu hidangan malam, rakan-rakan rumah ibadat anda berbincang tentang perkara tersebut dan bertanya tentang pendapat anda. Anda akan:

a. Say that you disagree with the motives of the council and plan to resign from the church.

Berkata bahawa anda tidak bersetuju dengan motif majlis dan ingin meninggalkan rumah ibadat tersebut.

b. Say you will attend a council meeting to address ethnic minority representation.

Berkata bahawa anda akan menghadiri mesyuarat majlis dan berbincang tentang kepentingan perwakilan daripada golongan minoriti etnik.

c. Say that you will organize a public meeting of the prayer house's members and invite leaders in the ethnic minority community to attend.

Berkata bahawa anda akan menganjurkan suatu mesyuarat umum dengan kehadiran ahli-ahli rumah ibadat serta menjemput pemimpin-pemimpin kumpulan minoriti etnik tersebut.

d. Say the prayer house facilities are over burdened and some provision should be made.

Berkata bahawa kemudahan-kemudahan yang didapati dalam rumah ibadat adalah terbeban dan peruntukan perlu dirancang untuk meringankan beban rumah ibadat.

e. Point out that other ethnicities are under-represented.

Menunjukkan bahawa jumlah penganut dari kumpulan etnik tersebut adalah sangat kecil.

18. Your daughter, who attends high school, has begun to date a boy who belongs to another ethnic group with different religion. She says that she really likes him and that race and religion are not important issues. There is a great deal of unpleasant interaction between students and parents over this issue. You would:

Anak perempuan anda yang bersekolah menengah sedang menjalin hubungan dengan seorang budak lelaki kaum lain yang menganut agama lain. Anak anda berkata bahawa dia benar-benar suka budak lelaki tersebut dan isu kaum dan agama tidak penting. Tambahan pula, terdapat banyak kes tentang interaksi yang tidak baik antara pelajar dan ibu bapa tentang isu kaum pada masa itu. Anda akan:

a. Pay no attention to what others say. Encourage her to do what she wants.

Tidak mengambil berat tentang pendapat orang lain dan menggalakkan anak perempuan anda melakukan perkara sesuka hatinya.

b. Tell her about the negative impact her relationship has on the community.

Menjelaskan kepada anak anda tentang kesan negatif hubungan tersebut terhadap masyarakat tempatan.

c. Ask her to reconsider dating the boy, while maintaining a friendly relationship with him.

Memberi cadangan kepada anak anda supaya terus berkawan dengan budak lelaki itu tanpa melepasi batasan.

d. Discuss the complexity of interracial dating with her.

Menjelaskan kepada anak anda tentang kerumitan hubungan mesra antara kaum.

e. Help her to come up with strategies to deal with the challenges she might face.

Membantu anak anda dengan cadangan dan strategi untuk menangani pelbagai cabaran yang mungkin dihadapi pada masa depan.

19. You find out that the club of which you are a member has a tacit agreement to accept no new membership applications from ethnic minority. No one outside the club membership committee knows about this decision. You have a new neighbor who is from an ethnic minority. He knows you are a member of this club and asks if you are willing to nominate him for membership. You:

Anda dapati bahawa kelab anda mempunyai sesuatu perjanjian tersirat di mana permohonan ahli baru daripada golongan minoriti etnik akan terus ditolak sama sekali. Tindakan tersebut langsung tidak diketahui selain daripada ahli-ahli jawatankuasa kelab tersebut. Anda mempunyai seorang jiran etnik lain dan dia ingin meminta anda supaya mencalonkan dia sebagai ahli baru kelab tersebut. Anda akan:

a. Tell him that the club is not accepting new members.

Memberitahu dia bahawa pengambilan ahli baru kelab tersebut telah berhenti.

b. Nominate him and invite leaders of the ethnic minority community to meet with the membership committee.

Mencalonkan dia sebagai ahli baru dengan menjemput pemimpin masyarakat minoriti etnik untuk bermesyuarat dengan ahli-ahli jawatankuasa kelab tersebut.

c. Tell him he can't get into the club because of the membership committee policy.

Memberitahu dia bahawa atas alasan polisi jawatankuasa keahlian, pemohonannya akan ditolak.

d. Tell him about the policy and organize a demonstration to protest the practice.

Memberitahu dia tentang polisi tersirat tersebut dan mengadakan demonstrasi tunjuk perasaan untuk membantah polisi tersebut.

e. Agree to nominate him.

Bersetuju untuk mencalonkan dia sebagai ahli baru.

20. You and your spouse go fishing with two other couples. The first couple is your friends and the second couple is their friends. The male in this second couple, asupervisor at a factory, says he finds employees from one particular ethnic minority to be less productive than those from other backgrounds. You:

Anda dan isteri pergi memancing dengan dua pasang suami isteri. Pasangan pertama adalah kawan anda dan pasangan kedua adalah rakan mereka. Lelaki dari pasangan kedua adalah penyelia kilang. Dia berkata bahawa pekerja dari minoriti etnik tertentu adalah kurang produktif daripada mereka dari latar belakang etnik yang lain. Anda akan:

a. Ask why he thinks this way.

Bertanya kenapa dia berkata demikian.

b. Say that you disagree, but let the matter drop.

Tidak bersetuju tanpa berbahas dengan lelaki tersebut.

c. Say nothing.

Terus senyap.

d. Challenge this view with your own experience.

Mencabar pandangannya dengan pengalaman anda sendiri.

e. Point out that this type of speculation is racist.

Menunjukkan bahawa pandangan ini merupakan tuduhan perkauman.

