

Research on the Multicultural Music Education at the College Level

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Abstract

The purpose of this study is to investigate of the attitudes of college students who have taken the multicultural classes toward multicultural music and society. Eighty seven students were participated and pre- and post-test were used for this study. The research outcomes show the changes of students 'perceptions about multicultural music and society after the classes. The suggestions for the successful establishment of multicultural music education were provided.

Keywords: Multiculture, Music Education, Pre-service Teacher Education

1. Introduction

As the Korean society has seen an increase in diverse nationalities and cultures, the biggest issue in the current Korean society and education circles is the "diverse culture." In the early 1990s, one out of a thousand Koreans was a foreigner, but the number of non-Koreans living there has rapidly increased over the past years. According to the 2015 statistics of the Ministry of Government Administration and Home Affairs, about 1.7 million foreigners reside in Korea, and it is 3.4 % of Korean (The Ministry of Government Administration and Home Affairs, 2015). As such, multi religions, cultures, and languages co-exist in Korea, rising to a need of various social circles to cooperate in an effort to establish a diverse cultural society. There should be understanding and recognition for a need of tolerance towards different cultures so that people from different cultures can co-exist peacefully together. Many scholars have argued that music is an effective medium of art to foster such tolerance towards diverse cultures and languages.

Schmid (1992) claimed that music has the absolute power in expressing and conveying culture and Norman (1999) asserted that music provides a path to understand various cultures co-existing in the world. This literature demonstrates that music is an art, which integrates characteristics, history, and culture of a national tribe via melody, rhythm or lyrics. Systematic and long-term multiculture music education upon students at the school settings would greatly change the degree of their recognition and understanding towards diverse culture. Boyer-White (1988) argues that as the frequency of listening to diverse music increases, students are more likely to recognize the value of cultural diversity. Shehan (1988) also claims that as students receive more multiculture music education, their preference towards multiculture music increases. However, the multiculture music education at the school settings is still in infancy and there is much room for the improvement in Korea. All education settings - elementary, primary or college - show the infancy stage, and particularly, there is almost none at the college level (Yoon, 2009). Now, it is time to begin discussions to firmly establish the multiculture music education at college level in Korea. If the multiculture music education is provided at the college level in a systematic manner, students can have the in-depth understanding about multicultural music, because college students can integrate such music with their history or geography knowledge, the in-depth understanding is feasible.

The purpose of this study is 1) to study various issues with respect to multicultural music education based on the published papers of music education scholars in order to find the ways to effectively provide multicultural music education at the college setting; and 2) to investigate the perceptions of the students who have taken the classes relating to diverse cultural music.

2. Review of Relevant Literature

This section discusses about previous studies of multicultural music education. The definitions, effects, teacher education, and suggestions related to multicultural music education are included.

2.1. Definitions of Multiculture Music

The most important thing concerning multicultural music research is an accurate definition on multicultural music education. Unfortunately, there is none thus far, resulting in a mixture of definitions, such as 'world music education,' 'in-between cultural music education,' or 'ethnic music education.' Most scholars who study multicultural music consider "multiculture music" as the music of a specific nationality or ethnicity. (Anderson, 1974; Palmer, 1975; Boyer-White, 1988; Anderson and Campbell 1989; Yudkin, 1990; Campbell 1994; Campbell and Scott-Kassner 1995). Campbell (1994) defines multicultural music education as "the program focusing on music representing two or more of people integrated due to a nation foundation or an ethnic origin." (Campbell, 1994, p.73) Campbell and Scott-Kassner(1995) defines multiethnic music education as "providing various music experiences of various ethnicities (vocal or physical activities, composition, or appreciation), thereby teaching how music reflects the lives of different ethnicities." (1995 p.312). Palmer (1975) and Yudkin(1990) have used "world music" and the term is similar to "diverse culture" or "diverse ethnicity," however, it focuses on musical, rather than cultural, elements. Yudkin defines "world music" as the effective education of world music with the understanding of musical structure, musical contents and cultural aesthetic appreciation. Thus, even though academic circles have not settled on one definition about diverse culture, it is quite certain that a diverse culture means a multi-culture with authenticity. On a broader context, it includes various lifestyles and food, clothing, and shelter. On a musical context, it includes all elements of rhythm, scale, tone, harmony, lyrics, dynamics, and tempo. Since there is no accurate and uniform definition on diverse culture and diverse cultural music, a clear definition should be reached soon through the discussions among various related academic circles.

