Exploring the Effect of Professional Development on Practice in World Music Education: A Mixed Methods Study

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Abstract

The purpose of this explanatory sequential mixed methods study was to explore K–12 music educators' changes in practice one year after completing a three-week professional development experience in world music education. Results from the quantitative phase of research indicated all participants (n = 10) perceived distinct changes in practice after taking this course. Findings from the qualitative phase of research indicated participants (n = 3) understood their changes in practice as a combination of ***critical reflection*** and ***pedagogical confidence.*** These music educators articulated strong personal rationales for including diverse perspectives in the curriculum and discussed the ways in which having access to concrete pedagogical tools alleviated some of their anxiety about teaching music from unfamiliar cultural settings. These findings have direct implications for individuals and institutions charged with planning and facilitating these types of professional development experiences for practicing music educators. Instead of prioritizing culture–specific knowledge and musical skills, facilitators should introduce participants to practical pedagogical tools that can be applied across a wide variety of music cultures. Additionally, facilitators should provide ample opportunities for participants to engage in critical reflection and discussions about their personal rationales for engaging in world music education.

Introduction

Over the past several decades, numerous authors have called for more cultural diversity in music education (Campbell, 2004, 2013, 2018; Drummond, 2005; Elliott, 1989; Schippers, 2010; Schippers & Campbell, 2012). Scholars and researchers have articulated a variety of compelling rationales for including culturally diverse perspectives in the curriculum (Campbell, 2004; 2013; 2018; Elliott, 1989; Fung, 1995; Howard, Swanson, & Campbell, 2014). Theoretically, many practicing K – 12 music educators have accepted these rationales and recognize the value of diversity in music education (Cain, 2015; Campbell, 2018; Legette, 2003; Schippers & Campbell, 2012). Yet, many practicing music educators still do not incorporate

culturally diverse perspectives into their practice on a regular basis (Cain, 2015; Cain & Walden, 2018; Campbell, 2013; 2018; Schippers & Campbell, 2012).

In many cases, the continued lack of culturally diverse practices in music education has been attributed to inadequate training during undergraduate teacher preparation programs (Cain, 2015; Cain & Walden, 2018; Campbell, 2018; Drummond, 2010; Schippers & Campbell, 2012). Legette (2003) found that 64% of the music educators in his study reported no training in culturally diverse music traditions during their undergraduate programs. Wang and Humphreys (2009) reported that undergraduate music education majors at a major university in the United States spent almost 93% of their time studying and performing music drawn from the Western classical tradition. In 2014, the authors who comprised the Task Force of the Undergraduate Music Major (TFUMM) also highlighted this issue, and recommended specific systemic changes, such as infusing knowledge and skills from diverse local and global music cultures into undergraduate music education methods courses (Campbell, Myers, & Sarath, 2014). Since these recommendations are still relatively new, the extent to which university music education departments have implemented these types of changes is not yet known.

Cain and Walden (2018) hypothesized exemplars of engaged practice could inspire and guide music educators who perceived a lack of adequate training and were therefore hesitant to move beyond their comfort zone of Western music teaching and learning. These researchers described the practices of several successful and innovative music educators who embraced cultural diversity by choosing repertoire from a variety of cultural settings, acknowledging multiple approaches to transmission, and contextualizing musical content. Although the music educators highlighted in Cain & Walden's study incorporated culturally diverse perspectives in different ways, they shared common characteristics such as a passion for diversity, personal

rationale based on student diversity in the classroom, and a commitment to culturally responsive practices.

Howard et al. (2014) and Hess (2018) also tried to bridge the gap between intention and practice in this area by illustrating examples of effective practice in action. Howard et al. (2014) provided a series of vignettes that highlighted the practices of several music educators who successfully designed and facilitated culturally diverse music learning experiences. Again, these music educators embraced cultural diversity in different ways but shared a key attribute. Each featured music educator had experienced a meaningful encounter with a music culture outside of his or her own. Hess (2018) provided several snapshots of music educators in Toronto, Canada who confronted and resisted hegemonic curricular tendencies in music education by including a broad range of music traditions, recognizing multiple ways of understanding and transmitting music, stressing contextualization, and addressing issues related to race and privilege.