21. Your adolescent daughter has some friends over and they are watching television while you are in the next room reading. They are watching a situation comedy that deals with members of another ethnic group. You hear a friend of your daughter say that it's amazing how odd members of that group act. She then proceeds to tell a very insulting ethnic joke. You:

Anda sedang membaca dalam suatu bilik dan anak remaja perempuan anda sedang menonton TV bersama dengan beberapa orang rakan di bilik sebelah. Mereka sedang menyaksikan lawak jenaka daripada sesuatu kumpulan etnik lain. Anda mendengar salah seorang rakan anak anda mengatakan betapa ganjilnya kumpulam etnik tersebut boleh beraksi begitu, dan seterusnya memberitahu satu jenaka etnik yang sangat menghina. Anda akan:

    a. Recognize this as normal adolescent behavior.

    Mengenalpasti perbuatan tersebut adalah tingkah laku remaja yang normal.

    b. Ask the children to role play someone laughing at them about their appearance.

    Menyuruh mereka berlagak sebagai orang yang sedang ketawakan wajah dan pakaian mereka sendiri.

    c. Talk to the group about ethnicity.

    Menjelaskan kepada mereka tentang soal etnik.

    d. Turn off the television, telling the girls that such talk is not acceptable.

    Memadamkan TV dan memberitahu mereka bahawa topik perbualan tersebut tidak boleh diterima sama sekali.

    e. Tell your daughter that she must be careful with some forms of humor.

    Memberitahu anak perempuan anda supaya bersifat prihatin terhadap jenis jenaka yang berkaitan dengan soal perkauman.

22. A Principal whom you know would like to make a new school board that consists of mono-racial / ethnic groups. There are some teachers and parents from other ethnic groups are planning to make objections and forced him to resign his office. They invite you to attend their meetings to discuss the issue. You will:

Pengetua sekolah yang anda kenali ingin mengadakan lembaga sekolah baru yang terdiri daripada hanya sejenis kaum / etnik. Terdapat segelintir guru dan ibu bapa dari kumpulan etnik yang lain sedang merancang untuk membuat bantahan dan memaksa beliau meletak jawatannya. Mereka menjemput anda untuk menghadiri mesyuarat mereka untuk membincangkan isu tersebut. Anda akan:

a. Attend the meeting to evaluate the group's point of view.

Menghadiri mesyuarat tersebut dan menilai pandangan / pendapat mereka.

b. Invite the Principal and members of the ethnic minority community to the meeting.

Memberitahu Pengetua tersebut serta ahli-ahli kumpulan etnik yang lain untuk turut menghadiri mesyuarat itu.

c. Refuse to attend the meeting and organize a public meeting as a response.

Enggan menghadiri mesyuarat itu dan merancang satu mesyuarat agung sebagai tindak balas yang wajar terhadap tindakan Pengetua tersebut.

d. Attend the meeting, acknowledging that lack of diversity is a problem.

Menghadiri mesyuarat tersebut dan setuju dengan pendapat bahawa ianya akan menjadi sesuatu masalah jika wujudnya kekurangan kepelbagaian.

e. Attend the meeting, but question whether forcing his resignation is the best method to handle the issue.

Menghadiri mesyuarat tersebut, tetapi menyoal bahawa paksaan letak jawatan adalah cara yang wajar dan betul dalam menangani isu tersebut.

23. Your son is in Standard Five. He comes home from school one day with a torn shirt and a bruised face. He explains that another boy, the son from another ethnic group, challenged him to a fight because of something your son said to the boy. You:

Anak anda yang menghadiri Darjah 5 balik rumah dengan baju koyak dan muka lebam. Anak anda menjelaskan bahawa dia telah dicabar untuk berlawan oleh seorang budak lelaki dari kumpulan etnik yang lain atas topik perbincangan anak anda. Anda akan:

a. Go with your son to the house of the boy and talk with his parents.

Pergi ke rumah budak tersebut bersama dengan anak anda dan berbincang dengan ibu bapanya.

b. Ask your son to stay away from children from other ethnic groups.

Menyuruh anak anda supaya menjauhi daripada kanak-kanak dari kumpulan etnik yang lain.

c. Explain to your son that people have a right to be sensitive about their ethnicity identity.

Menjelaskan kepada anak anda bahawa setiap individu mempunyai hak untuk peka tentang identiti etnik mereka.

d. Go with your son to the house of the other boy and apologize for his behavior.

Pergi ke rumah budak tersebut dan meminta maaf atas kelakuannya.

e. Tell your son to forget it, but don't do it again.

Menyuruh anak anda supaya melupakan pengalaman tersebut, tetapi jangan ulangi tindakan tersebut.

24. You are walking your dog in your neighborhood and you see the police pull a car over to the side of the road. While you are standing there, you witness the officers ask the Indian male driver to get out of his car. They begin to question him about his business in the neighbourhood. His answers, which you cannot hear, are apparently not satisfactory. They perform a body search and arrest him. You recognize the man as someone who lives in your neighbourhood. You would:

Anda sedang bersenam bersama dengan anjing anda di taman perumahan. Anda melihat seorang pegawai polis menyuruh sebuah kereta berhenti di tepi jalan. Anda menyaksikan bahawa pegawai polis tersebut menyuruh pemandu lelaki India keluar dari keretanya untuk soal siasat lanjut. Dalam proses soal siasat polis tentang urusan pemandu lelaki India di dalam taman perumahan tersebut, jawapan yang diberikan oleh lelaki tersebut (sungguhpun tidak dapat didengar dengan jelas) tidak memuaskan lalu pegawai polis mulai carian atas badan dia dan tangkap dia. Anda dapat mengecam bahawa lelaki tersebut tinggal di taman perumahan anda. Anda akan:

a. Wonder if race was a factor in the search.

Tertanya-tanya sama ada kaum adalah faktor dalam carian tersebut.

b. Confront the police and call the Indian man's family.

Berdepan dengan pegawai polis tersebut lalu memanggil keluarga lelaki India datang ke tempat kejadian.

c. Assume his activities merit the search.