2.2. Effects of Multicultural Music Education

The research on the published studies shows that despite some slight differences in the definition of the term, scholars uniformly assume that multicultural music is the one with musical or cultural characteristics of an ethnicity or a country. They also assume that multicultural music education provides such information in an effective way, thereby broadening musical perspectives and enhancing the understanding of other cultures. Many scholars have claimed a variety of positive effects via multicultural music education. Among them, one is to enhance the overall understanding of other cultures while respecting them at the same time. (Fung, 1995; Bond, 2001; Larson, 2001). Music enables people to open up their minds towards cultures not experienced personally or those unfamiliar cultures. Another effect is to become non-prejudicial in the musical context and to recognize the musical diversity by being exposed to various kinds of music. (Dodds, 1983; Fung, 1994; Anderson and Campbell, 1996; Choi, 2010).

Bond (2001) conducted research with 321 sixth graders who reside in Minnesota, Ohio, and Wisconsin on the preferences of non-Western music and their attitudes towards people from different cultures. The research subjects were directed to listen to the World Music Preference Inventory - Elementary (WMPI-E), which consists of 16 songs, and to list their preferences. WMPI-E is composed of music from eight different regions (Africa, China, India, Indonesia, Japan, Korea, Middle East, and Thailand). After listening to the music, the students were asked to answer 20 questions of the Multicultural Attitude Inventory - Elementary 2 (MAI-E2). According to the research outcome, individual preference towards the non-Western music is positively correlated with individual's diverse culture attitude. Many scholars have claimed that multicultural music education has a potential to enhance the understanding of diverse cultures. Larson (2000) conducted research with 74 fifth and sixth graders about the understanding of and attitudes towards diverse culture through multicultural music education. The students have received multicultural music education which consists of singing, appreciation, instrumental music, ballet, and lyric reading for nine weeks, and their scores were compared before and after the education.

54 students out of the total of 74 students received a high score after the completion of the education, thereby demonstrating the effectiveness of multicultural music education in enhancing the understanding of and tolerance towards diverse culture. The most representative study for showing the advantages of multicultural music education in detailed and logical manner is the study conducted by Fung. Fung (1995) Fung provides the three justifications for the necessity of multicultural music education: social, musical, and global. Social justification is to enhance the understanding of different cultures, societies or peoples. Musical justification is that musical elements of diverse cultures enhances the understanding of music concepts and develops critical perspectives on music. Lastly, global justification emphasizes a global perspective via multicultural music in a global world. Dodds (1983) asserted that multicultural music education renders social and musical positive effects. The education helps students understand diversity, respect different cultures, and learn the effects imposed on the Western music by the world folk music. Norman (1999) introduced the advantages of multicultural music education and practical issues by conducting interviews with the professors engaged in music education. The advantages are the following: understanding of the “differences” via multicultural music education; tolerance; understanding of different cultures; and make-up of a variety of programs in a musical concert. The practical issues raised by Norman are the insufficient knowledge of music professors, lack of time on the part of instructors, dislike on the part of students, and lack of clarity of music orally passed down.