Although the extent to which the exemplars provided by Cain and Walden (2018), Hess (2018), and Howard et al. (2014) will actually inspire increased practice remains to be seen, these examples are important because they illuminate common attributes between educators who embrace and embody culturally diverse practices in the music classroom. A common theme between music educator participants across studies was a passion for diversity, often unleashed through meaningful personal encounters with musical/cultural diversity. It therefore seems logical to hypothesize that professional development experiences designed to provide practicing music educators with concrete opportunities to encounter culturally diverse music traditions in meaningful ways could effectively inspire increased practice in this area.

Purpose and Research Questions

The purpose of this study was to explore K – 12 music educators' changes in practices one year after completing a three-week professional development experience in world music education. Three main research questions were identified:

1. Did music educators perceive changes in their practice one year after participating in this course? If so, in what ways? (Quan)
2. How did these music educators understand their changes in practice? (Qual)
3. In what ways did interview data help to explain and provide a deeper understanding of the quantitative results? (Mixed Methods)

Method

Research Design

The researcher used an explanatory sequential mixed methods design to answer these research questions (Creswell & Plano Clark, 2014). First, survey data were collected in order to determine whether the music educator participants perceived changes in practice after participating in this course, and if so, in what ways. Descriptive analysis of quantitative data informed participant selection for a subsequent qualitative phase of research, during which interview data were collected and analyzed. These qualitative data provided deeper insight about the ways in which the participants understood their changes in practice, and helped to explain some of the underlying factors that promoted change (Creswell & Plano Clark, 2014). A visual depiction of this explanatory sequential mixed methods design is shown in Figure 1.

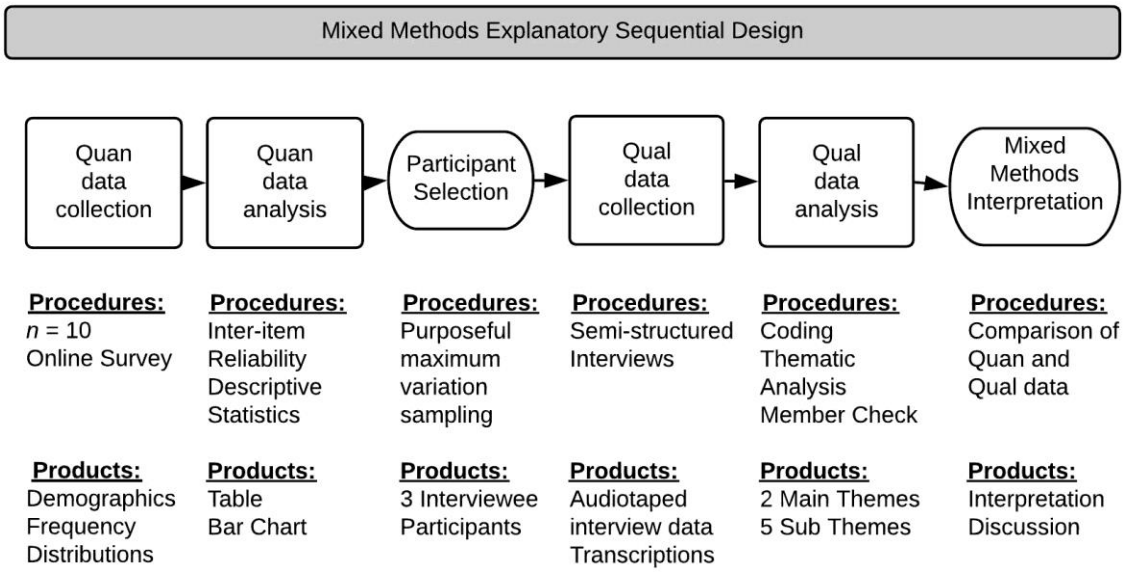

Figure 1. A diagram of the explanatory mixed methods design used in this study (informed by Creswell & Plano Clark, 2014).

Course Description

The primary purpose of this course was to provide K–12 practicing music educators with opportunities to actively engage with several culturally diverse music traditions, including: Beninese drumming and dance, Shona mbira, Balinese Gamelan, and Trinidadian Steel Pan. These music cultures were chosen based on the instructor's previous training and experiences and the availability of resources (instruments and/or culture bearers that were willing to help during the learning process). Class sessions took place for three hours a day over the span of three weeks (45 total contact hours) during these teachers' summer break. Course participants actively made music together for at least one hour during each class session. A short video that highlights some of the participants' encounters with culturally–diverse music cultures can be found at the following link: course video.