Menganggap bahawa carian tentang lelaki tersebut adalah wajar dan selaras dengan aktiviti-aktiviti yang dilakukan olehnya.

d. Wonder why he has been stopped.

Tertanya-tanya kenapa kereta lelaki tersebut diberhentikan oleh pegawai polis.

e. Ask the police why the man is being treated this way and accompany the man to the police station.

Menyoal pegawai polis tersebut tentang alasan lelaki tersebut dilayan begitu lalu menemani lelaki tersebut ke balai polis yang berdekatan.

Section 4 (*Seksyen 4*)
Please choose the statement that best describes how you would act in each situation.

Sila pilih pernyataan yang terbaik menerangkan bagaimana anda akan bertindak dalam setiap situasi di bawah.

25. You have two Chinese students in your standard-three classroom of 30 students. You notice that they isolate themselves from the other students. You:

Terdapat 2 orang pelajar Cina di dalam kelas Darjah 3 yang terdiri daripada 30 orang pelajar. Anda mendapati bahawa pelajar tersebut mengasingkan diri daripada pelajar-pelajar lain. Anda akan:

a. Ask the form teacher for advice.

Meminta nasihat daripada guru tingkatan yang berkenaan.

b. Purposely assign two class leaders as mentors for those students and continually monitor the pairings.

Memilih dua orang ketua kelas sebagai mentor kepada mereka kemudian menilai kesannya.

c. Meet with class leaders and decide as a group how the class can make these two more comfortable.

Bertemu dan berbincang dengan ketua kelas tentang cara-cara bagaimana mereka boleh menyesuaikan diri dan berasa selesa belajar di dalam kelas tersebut.

d. Allow them to rely on each other as long as they are comfortable.

Membiarkan mereka terus bergantung kepada satu sama lain sekiranya mereka berasa selesa berbuat demikian.

e. Make it a point to give more team assignments and to separate these two studentsinto different groups.

   Selalu menyediakan tugas-tugas secara kumpulan dan mengasingkan mereka dalam kumpulan yang berlainan.

26. Your school has a 20% ethnic minority student population. You are one of three sponsors of the debate team. A Chinese school board member has questioned why there has not been a ethnic minority member on the squad for several years, implying that she will propose eliminating the entire activity if this is not corrected. Of the fifty students trying out for the eight spots, two are Chinese and one is Indian. On your rating sheet after individual performances, these three candidates rank #9, #11, and #15. You:

Sekolah anda mempunyai 20% pelajar minoriti etnik. Anda merupakan salah seorang penaja dalam pasukan pembahasan yang terdiri daripada 8 orang. Seorang ahli lembaga sekolah yang berkaum Cina mempersoalkan bahawa tidak pernah terdapat seorang peserta minoriti dipilih sebagai calon dalam pasukan perbahasan tersebut sejak beberapa tahun yang lalu. Dia mencadangkan untuk membubarkan aktiviti perbahasan tersebut jikalau keadaan ini tidak dibetulkan. Terdapat 50 orang pelajar sedang bertanding untuk menyertai pasukan tersebut, antaranya dua orang pelajar berkaum Cina dan seorang pelajar berkaum India. Selepas menjalani penilaian prestasi setiap pelajar, anda dapati mereka bertiga menduduki tempat ke-9, ke-11 dan ke-15 masing-masing. Anda akan:

   a. Select your top six, the Indian candidate and the top ranked Chinese student.

      Memilih enam orang calon terbaik, dengan calon India dan Cina tersebut yang mempunyai prestasi lebih baik.

   b. Select your top seven candidates and #9 to accurately reflect the student body population.

      Memilih tujuh calon terbaik dan calon yang menduduki tempat ke-9 supaya populasi pelajar dapat dicerminkan dengan lebih baik.

   c. Select the top eight candidates based on your ranking of their performance.

      Memilih lapan calon terbaik berdasarkan kedudukan prestasi mereka.

   d. Select your top eight candidates, but mention to the other sponsors that ethnic minorities are under-represented among these candidates.

      Memilih lapan calon terbaik, tetapi juga memberitahu penaja-penaja lain bahawa kumpulan bumiputera / minoriti etnik tidak terpilih dalam pasukan perbahasan tersebut.

e. Propose to the other sponsors that scoring be weighted to address the problem of under-representation.

Mencadangkan kepada penaja lain bahawa sistem pemarkahan perlu diubah supaya masalah ketidakseimbangan / kekurangan calon minoriti dapat diatasi.

27. Two colleagues frequently trade ethnic jokes. These jokes are easily overheard in the teacher's lounge. You:

Dua orang rakan sekerja anda sering berkongsi jenaka etnik. Jenaka-jenaka tersebut selalu didengar oleh para cikgu di ruang tamu. Anda akan:

a. Confront them and tell them such jokes are unprofessional.

Menegur mereka bahawa jenaka tersebut adalah tidak profesional.

b. Suggest that it is inappropriate to tell these jokes at school.

Menjelaskan bahawa ianya adalah tidak baik untuk berjenaka etnik di sekolah.

c. Voice your concern at the next teacher's meeting.

Menyuarakan pendapat / pandangan anda terhadap isu tersebut di dalam mesyuarat guru yang akan datang.

d. Listen, but don't contribute.

Mendengar jenaka tersebut tanpa memberi sebarang reaksi/pendapat.

e. Ask them how they would explain the joke to an ethnic student or parent who happened to overhear it.

Bertanya bagaimana mereka berdepan dengan para pelajar atau ibubapa yang berkenaan dengan jenaka etnik tersebut apabila mereka terdengarnya.