Many scholars have conducted research on diverse music preference and attitude towards diverse culture through multicultural music education. Fung(1994) conducted research with 180 music majors and 269 non-music majors on the musical elements of Asia, Africa, and Latin America - tone, tune, harmony of sound, degree of sound, etc - to see the effects of multicultural music education on the test subjects’ diverse music preference and familiarity. The research outcome showed that these musical elements have a positive effect on the understanding of diverse world music, and particularly, music majors showed demonstrably high preferences compared to non-music majors. Choi(2010) measured the attitudes towards diverse culture and multicultural music preference of 60 music major graduate students from general and education graduate schools and researched the correlation of two variables. The questionnaire consists of 18 questions concerning attitude towards diverse culture and 20 music samples for which the test subjects are asked to indicate the degree of their preference. The research outcome showed that the preference towards world music is positively correlated with the attitudes towards diverse culture. Choi concluded that music can be an important vehicle for diverse cultural education. Anderson and Campbell(1996) published the musical advantages of multicultural music education and one is that students become aware of a wide variety of sounds and become musically flexible, naming such advantage as “polymusicality.” In sum, multicultural music education improves the understanding of and the familiarity with multicultural music and nurtures the open attitudes towards diverse culture. Multicultural music education is the most effective way in understanding diverse culture and music; however, understanding unfamiliar culture requires an open mind and much time and efforts. Music can play a role in this long journey and can be a powerful tool in opening up people’s minds. By being frequently exposed to diverse cultural music, people would feel familiar with, rather than feel isolated from, multi-forms of music co-existing in the world, thus forgoing a dichotomous way of thinking of “my music” and “your music” and developing a global perspective on music with a common global origin. Moreover, it would give a chance to reflect on our traditional music, thereby enhancing the understanding of our own traditional music.

2.3. Teacher Education for Multicultural Music Education

Many scholars have published papers pointing out the practical issues of multicultural music education. Yoon (2009) mentioned the practical issues of multicultural music education by conducting interviews with music education professors and music instructors and those are the lack of multicultural music education in the instructor training program, the lack of data, the insufficient time allocated for music education, the insufficient funds, the lack of credibility of multicultural music data, and the lack of the qualified instructors. Meanwhile, Miralis(2002) pointed out the lack of the clarity of the definition for the term of ‘multicultural music education’ and the Caucasian-dominated profile for the music education professors, the unspecific, abstract, and superficial contents, and the insufficient data, etc. Among the practical issues of multicultural music education, many scholars have emphasized the lack of qualified instructors, particularly would-be instructors. Yoon (2009) conducted research with the test subjects of the classes concerning multicultural music education at the three education or teachers colleges. The research outcome shows that six classes out of seven taught multicultural music in an ordinary oral lecture; only one class allowed students to play music personally.

Moreover, all the classes except one were conducted by general music education scholars, which indicated, in turn, the lack of the in-depth lecture of specific culture music. Okun (1998) conducted research on multicultural music education for would-be music teachers with the major test subject as the music education training program of the University of Washington. Okun claimed that the instructor training related to multicultural music education is not enough for the efficient lectures at the actual classroom settings. Norman (1994) conducted recognition research on instructor training concerning multicultural music education by interviewing 22 music education professors and music instructors. The test subjects all recognized the necessity of multicultural music education; however, they also recognized the lack of adequate training of such education in the would-be teacher training. Miralis(2002) also researched the status of multicultural music education by interviewing 33 ethnic music scholars and music education professors and by analyzing the ten curriculums at ten colleges. The research outcome shows that ten colleges provided a total of 342 multicultural music education courses and the number of courses ranges from 8 to 51 per college. On the other hand, the would-be teacher training was few and far between.

Another research shows that multicultural music education should not be provided only at specific grades; rather it should be taught at various areas at the every level of college education (Sand, 1993). In a different paper, Sand (1990) claimed that would-be teacher training must include multicultural music education and emphasized that those with multicultural music education at the college level are more prepared and equipped to teach than those without such education. It is important that teachers who are responsible for multicultural music education should be qualified for the efficient education. Qualified teachers would be first equipped at the would-be teacher training and they should be continuously trained once they become full-time teachers. As the references have shown, however, the instructor training with respect to multicultural music education has not been properly done. Most teachers are aware of the importance of multicultural music education; however, they feel difficulty in coming up with effective pedagogic methods or cultural access and they do not know how to utilize data in an efficient manner. (Yoon, 2009).