Within the context of this course, participants learned about the principles of world music pedagogy (Campbell, 2004, 2018), and had opportunities to read and discuss diverse

perspectives on some of the important "issues" music educators must confront when teaching music drawn from culturally diverse settings, such as authenticity (Campbell, 2013), essentialism, and contextualization (Hess, 2013). Course participants also read about culturally responsive pedagogy (Abril, 2013) and engaged in respectful dialogue about the curricular "status quo" in music education. Discussion topics in this area included: Performance culture in school music programs, the current structure of many secondary music programs (band, choir, orchestra), and the overwhelming curricular emphasis on musical literacy and Western music concepts. As a final course project, each music educator participant used the dimensions of world music pedagogy to plan and facilitate a lesson based on music drawn from a previously unfamiliar cultural setting.

Phase 1: Survey

Participants

Participants were ten K–12 practicing music educators enrolled in a three–week training course in the area of world music education, hosted by a major university in the Rocky Mountain region of the United States in the summer of 2017. Detailed demographic information regarding the participants' content areas, teaching locales, and years of experience is shown in Table 1.

Table 1

Demographic Information about Quantitative Participants

Participant	Gender	Teaching Experience	Content Area	Level	Teaching Locale	Community/School Diversity
1	Female	11 – 14	General	E	Urban	Very diverse
2	Male	3 – 5	Band	E/M/H	Rural	Not diverse
3	Female	3 – 5	Choir/Gen	E/M	Urban	Diverse
4	Male	3 – 5	Band	M/H	Rural	Not diverse
5	Female	3 – 5	Choir	M/H	Rural	Not diverse
6	Female	6 – 10	Band/Choir	E/M/H	Rural	Not diverse
7	Male	11 – 14	Choir	M	Urban	Limited diversity
8	Female	3 – 5	Choir	M/H	Rural	Not diverse
9	Female	6 – 10	Band	M	Urban	Limited diversity
10	Female	11 – 14	Orchestra	E	Urban	Limited diversity

Note. Teaching experience in years; E = Elementary, M = Middle School, H = High School; Urban = more than 15,000 residents

Procedures

One year after participating in the course, these music educators were invited to complete a researcher–developed online survey. The first section of the survey collected demographic information related to gender, content area, years of teaching experience, and community size/diversity. The next section was comprised of seven items designed to explore the music educators' perceived changes in practice after completing the course. Participants indicated their level of agreement with these statements using a five-point Likert-type scale, ranging from "Strongly Disagree" to "Strongly Agree." One "check the box" type item provided a wider

variety of possibilities regarding changes in practice, from which participants could choose. Due to the small sample size, descriptive analysis of this data was most appropriate. At the end of the survey, participants were invited to provide contact information if they were interested in participating in a follow-up interview. Seven of ten participants provided contact information.

Reliability and Validity

The "check the box" survey item was important from a reliability standpoint. For example, when a participant "agreed" or "strongly agreed" with a Likert-type statement, it was expected they would also "check the box" related to this statement later in the survey. Validity was established through triangulation of multiple forms of data (Creswell & Plano Clark, 2014). Additionally, all course participants (n = 10) chose to complete the online survey, which ensured all perspectives were included.

Phase 2: Interviews

Participants

Descriptive analysis of survey data revealed a need for follow-up interviews, and informed participant selection for the second phase of research (Creswell & Plano Clark, 2014). Using purposeful maximum variation sampling procedures, the researcher chose three participants to complete follow-up interviews (Creswell & Poth, 2018). These participants differed in terms of gender, years of teaching experience, teaching locale, and content area. Ultimately, the following three participants were selected:

1. ***Dave*** was a middle and high school band teacher with four years of teaching experience. He lived and taught in a small, rural community in the Rocky Mountain region of the United States. Dave's school/community had limited racial/ethnic diversity, with approximately 95% of residents identifying as white.

2. ***Reba*** was an elementary general music teacher with 14 years of teaching experience. She lived and taught in a large, urban area in the Southern region of the United States. Reba's school and community was racially, ethnically, and culturally diverse, with approximately 45% of residents identifying as white, 34% as black, and 20% as other races or two or more races. Approximately 23% of the population identified as Hispanic or Latino/a.
3. ***Caitlin*** was a middle school choir teacher with five years of teaching experience. She lived and taught in a relatively small community in the northern Rocky Mountain region of the United States (approximately 5000 residents). Caitlin's school/community had limited racial/ethnic diversity, with approximately 94% of residents identifying as white.