28. An annual activity at your school, Multicultural Week, is being planned. Last year, Chinese members of the community objected to the way this activity was handled. They felt that efforts were too superficial and that "multiculturalism" was not fully addressed. You have been asked to coordinate this year's activity. You would:

Sekolah anda sedang merancang sesuatu aktiviti tahunan bertajuk Minggu Pelbagai-Budaya. Ahli-ahli Cina tidak menyokong cara-cara aktiviti tersebut dianjurkan pada tahun lepas, kerana mereka mendapati semangat kebudayaan dan keikhlasan adalah lemah tanpa mementingkan tema aktiviti tersebut, iaitu "multiculturalism". Sebagai penyelaras aktiviti tersebut tahun ini, anda akan:

a. Contact state ethnic minority-education specialists and request their advice.

   Menghubungi dan mendapatkan nasihat daripada pakar-pakar pendidikan minorit etniki negeri.

b. Invite ethnic minority leaders in the community to attend daily mid-morning receptions.

   Menjemput para pemimpin minoriti etnik untuk menghadiri dan memberi ucapan dalam perhimpunan pagi.

c. Suggest that minority teachers would be the best ones to carry out this assignment.

   Mencadangkan bahawa guru-guru minoriti etnik adalah calon terbaik / paling sesuai dalam memegang jawatan tersebut.

d. Contact those who expressed concern and invite them to provide suggestions forthis year.

   Menghubungi ahli-ahli etnik yang berkenaan untuk memberi cadangan / sumbangan bagi aktiviti tahun ini.

e. Arrange daily assemblies with recognized civil rights leaders in your community/state.

   Menguruskan perhimpunan harian dengan kehadiran pemimpin-pemimpin hak sivil yang ternama dalam masyarakat / negeri anda.

29. As part of your plan to infuse multiculturalism in your classroom, you have included a unit in your history class about the causes and effects of the May 1969 racial riots in Malaysia. A few parents have complained to your principal, implying that such a lesson is affecting the national unity in Malaysia. These parents will be at the parent / teacher conference this week. You:

Dalam usaha menyemai semangat aneka budaya dalam kelas, anda telah memasukkan satu topik dalam Kelas Sejarah yang menceritakan tentang sebab dan kesan rusuhan kaum pada Mei, 1969. Terdapat kes-kes aduan daripada segolongan ibu bapa pelajar bahawa ajaran tersebut mempengaruhi semangat perpaduan kaum. Ibu bapa tersebut akan menghadiri mesyuarat Persatuan Ibubapa Dan Guru minggu ini. Anda akan:

a. Will apologize to these parents and explain that you have to follow the new guidelines.

   Meminta maaf kepada ibu bapa tersebut dan menjelaskan bahawa anda perlu mengikuti garis panduan baru.

b. Tell the parents that your lesson is historically accurate and can no longer be ignored.

   Memberitahu ibu bapa tersebut bahawa ajaran tersebut adalah tepat dari segi sejarah dan tidak boleh diabaikan.

c. Offer to provide them with reading materials to clarify your approach to this unit and to meet with them to discuss this information.

   Menawarkan pelbagai sumber bacaan untuk menerangkan matlamat anda mengadakan topik tersebut serta mengadakan mesyuarat dengan ibu bapa-ibu bapa tersebut untuk perbincangan lanjut.

d. Explain to the parents that your intention is not to negating the national unity in Malaysia and that you will reconsider your approach.

   Menerangkan kepada ibu bapa bahawa pendekatan tersebut tidak berniat untuk mencabar perpaduan kaum di Malaysia, anda juga akan membuat pertimbangan selanjutnya untuk mencapai matlamat.

e. Discuss the need for factual reporting in history curriculum to enable students to function in an increasingly diversified nation.

   Membincang dalam keperluan laporan fakta dalam kurikulum sejarah untuk memanfaatkan para pelajar dalam masyarakat berbilang kaum.

30. Your secondary school biology text book, that has been adopted district-wide, presents material about the recent controversial research report that supports the idea that a particular ethnic have a genetically-based intelligence deficit. The teacher's Resource Book accompanying this text suggests that you encourage an open discussion on this topic. When you reach that unit you will:

Buku teks biologi sekolah menengah anda yang diterima secara meluas di seluruh daerah didapati memaparkan bahan-bahan tentang laporan kajian kontroversial yang menyokong idea bahawa sesuatu kumpulan etnik mempunyai kelemahan dalam kepintaran yang dikaitkan dengan faktor genetik. Sumber Buku Cikgu yang menyertakan teks tersebut mencadangkan supaya anda mengadakan perbincangan terbuka tentang topik tersebut. Apabila anda sampai di unit itu, anda akan:

    a. Present that material with a discussion of how such findings can be misleading and harmful.

    Membentangkan bahan tersebut dan mengadakan perbincangan tentang bagaimana hasil penemuan tersebut boleh mengelirukan dan berbahaya kepada para pembaca.

    b. Present the material as it exists.

    Membentangkan bahan tersebut seolah-olah ianya memang wujud.

    c. Organize a classroom debate on that issue.

    Menganjurkan perbahasan dalam kelas mengenai isu tersebut.

    d. Go to reliable resources for clarification of that issue before presenting it.

    Mencari sumber-sumber yang boleh dipercayai untuk mendapatkan fakta penjelasan lanjut sebelum membentangkan isu tersebut.

    e. Focus on the other material presented and avoid that particular issue.

    Cuba mengelakkan isu tersebut dan memberi tumpuan kepada bahan yang lain untuk pembentangan.

31. One of your students, an Indian, has shown a high level of understanding through his participation in classroom discussions; however his grades are marginal and his achievement tests indicate that he falls within the lower-average segment of the national norms. His mother approaches you with concern that he is not meeting his potential. You:

Salah seorang pelajar anda yang berkaum India, menunjukkan tahap pemahaman yang tinggi melalui penglibatan dalam perbincangan kelas; namun demikian, keputusan gred dan ujian-ujiannya adalah tidak signifikan dan berada di bawah purata biasa. Ibu pelajar tersebut berjumpa dengan anda dan meluahkan perasaan bimbang akan kelemahan anaknya. Anda akan:

    a. Suggest that he meet with a counselor for evaluation.