2.4. Suggestions for the Successful Establishment of Multicultural Music Education

Music education scholars in Korea have focused on the research for the development of multicultural music education in Korea. Cho (2009) asserted the importance of authentic cultural elements in the discussion for the development of multicultural music education in Korea and Yoon (2009) made suggestions for the systematization of data, the securing of the funds for multicultural music education, and teacher training. Kwon (2000) discussed the significance of the multicultural music education suited for the Korean situation and Byun (2004) emphasized the importance of data development. Kim (2010) discussed the categorization of world music, the systematization of multicultural contents, and the efficient pedagogic methods. Cho(2009) argued that in order for 'interactive intercultural education' to stably settle in Korea, the society members with different cultural backgrounds should establish an authentic cultural identity while rejecting cultural integration engineered by one powerful major culture. Especially, cultural integration requires the foundational establishment of one's own culture before experiences with other different cultures (including negative cultural shocks) (Music Education Science, Title 9, 2009, p.203)" Yoon (2009) argued for the systematization of data concerning multicultural music education and emphasized the importance of the funds supporting the multicultural music education. Financial funds should be established for one academic discipline to be systematized and fully developed. As a part of training for would-be and full-time teachers, Yoon's study suggested a wide variety of workshops or musical concerts with respect to multicultural music. Kwon (2000) emphasized the multiculturalism specially suited for the Korean situation. The study argued that the education on different ethnic culture and music should be provided in a form tailored to the Korean situation while the Korean culture and music should be the center. For this purpose, Kwon suggested the development of the Korean traditional music; first, more systematic instructor training should be provided; second, more data for the Korean traditional music should be developed; and third, the perspective on the Korean traditional music should be broadened in a way that the Korean traditional music education is not just for the Korean ethnicity. Byun (2004) suggested that college students aspiring to become teachers should be educated via every feasible audio and visual data for the development of multicultural music education. As a part of this effort, Byun said that 1) lecture materials as well as materials introducing unfamiliar music cultures should be provided; 2) the opportunities enabling students to learn musical instruments of unfamiliar cultures; and 3) research materials for the comparison of various music cultures should be offered. Kim (2010) made the following suggestions for the multicultural music education in Korea.

First, music education scholars, ethnicity scholars, culture scholars, and historians should discuss the proper characterization of the world music and culture. Second, the curricula for the multicultural music education should be established. Third, the multicultural music education should be systematized. Fourth, effective pedagogic methods should be provided. Fifth, relevant materials should be collected and organized. Sixth, such materials should be properly verified. Lastly, music educators should have positive attitudes towards the multicultural music education. The biggest obstacle to the development of the multicultural music education in Korea is the lack of proper recognition of the necessity thereof. People engaged in music education have become aware of such necessity, making it a hot issue; however, the general societal recognition has not improved. Most people have not realized that Korea has increasingly become a multicultural country and regarded the ethnic diversity as a phenomenon in only some part of the country. This lack of the overall societal awareness is the biggest barrier to the establishment of the multicultural music education. Thus, the actual lectures provided at the actual education settings are important so that the efforts on the part of education scholars and government officials are realized. Through education and various medium, a positive change in the general societal awareness for students, teachers, parents, education policy makers, and ultimately for the overall population, should be made. As mentioned above, the biggest obstacle to the development of the multicultural music education in Korea is the lack of experts. There are very few experts who can train teachers on multicultural music education, and this, in turn, has led to a lack of teachers who can provide effective multicultural music education. All combined, this has deteriorated the legitimacy and credibility of multicultural music education. Therefore, more experts on multicultural music education should be nurtured to provide the efficient teacher training, and more teachers adequately qualified after having completed the preliminary teacher training should lecture at the actual classrooms.