Procedures

Each music educator participated in a semi-structured, face-to-face interview with the researcher. Initial interview questions were intended to prompt participants to explore and expand on the perceived changes they indicated on their survey. However, the semi-structured format of the interviews allowed flexibility for additional topics and themes to be explored (Merriam 2009). Interviews were audio–taped, fully transcribed, coded, and analyzed thematically. Pseudonyms were used in order to protect the privacy of the participants.

Researcher Lens and Credibility

In qualitative research, "the researcher is the primary instrument for data collection and analysis" (p. 15) and therefore must carefully identify and monitor the ways in which his/her own assumptions and biases affect the collection and interpretation of data (Merriam, 2009). Within the context of the present study, it is important to explicitly acknowledge the researcher's dual role as "researcher" and "course instructor". Although it had been a full year since the

researcher taught this course, the participants in this study were well aware of her passion for "world music", and her beliefs regarding the potential benefits of world music education. The researcher established credibility and tried to account for participant response bias by including the perspectives of multiple course participants, triangulating multiple data sources, conducting member checks with interviewees, and using the interviewees' words whenever possible (Creswell & Poth, 2018; Merriam, 2009). Yet, it is possible that the researcher's dual role in the research process affected participants' responses, both on the quantitative survey and during interviews. The findings in this study should be interpreted with this factor in mind.

Results

Phase 1: Survey (Research Question 1)

Regarding perceived changes in practice, all participants either *agreed* (n = 2) or *strongly agreed* (n = 8) with the statement: "After participating in this course my teaching practices changed." Results from the subsequent Likert-type survey items provided more specific information about the types of changes these teachers perceived one year after participating in this course. A complete breakdown of these results is shown in Table 2. Results from the "check the box" item, which provided more options from which participants could choose, are shown in Figure 2.

Table 2

Survey Results: Likert–type Items

Survey Items	Participant Level of Agreement (n = 10)				
After participating in this course…	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I made more frequent efforts to include culturally diverse selections in my daily lessons	0	0	2	6	2
I made more frequent efforts to include culturally diverse selections in performances	0	0	2	4	4
I was more prepared to introduce my students to world music traditions	0	0	0	5	5
I was more confident in my ability to teach culturally diverse music.	0	0	0	3	7
I believe it is important to include culturally diverse perspectives in the curriculum	0	0	0	9	1
This course . . .					
Challenged my assumptions about what it means to be a K-12 music educator	0	0	0	7	3