    Mencadangkan seorang perunding untuk pelajar tersebut untuk membuat penilaian lanjut.

    b. Arrange for him to have special tutors after school.

    Mengesyorkan tutor khas untuk pelajar tersebut selepas waktu sekolah.

    c. Meet with the student, his mother, and his other teachers.

    Bertemu dan berbincang dengan pelajar tersebut, ibunya, dan guru-guru berkenaan yang lain.

    d. Assure her that he is doing fine.

    Meyakinkan ibunya bahawa pencapaian anaknya adalah baik.

    e. Ask her what her expectations are for him.

    Bertanya tentang harapan ibu tersebut terhadap anaknya sendiri.

32. During the last year, a few ethnic minorities' families have moved to your small school district. There are five Indians in your building of 80 students of Malay ethnicity, and they are obviously struggling. Teaching staff and resources are limited in your school. You:

Sepanjang tahun lepas, beberapa keluarga minoriti etnik telah berpindah ke sekolah kecil daerah anda. Dalam bangunan anda, terdapat lima orang India daripada jumlah 80 orang pelajar Melayu, dan adalah jelas bahawa mereka sedang berjuang. Sumber-sumber kakitangan dan cikgu adalah terhad di sekolah anda. Anda akan:

a. Would insist that the rights of these students be met through allocation of special resources.

Memastikan bahawa hak-hak mereka dapat dipertahankan melalui peruntukan sumber khas.

b. Would try to balance the needs of these few students with those of the ethnic majority.

Cuba untuk menjaga keseimbangan antara keperluan mereka dengan keperluan majorit ethnik.

c. Would not be overly concerned. Their performance will improve once they learn the language and customs.

Tidak akan merasa terlalu bimbang. Prestasi mereka akan meningkat sebaik sahaja mereka belajar bahasa dan adat resam tempatan.

d. Would request that the district provide a teacher's aide who speaks their language.

Meminta bantuan daripada majlis daerah supaya menyediakan pembantu cikgu yang dapat bertutur dalam bahasa mereka.

e. Would organize a support system of classmates for these students and incorporate an exploration of their culture into the curriculum.

Menganjurkan suatu sistem sokongan rakan-rakan sedarjah untuk mereka dan menggabungkan penerokaan budaya mereka dalam kurikulum.

Music Specialist's Multicultural Music Education Survey

SD - Strongly Disagree   *(Sangat tidak setuju)*

D - Disagree   *(Tidak setuju)*

U - Undecided   *(Tidak pasti)*

A - Agree   *(Setuju)*

SA - Strongly Agree   *(Sangat setuju)*

Definition of Multicultural Music Education
Definisi Pendidikan Muzik Pelbagai Budaya

	SD	D	U	A	SA
1. Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background. *Pendidikan muzik pelbagai budaya harus memperkenalkan kepelbagaian budaya muzik kepada semua pelajar tanpa mengira latar belakang etnik mereka.*	1	2	3	4	5
2. Multicultural music education concentrates on racial and ethnic differences. *Pendidikan muzik pelbagai budaya tertumpu kepada perbezaan kaum dan etnik.*	1	2	3	4	5
3. Multicultural music education is about teaching world music. *Pendidikan muzik pelbagai budaya merupakan pengajaran muzik dunia.*	1	2	3	4	5

4. Multicultural music education includes western classical music. *Pendidikan muzik pelbagai budaya termasuk muzik klasik Barat.*	1	2	3	4	5
5. Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students. *Pendidikan muzik pelbagai budaya digunakan untuk meningkatkan kesedaran diri dan harga diri pelajar-pelajar minoriti dari segi etnik dan budaya.*	1	2	3	4	5
6. Multicultural music education is primarily valuable for minority students. *Pendidikan muzik pelbagai budaya adalah amat berharga untuk pelajar-pelajar minoriti.*	1	2	3	4	5

Attitudes in Multicultural Music Education
Sikap dalam Pendidikan Muzik Pelbagai Budaya

	SD	D	U	A	SA
7. Multicultural music education is an important part of elementary education. *Pendidikan muzik pelbagai budaya merupakan aspek penting dalam pendidikan sekolah rendah.*	1	2	3	4	5
8. Multicultural music education can be used to promote better understanding among people. *Pendidikan muzik pelbagai budaya boleh digunakan untuk menggalakkan pemahaman yang lebih baik dalam masyarkat.*	1	2	3	4	5

9. Malaysia is a "melting pot" where people of diverse cultures are absorbed into the dominant culture. *Malaysia adalah "periuk pencair" di mana masyarakat daripada pelbagai budaya diserap ke dalam budaya dominan.*	1	2	3	4	5
10. Multicultural music education is a threat to social unity because it focuses on cultural differences. *Pendidikan muzik pelbagai budaya merupakan ancaman kepada perpaduan sosial kerana ia memberi tumpuan kepada perbezaan budaya.*	1	2	3	4	5
11. I choose to attend professional development courses related to the music of the other cultures. *Saya memilih untuk menghadiri kursus pembangunan profesional yang berkaitan dengan muzik daripada budaya lain.*	1	2	3	4	5
12. I enjoy learning about the musical traditions of cultures other than my own. *Saya seronok mempelajari tradisi muzik budaya selain daripada budaya saya sendiri.*	1	2	3	4	5
13. I enjoy teaching the musical traditions of cultures other than my own. *Saya seronok mengajar tradisi muzik budaya selain daripada tradisi muzik saya sendiri.*	1	2	3	4	5
14. I am comfortable teaching songs in languages other than my own. *Saya berasa selesa dalam proses pengajaran lagu-lagu bahasa selain daripada bahasa saya sendiri.*	1	2	3	4	5