3. Research on the College Students' Attitudes on Multiculture music

3.1. Research Method

With the test subjects of the students taking the multicultural music class for one semester, this research questionnaire analyzed the awareness of the multicultural music education by comparing the awareness at the pre-class and the after-class level. The questionnaire consists of a total of 20 questions, for which the subjects were asked to answer according to the Likert scale: 5 questions concerning the multicultural cognition and 15 questions regarding multicultural music education. The former concerns the meaning of multicultural terms, the importance of multicultural, and the awareness of a change in the Korean society. The latter is composed of music knowledge acquired via multicultural music education (6 questions), the necessity of multicultural music education (3 questions), and the preference towards multicultural music education (3 questions). To measure the legitimacy of the questionnaire - the research tool, 5 music education scholars were asked to analyze the appropriateness of its contents and the five experts concluded that this questionnaire is proper to analyze the awareness of multicultural music education. The test subjects were 87 students who have taken multicultural music class as a liberal arts class at the colleges located in Seoul, Korea. The pretest took place on the first day of the semester and the posttest were conducted on the last day of the same semester. The research has the following limitations. First, the questionnaire is about only one class out of a variety of multicultural music classes which are introduced in various titles, thereby limiting the generalization of the research outcome. Second, the research outcome does not analyze 20 questions in an individual manner; rather it combines the relevant contents in a systematic way.

3.2. Results and Discussion

3.2.1. Awareness of Multicultural Society

The mean of posttest is significantly higher than the pretest in this study (Table 1 & 2). Especially, the responses to the question 'my attitude toward multicultural has been changed' and 'I would like to inform importance of multicultural' showed significant differences between the results of the pretest and posttest. The recognition or awareness of the multicultural is a significant foundation for the development of multicultural music education. This research outcome demonstrates that multicultural music education can play a big part in the establishment of the multicultural society. Such contribution is in accordance with the outcomes from the study of the relevant literature that demonstrates multicultural music education helps the understanding of other cultures (Larson, 2000; Fung, 1995; Dodds, 1983; Norman, 1999). It is related to the nature of music that has characteristics of each culture and power of transfer those characteristics to others.

3.2.2. Awareness of Multicultural Music Education

The responses to the questions on whether the test subject has become aware of the existence of various kinds of music from different cultures after having taken multicultural music classes demonstrated that the test subject have gotten to know the various kinds of music which has uniqueness of its own culture. In addition, the response to the question whether the test subject has become aware of various musical instruments for different cultures showed the positive effect of multicultural music education. Besides, the research shows that the students have become aware of various methods of playing. Multicultural music education not only helps the understanding of various cultures but also helps the learners develop musically by letting them know many unique and various musical elements of the world. Music education in Korea is mostly about Korean traditional music and Western music. It is important that students are exposed to various kinds of music of the world so that they are not left as musically prejudicial. Many studies by the scholars in music education circles have emphasized the multi-affectedness of multicultural music education, allowing learners to accumulate music knowledge as well as becoming musically non-prejudicial. (Fung, 1995, Dodds, 1983, Anderson and Campbell 1996). This effect of multicultural music education is at its greatest when it is provided at the college setting. College students have some degree knowledge about characteristics or history of different cultures and the range of music genres is wider at the college education, thereby enabling college students to learn the diversity of cultures and music beyond mere simple knowledge about folk music of one country. The research result shows that even though the test subjects recognize the necessity of multicultural music education, such recognition does not automatically mean that they have a positive impression of it. The mean of the posttests to the questions (15, 16, 17 and 18) which are related to preference decreased. This result might be due to length of class offered and motivation of each students and personal interests in music (Table 3 & 4; Figure 1).