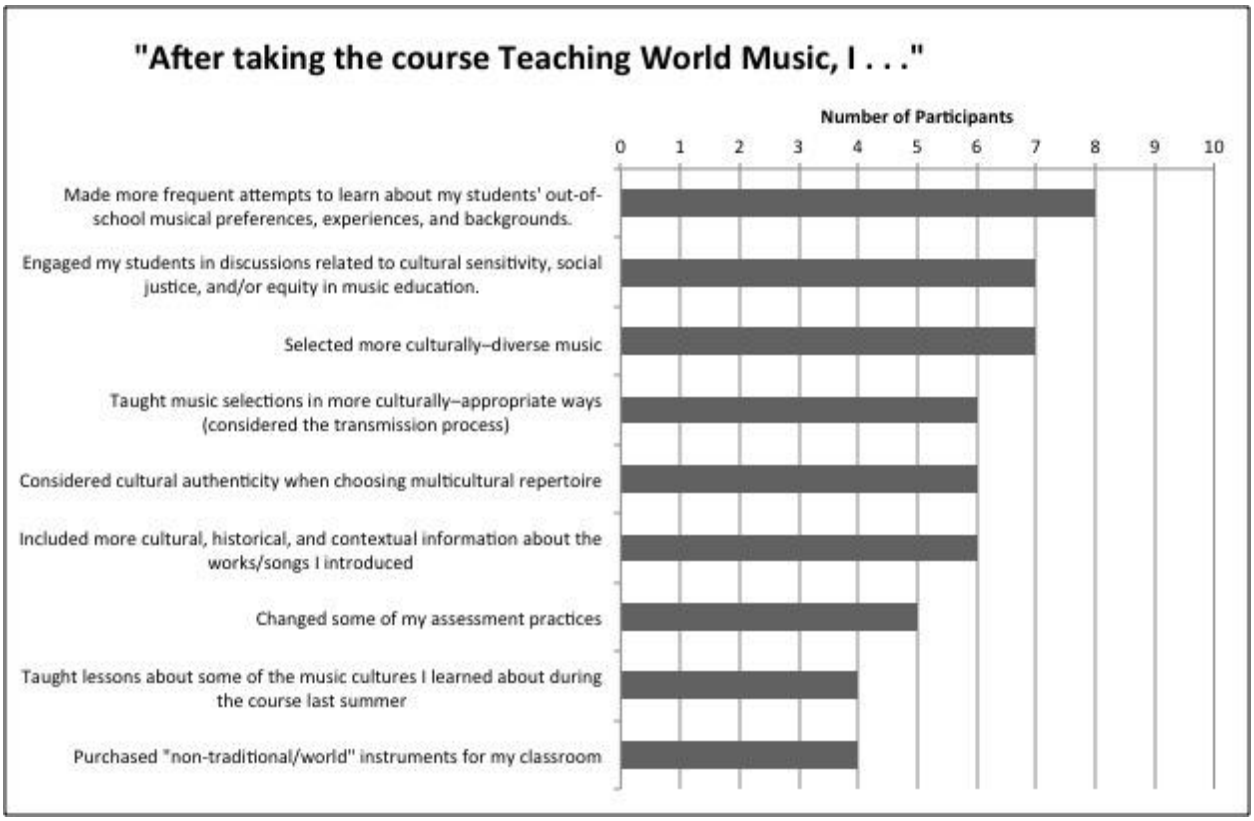

Figure 2. Survey results: Perceived changes in practice after participating in a training course in the area of world music education.

Phase 2: Interviews

The following snapshots of practice provide a glimpse into the teaching world of the three interviewees one year after they participated in the course. Interview data confirmed the perceived changes participants noted on their surveys, and illuminated what these changes looked like in practice.

Dave (Middle School/High School Band):

> In the middle school percussion class that I was teaching I had a lot of students that were never in band or choir. They just were like, "Oh . . . I see this is a percussion class, and I wanna go." Then, I found out that the district was going to buy Jumbie Jam steel drums for us, and this was a good opportunity to start at the base with them . . . to say, 'Yeah we got these new instruments . . . and it's really exciting, and I know we want to bang on them, but let's talk about, like geographically—where is this twin-island nation? And who are the people that live there, and how did they come to be there, and how was this

> instrument developed?' Then we talked about the transmission, and you know, I just saw their fears dissolve, knowing that they weren't going to have to learn notation right away. The success that I found in that was getting students engaged without the process of having to teach literacy in order for them to be successful. We were rockin' it, right on Day 1. I guess that was a springboard to get the kids hooked.

Dave's illustrations of his perceived changes in practice were consistent with his survey results. Within his interview, he provided concrete examples that indicated he selected a wider variety of culturally diverse musical content and emphasized contextualization after taking part in the world music education course. Additionally, this particular example indicated he valued multiple learning styles and approaches to music transmission.

Caitlin (Middle School/High School Choir):

> I did a presentation on North Indian music in my 8th grade choir. I showed a slideshow and a YouTube video of a teacher who does little lessons on all the ornamentations. It just applied to vocal exploration! It was amazing, and they ate…it…up! The students made a whole bunch of connections about using their head voice and how they (singers in the Hindustani classical tradition) don't use their head voice. We tried to sing a "C" on the staff (3rd space) in our chest voice, and talked about how much they (my students) struggled with that. Then, we had a discussion about how when we're in choir, we have a standard according to our culture. We talked about our expectations when we go to festival, what judges expect, and why they expect that because of their level of training in this particular setting for music. It was kind of cool to watch them talk about that.

After participating in the world music education course, Caitlin found creative ways to incorporate culturally diverse perspectives into her secondary choral curriculum. Not only did she introduce her students to a different cultural perspective on vocal technique (head voice vs. chest voice), but she also prompted them to discuss this cultural/musical difference in non-judgmental ways.

Reba (Elementary General Music):

> I teach in a military community, and so depending on what conflict the army is involved in . . . there is a lot of stereotyping and I would say flat out racism against Middle Eastern cultures. Right now we're not actively involved in Iraq, but we're still pretty involved in Afghanistan at this point, and so many of my kids' parents are over in the Middle East right now, away from their families. That creates a lot of tension about those cultures,

> and so this year I decided to teach a song from Western Iran and Afghanistan. It has a fun game with it, and it has pedagogical purpose as well. We talked a lot about Middle Eastern culture. We talked about how Afghanistan looks different than Iran in the same ways that San Antonio looks different than Austin. I think it really opened my students' eyes that regardless of where you're from, there are commonalities. Singing games are everywhere. You know…and they might be in a different language…but the games are actually really similar. The kids in Afghanistan play singing games the same way we play singing games here. I think that through this activity, in my little pocket of the world, at that point in time . . . we became more tolerant, respecting, and open-minded to Middle Eastern cultures.