Training and Support with Multicultural Music Education
Latihan dan Sokongan dengan Pendidikan Muzik Pelbagai Budaya

	SD	D	U	A	SA
15. I had sufficient training in multicultural music education during my college courses. *Saya mempunyai latihan yang mencukupi dalam pendidikan muzik pelbagai budaya semasa kursus kolej saya.*	1	2	3	4	5
16. I have attended an adequate number of workshops supporting multicultural music education. *Saya telah menghadiri bengkel yang memadai demi menyokong pendidikan muzik pelbagai budaya.*	1	2	3	4	5
17. I have the resources and materials I need in order to incorporate multicultural music in my classroom. *Saya mempunyai sumber-sumber dan bahan-bahan yang saya perlukan untuk menggabungkan muzik berbilang budaya di dalam kelas saya.*	1	2	3	4	5
18. My textbooks are a good resource for multicultural songs. *Buku teks saya merupakan sumber yang baik untuk lagu-lagu daripada pelbagai budaya.*	1	2	3	4	5
19. My administration is supportive in the use of multicultural music education in the classroom. *Pentadbiran saya menyokong dalam penggunaan pendidikan muzik pelbagai budaya dalam bilik darjah.*	1	2	3	4	5
20. My district offers educational programs and/or workshops dealing with cultural awareness/education. *Daerah saya menawarkan program-program pendidikan dan / atau bengkel yang berurusan dengan kesedaran / pendidikan budaya.*	1	2	3	4	5

Practices of Multicultural Music Education
Amalan Pendidikan Muzik Pelbagai Budaya

	SD	D	U	A	SA
21. I use music textbooks which contain multicultural music. *Saya menggunakan buku teks muzik yang mengandungi muzik pelbagai budaya.*	1	2	3	4	5
22. In my music class, we sing songs in the native languages of multiple cultures. *Di dalam kelas muzik saya, kami nyanyikan lagu-lagu dalam bahasa ibunda daripada berbilang budaya.*	1	2	3	4	5
23. In my music class, I demonstrate the relationship between music and culture by dancing and listening to music of multiple cultures. *Di dalam kelas muzik saya, saya menunjukkan hubungan antara muzik dengan budaya melalui aktiviti menari dan mendengar muzik berbilang budaya.*	1	2	3	4	5
24. In my music class, I encourage my students to experience a culture by playing ethnic musical instruments. *Di dalam kelas muzik saya, saya menggalakkan pelajar saya menghayati setiap budaya dengan bermain alat muzik etnik.*	1	2	3	4	5
25. In my music class, I develop appreciation for ethnic music among students by recognizing the contributions of different ethnic groups. *Di dalam kelas muzik saya, saya tanamkan penghayatan muzik etnik di kalangan pelajar dengan mengiktirafkan sumbangan daripada kumpulan-kumpulan etnik yang berbeza.*	1	2	3	4	5

26. I consider the cultural/ethnic heritage of the students in my classes when I plan curriculum. *Saya mempertimbangkan warisan budaya / etnik pelajar-pelajar dalam kelas saya semasa saya merancang kurikulum.*	1	2	3	4	5
27. In my class I utilize music of the *Dalam kelas saya, saya menggunakan muzik*					
a. Malays *(Melayu)*	1	2	3	4	5
b. Chinese *(Cina)*	1	2	3	4	5
c. Indians *(India)*	1	2	3	4	5
d. Indigenous *(Orang Asli)*	1	2	3	4	5
e. Others *(Lain-lain)*	1	2	3	4	5
28. I have sufficient knowledge of the musical contribution of *Saya mempunyai pengetahuan yang mencukupi dalam sumbangan muzik*					
a. Malays *(Melayu)*	1	2	3	4	5
b. Chinese *(Cina)*	1	2	3	4	5
c. Indians *(India)*	1	2	3	4	5
d. Indigenous *(Orang Asli)*	1	2	3	4	5
e. Others *(Lain-lain)*	1	2	3	4	5
29. I have a sufficient amount of ethnic instruments in my classroom. *Saya mempunyai jumlah instrumen etnik yang mencukupi di dalam kelas saya.*	1	2	3	4	5

	1	2	3	4	5
30. I have a sufficient amount of authentic recordings of music from diverse cultures in my classroom. *Saya mempunyai jumlah rakaman muzik autentik yang mencukupi daripada pelbagai budaya di dalam kelas saya.*	1	2	3	4	5
31. I utilize technology when teaching the music of diverse cultures (Internet resources, CD-Rom, DVDs etc.) *Saya menggunakan pelbagai teknologi semasa mengajar muzik budaya yang berbeza (sumber Internet, CD-Rom, DVD dan lain-lain)*	1	2	3	4	5
32. My classroom decorations and manipulative reflect musicians/music from diverse cultures. *Hiasan dan manipulatif dalam bilik darjah saya mencerminkan pemuzik / muzik daripada pelbagai budaya.*	1	2	3	4	5

<center>**Appendix D**</center>

<center>**Multicultural Personae-Construct Levels**</center>

Level 1

- ➢ does not recognize common expressions of cultural insensitivity

- ➢ comfortable only with members of own cultural-ethnic group

- ➢ minimal experiences with diverse cultures

- ➢ promotes cultural separation

- ➢ readily accepts cultural stereotypes

- ➢ advocates a hierarchy of doing (one way is best way)

- ➢ believes competency is related to ethnicity

Level 2

- ➢ begins questioning negative stereotypes

- ➢ has meaningful and/or positive exposure to ethnic diversity

- ➢ recognizes complexity of cultural difference

- ➢ begins to question own views of different cultures

- ➢ feels legitimate challenge to cultural views

- ➢ affected by new cultural ideas, but does not act on them

Level 3

- begins to explore meaning of diversity

- seeks contact with and information about people of different ethnic backgrounds