4. Conclusion and Suggestions

This research was conducted through the study of the relevant literature and the analysis of the questionnaires in order to search for the potential of multicultural music education at the college setting. The study of relevant literature and materials has revealed the definitions, the effects and the practical issues of multicultural music education. Although there is some confusion regarding the range and terms of multicultural music, most scholars define multicultural music as the one depicting the "culture" of ethnicity or country and describe multicultural music education as the effective teaching about musical characteristics or cultural backgrounds. Many scholars claim the effects of multicultural music education as the following: first, enhancing the understanding of other cultures; second, nurturing the tolerance towards foreignness; and third, developing musically through the exposure to various kinds of music. Multicultural music education allows learners to become familiar with various kinds of music and to learn the social, historical, and cultural backgrounds of various ethnicities, and furthermore, to become interested in or tolerant towards the cultures other than their own. Also, the learners can be exposed to new, unfamiliar lyrics, harmony, rhythm, or instrumental sounds so that their musical perspectives are widened. The practical issues of multicultural music education are the lack of materials, the lack of time allocated for music education, the artificial effects, and the lack of instructor training. In Korea and US, the lack of instructor training has been shown quite prominent, thereby rendering multicultural music education inefficient. One research outcome shows that as the preference for multicultural music increases, the attitude towards multiculturalism becomes more positive. Thus, it is important that the students should be exposed to multicultural music more frequently through systematic multicultural music education so that they can understand other cultures and have positive attitudes towards them. This theoretical foundation regarding multicultural music education has been verified through the survey of the recognition of college students.

The questionnaire with the college students who have taken multicultural music education on the multicultural and multicultural music shows that those students have a high understanding about multicultural society and multicultural music. Particularly, they recognize Korea has been transforming into a multicultural society and there is a need for multicultural education. The students also recognize that multicultural music is a necessary element for multicultural society. As for the musical context, the students recognize that there is a wide variety of musical elements, traditional instrument, characteristic, playing method, etc for each country or ethnicity in the world. As such, the college students who have received multicultural music education highly recognize the value of cultural diversity; however, their preferences or attitudes towards multiculturalism do not correspond with such high recognition.

Most test subjects have not shown improved preferences towards multicultural music and this result conflicts with the prior papers that demonstrate multicultural music education enhances preferences towards multicultural music. Based on the questionnaire outcome, the following suggestions are recommended for the successful development of the multicultural music education at the college settings. First, the duration of multicultural music education should be increased so that students are exposed to various kinds of music. One-time session or classes for one semester would not have a demonstrable effect in improving the understanding of multicultural music. For students to be exposed to various kinds of music from various countries or ethnicities and understand music there from, the duration of the multicultural music education should be long enough to have any measurable effect. For that purpose, students, professors, school officials and education policy makers should all recognize the importance of multicultural music education.

Second, enough materials that are relevant with multicultural music education should be secured so that students should have no difficulty in learning various genres of music, musical instruments, or how-to-play musical instruments. As for most multicultural music, it is not easy to obtain music sheets, musical instruments, or musical sound sources. Such lack of materials obstructs the understanding of students about multicultural music. The quantity of materials is important; however, it should be verified and it should be authentic. The materials whose source is ambiguous or unauthentic harm the development of multicultural music education by interfering with the learning of students. In order to obtain the authenticity of multicultural music, music experts should be nurtured: the opinions of those experts, rather than those of people who simply reside in the cultural region wherein cultural music is originated, should be more valued. Third, it is important that the professors who have an expertise in teaching multicultural music, along with materials for that, should be procured. The understanding of students about music or culture would be impaired if they do not have the multicultural music education that is proper in contents and methodology. To improve not only the quantity of multicultural music education but also the quality thereof, the experts at multicultural music education should be fostered.