- interacts with others on substantial cultural issues

- increases learning about diversity and related issues

- finds positive images and benefits in learning about other cultures

- exploration is self-motivated, beyond mandate of job or institution

Level 4

- integration and acceptance of different cultures

- accepts positive cultural images from different cultures

- evaluates cultural interaction as "good" or "bad"

- legislates for change

- intolerant of the intolerant

- able to describe negative societal impact of an assimilated culture

Level 5

- actively supports diversity

- believes and promotes social and economic benefits of multiculturalism

- does not accept the status quo

- promotes the value of embracing/learning cultural difference

- recognizes dynamics of intolerance at societal level and works for change

- understands and articulates consequences of opposing or supporting diversity

- accepts the inevitability of cultural intolerance as part of human development

- acknowledges change is proactive, constantly interacting and often incremental

- mediates for change

Appendix E

Music Specialist's Multicultural Music Education Survey

Frequencies

Definition of Multicultural Music Education

1. Multicultural music education should introduce the diverse music of cultures to all students regardless of their own ethnic background.

	Frequency	Percent
Strongly Disagree	0	0
Disagree	3	0.7
Undecided	10	2.2
Agree	211	46.3
Strongly Agree	232	50.8
Total	456	100

2. Multicultural music education concentrates on racial and ethnic differences.

	Frequency	Percent
Strongly Disagree	24	5.3
Disagree	34	7.5
Undecided	90	19.7
Agree	240	52.6
Strongly Agree	68	14.9
Total	456	100

3. Multicultural music education is about teaching world music.

	Frequency	Percent
Strongly Disagree	1	0.2
Disagree	11	2.4
Undecided	43	9.4
Agree	262	57.5
Strongly Agree	139	30.5
Total	456	100

4. Multicultural music education includes western classical music.

	Frequency	Percent
Strongly Disagree	12	2.6
Disagree	20	4.4
Undecided	104	22.8
Agree	227	49.8
Strongly Agree	93	20.4
Total	456	100

5. Multicultural music education is used to increase self-awareness and self-esteem of ethnically and culturally minority students.

	Frequency	Percent
Strongly Disagree	2	0.4
Disagree	17	3.7
Undecided	41	9.0
Agree	272	59.7
Strongly Agree	124	27.2
Total	456	100

6. Multicultural music education is primarily valuable for minority students.

	Frequency	Percent
Strongly Disagree	4	0.9
Disagree	24	5.3
Undecided	72	15.8
Agree	240	52.6
Strongly Agree	116	25.4
Total	456	100

Attitudes in Multicultural Music Education

7. Multicultural music education is an important part of elementary education.

	Frequency	Percent
Strongly Disagree	2	0.4
Disagree	19	4.2
Undecided	54	11.8
Agree	247	54.2
Strongly Agree	134	29.4
Total	456	100

8. Multicultural music education can be used to promote better understanding among people.

	Frequency	Percent
Strongly Disagree	0	0.0
Disagree	7	1.5
Undecided	34	7.5
Agree	264	57.9
Strongly Agree	151	33.1
Total	456	100

9. Malaysia is a "melting pot" where people of diverse cultures are absorbed into the dominant culture.

	Frequency	Percent
Strongly Disagree	3	0.7
Disagree	27	6.0
Undecided	106	23.2
Agree	251	55.0
Strongly Agree	69	15.1
Total	456	100

10. Multicultural music education is a threat to social unity because it focuses on cultural differences.

	Frequency	Percent
Strongly Disagree	113	24.8
Disagree	132	28.9
Undecided	88	19.3
Agree	98	21.5
Strongly Agree	25	5.5
Total	456	100

11. I choose to attend professional development courses related to the music of the other cultures.

	Frequency	Percent
Strongly Disagree	7	1.5
Disagree	21	4.6
Undecided	98	21.5
Agree	260	57.0
Strongly Agree	70	15.4
Total	456	100

12. I enjoy learning about the musical traditions of cultures other than my own.

	Frequency	Percent
Strongly Disagree	10	2.2
Disagree	15	3.3
Undecided	58	12.7
Agree	264	57.9
Strongly Agree	109	23.9
Total	456	100

13. I enjoy teaching the musical traditions of cultures other than my own.

	Frequency	Percent
Strongly Disagree	6	1.3
Disagree	35	7.7
Undecided	74	16.2
Agree	254	55.7
Strongly Agree	87	19.1
Total	456	100

14. I am comfortable teaching songs in languages other than my own.

	Frequency	Percent
Strongly Disagree	9	2.0
Disagree	37	8.1
Undecided	104	22.8
Agree	229	50.2
Strongly Agree	77	16.9
Total	456	100

Training and Support with Multicultural Music Education

15. I had sufficient training in multicultural music education during my college courses.

	Frequency	Percent
Strongly Disagree	90	19.7
Disagree	162	35.5
Undecided	96	21.1
Agree	93	20.4
Strongly Agree	15	3.3
Total	456	100

16. I have attended an adequate number of workshops supporting multicultural music education.

	Frequency	Percent
Strongly Disagree	60	13.2
Disagree	160	35.0
Undecided	102	22.4
Agree	120	26.3
Strongly Agree	14	3.1
Total	456	100

17. I have the resources and materials I need in order to incorporate multicultural music in my classroom.

	Frequency	Percent
Strongly Disagree	56	12.3
Disagree	142	31.1
Undecided	125	27.4
Agree	119	26.1
Strongly Agree	14	3.1
Total	456	100

18. My textbooks are a good resource for multicultural songs.

	Frequency	Percent
Strongly Disagree	49	10.7
Disagree	124	27.2
Undecided	138	30.3
Agree	130	28.5
Strongly Agree	15	3.3
Total	456	100

19. My administration is supportive in the use of multicultural music education in the classroom.

	Frequency	Percent
Strongly Disagree	15	3.3
Disagree	55	12.0
Undecided	153	33.6
Agree	201	44.1
Strongly Agree	32	7.0
Total	456	100

20. My district offers educational programs and/or workshops dealing with cultural awareness/education.

	Frequency	Percent
Strongly Disagree	27	5.9
Disagree	82	18.0
Undecided	176	38.6
Agree	154	33.8
Strongly Agree	17	3.7
Total	456	100

Practices of Multicultural Music Education

21. I use music textbooks which contain multicultural music.

	Frequency	Percent
Strongly Disagree	35	7.7
Disagree	94	20.6
Undecided	109	23.9
Agree	191	41.9
Strongly Agree	27	5.9
Total	456	100

22. In my music class, we sing songs in the native languages of multiple cultures.

	Frequency	Percent
Strongly Disagree	22	4.8
Disagree	79	17.3
Undecided	97	21.3
Agree	229	50.2
Strongly Agree	29	6.4
Total	456	100

23. In my music class, I demonstrate the relationship between music and culture by dancing and listening to music of multiple cultures.

	Frequency	Percent
Strongly Disagree	8	1.8
Disagree	45	9.9
Undecided	70	15.4
Agree	273	59.8
Strongly Agree	60	13.1
Total	456	100

24. In my music class, I encourage my students to experience a culture by playing ethnic musical instruments.

	Frequency	Percent
Strongly Disagree	19	4.2
Disagree	51	11.2
Undecided	107	23.4
Agree	239	52.4
Strongly Agree	40	8.8
Total	456	100

25. In my music class, I develop appreciation for ethnic music among students by recognizing the contributions of different ethnic groups.

	Frequency	Percent
Strongly Disagree	14	3.1
Disagree	39	8.6
Undecided	96	21.1
Agree	259	56.8
Strongly Agree	48	10.4
Total	456	100

26. I consider the cultural/ethnic heritage of the students in my classes when I plan curriculum.

	Frequency	Percent
Strongly Disagree	11	2.4
Disagree	36	7.9
Undecided	97	21.3
Agree	270	59.2
Strongly Agree	42	9.2
Total	456	100

27. In my class I utilize music of the Malay

	Frequency	Percent
Strongly Disagree	8	1.8
Disagree	15	3.3
Undecided	44	9.6
Agree	273	59.9
Strongly Agree	116	25.4
Total	456	100

28. In my class I utilize music of the Chinese

	Frequency	Percent
Strongly Disagree	58	12.7
Disagree	56	12.3
Undecided	81	17.8
Agree	192	42.1
Strongly Agree	69	15.1
Total	456	100

29. In my class I utilize music of the Indians

	Frequency	Percent
Strongly Disagree	80	17.5
Disagree	77	16.9
Undecided	95	20.8
Agree	160	35.2
Strongly Agree	44	9.6
Total	456	100

30. In my class I utilize music of the Indigenous

	Frequency	Percent
Strongly Disagree	116	25.4
Disagree	86	18.9
Undecided	101	22.1
Agree	121	26.5
Strongly Agree	32	7.0
Total	456	100

31. In my class I utilize music of the Others

	Frequency	Percent
Strongly Disagree	63	13.8
Disagree	57	12.5
Undecided	99	21.7
Agree	181	39.7
Strongly Agree	56	12.3
Total	456	100

32. I have sufficient knowledge of the musical contribution of Malay

	Frequency	Percent
Strongly Disagree	38	8.3
Disagree	67	14.7
Undecided	125	27.4
Agree	176	38.6
Strongly Agree	50	11.0
Total	456	100

33. I have sufficient knowledge of the musical contribution of Chinese

	Frequency	Percent
Strongly Disagree	76	16.7
Disagree	97	21.3
Undecided	118	25.9
Agree	122	26.8
Strongly Agree	43	9.3
Total	456	100

34. I have sufficient knowledge of the musical contribution of Indians

	Frequency	Percent
Strongly Disagree	97	21.3
Disagree	120	26.3
Undecided	129	28.3
Agree	89	19.5
Strongly Agree	21	4.6
Total	456	100

35. I have sufficient knowledge of the musical contribution of Indigenous

	Frequency	Percent
Strongly Disagree	131	28.7
Disagree	120	26.5
Undecided	120	26.1
Agree	69	15.2
Strongly Agree	16	3.5
Total	456	100

36. I have sufficient knowledge of the musical contribution of Others

	Frequency	Percent
Strongly Disagree	98	21.5
Disagree	112	24.6
Undecided	125	27.4
Agree	102	22.4
Strongly Agree	19	4.2
Total	456	100

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

	Frequency	Percent
Strongly Disagree	113	24.8
Disagree	143	31.4
Undecided	114	25.0
Agree	69	15.1
Strongly Agree	17	3.7
Total	456	100

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

	Frequency	Percent
Strongly Disagree	84	18.4
Disagree	176	38.6
Undecided	112	24.6
Agree	75	16.4
Strongly Agree	9	2.0
Total	456	100

39. I utilize technology when teaching the music of diverse cultures (Internet resources, CD-Rom, DVDs etc.)

	Frequency	Percent
Strongly Disagree	21	4.6
Disagree	51	11.2
Undecided	99	21.7
Agree	236	51.8
Strongly Agree	49	10.7
Total	456	100

40. My classroom decorations and manipulative reflect musicians/music from diverse cultures.

	Frequency	Percent
Strongly Disagree	52	11.4
Disagree	130	28.5
Undecided	140	30.7
Agree	113	24.8
Strongly Agree	21	4.6
Total	456	100