Table 1: Pretest: Awareness of Multicultural Society

Questions	N=87	
	(M)	(SD)
Awareness of Multicultural Society		
1. I know the term 'multiculture'	4	0.682
2. Multicultural education is essential for the Korean society.	4.15	0.755
3. I would like to inform importance of multicultural.	3.44	0.742
4. my attitude toward multicultural has been changed'	3.51	0.861
5. I think the Korean society has been changing to multicultural society.	4.09	0.858

Table 2: Posttest: Awareness of Multicultural Society

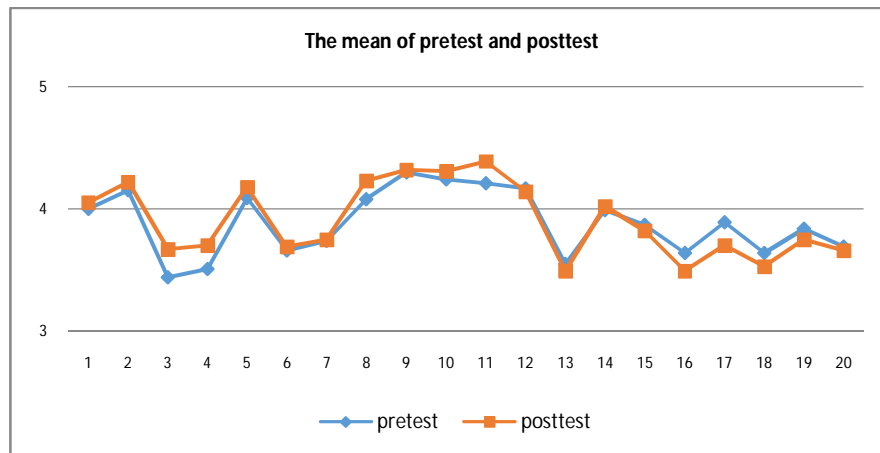
Questions	N=87	
	(M)	(SD)
Awareness of Multicultural Society		
1. I know the term 'multiculture'	4.05	0.645
2. Multicultural education is essential for the Korean society.	4.22	0.722
3. I would like to inform importance of multicultural.	3.67	0.911
4. My attitude toward multicultural has been changed'	3.70	0.823
5. . I think the Korean society has been changing to multicultural society.	4.18	0.829

Table 3: Pretest: Awareness of Multicultural Music Education

Questions	N=87	
	(M)	(SD)
Awareness of multicultural music education		
6. I know multicultural music.	3.66	0.833
7. We need multicultural music education.	3.74	0.855
8. Multicultural music is helpful to understand multicultural society.	4.08	0.766
9. There are lots of different types of music in the world.	4.30	0.733
10. I know music has unique characters of each culture.	4.24	0.762
11. I know each culture has different instruments.	4.21	0.765
12. I know music of different cultures has diverse elements of music.	4.17	0.735
13. I would like to let people know positive	3.55	0.818
14. There is various technique of playing instruments.	3.99	0.785
15. I could be close to music that was not familiar.	3.87	0.804
16. I would like to listen multicultural music as many as times I can.	3.64	0.927
17. I have positive feeling toward multicultural music education.	3.89	0.841
18. I enjoy listening music multicultural music education.	3.64	0.862
19. There is lack of materials related to multicultural music.	3.84	0.926
20. I think a lot of different multicultural music exists in Korea.	3.69	0.880

Table 4: Awareness of Multicultural Music Education

Questions	N=87	
	(M)	(SD)
Awareness of multicultural music education		
6. I know multicultural music.	3.69	0.906
7. We need multicultural music education.	3.75	0.810
8. Multicultural music is helpful to understand multicultural society.	4.23	0.677
9. There are lots of different types of music in the world.	4.32	0.723
10. I know music has unique characters of each culture.	4.31	0.720
11. I know each culture has different instruments.	4.39	0.688
12. I know music of different cultures has diverse elements of music.	4.14	0.685
13. I would like to let people know positive	3.49	0.791
14. There is various technique of playing instruments.	4.02	0.751
15. I could be close to music that was not familiar.	3.82	0.883
16. I would like to listen multicultural music as many as times I can.	3.49	0.987
17. I have positive feeling toward multicultural music education.	3.70	0.764
18. I enjoy listening music multicultural music education.	3.53	0.975
19. There is lack of materials related to multicultural music.	3.75	0.810
20. I think a lot of different multicultural music exist in Korea.	3.66	0.804

Figure 1: The Mean of Pretest and Posttest

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