Reba's reflections on her perceived changes in practice after taking this course were powerful from a social justice perspective. Throughout her interview, she articulated strong beliefs about the ways in which that music can foster cultural understanding, and provided specific examples of the ways in which she chose musical content accordingly. In this case, she chose a children's singing game she believed would promote tolerance and reduce prejudice, in addition to stimulating musical growth.

Thematic Analysis (Research Question 2)

In addition to re-affirming the initial survey results, analysis of interview data revealed two overarching common themes and five sub-themes that described the ways in which these music educators understood their changes in practices one year after participating in the world music education course.

Theme 1: Critical Reflection

All three participants attributed changes in their practices to **increased critical reflection,** a process they believed was inspired by some of the discussions that took place during the course. Most often, the interviewees discussed two distinct categories of critical reflection: Reflecting on personal rationale and reflecting on the status quo.

Reflecting on personal rationale. Within their interviews, participants described strong personal rationales for including culturally–diverse perspectives in the curriculum. Dave stated:

> I guess I've always had this idea that I'm going to help students become comprehensive musicians…and if I'm subscribing to the idea that I'm cultivating comprehensive musicians, then they can't just be educated in Western Art Music. *Comprehensive*, now in my mind, has to include the music of other cultures. Otherwise, I'm doing a disservice to my students.

This statement illustrates the ways in which discussions that took place during the world music education course prompted Dave to reconsider the meaning of the word "comprehensive," and inspired him to include more culturally diverse repertoire as a means of cultivating his students' musicianship.

Caitlin's personal rationale for including culturally diverse perspectives in the curriculum was more social/global in nature. She reflected:

> We have an obligation to teach students respect…admiration even for the music and people of other cultures. Even if they don't love it at first, I still think that there's a benefit to it. I think kids are getting bogged down by stereotypes, and being broader kind of leads you away from that a little bit. I guess I think just exposing them to something different and then giving them language to be appreciative of it and not disrespectful is super important.

Reba took this idea one step further, naming specific instances of cultural and racial tensions in her community, and arguing music educators have an ethical responsibility to take a stand against hate by actively promoting tolerance and cultural understanding through music. She asserted:

> I just think that we're no longer the United States, and Europe, and…we're just…the world. If we don't teach this stuff, I think it has big implications. Earlier I was talking about our dislike for Middle Eastern culture because of our military's presence there. My community is a melting pot because of the Army, but you drive 30 minutes down the road and you're in a town that has the most active KKK in the nation. So again, I see this polarization…like…it's getting worse rather than better. We're almost back to the Civil Rights Movement. We're almost there again. I think people feel threatened because it's the unknown. I mean, we've never been a global society . . . and I guess we always fear what we don't know. But that stuff is going to be magnified even more if we don't find commonalities . . . because we're all different, but we have more in common than we have differences. We need to learn that it's okay to not be the same as somebody else, and we don't have to go fight a war because of it. I think we are really headed down the wrong path if we don't start doing more of that.

Reflecting on the status quo. The interviewees also discussed widely–accepted assumptions about what in means to teach music in K – 12 educational settings. The following participant quotes illuminate the ways in which these music educators have critically examined how music education is commonly approached from a systemic perspective, compared to their beliefs about how it should be approached (Jorgensen, 2003; Regelski, 1998).

Reba questioned music literacy as the "be-all-end-all" of K – 12 music programs in her region of the United States. She stated:

> I feel like you shouldn't have to link every song back to a music literacy piece–because sometimes that's not the way that it was meant to be. But when you're caught in the middle of literacy, literacy, literacy it's hard to look outside of that . . . because you've got those expectations. Like with the Afghani children's song that I taught this year . . . it was a song I received in Kodaly trainings, and in my current teaching situation I had to link it back to standard music literacy. And that's unfortunate, you know, because the children in Afghanistan are not doing ta and ti-ti.

Caitlin grappled with the current structure of most secondary music programs in the United States:

> I feel like elementary general music teachers are doing these like epic world music things…and then the kids get to secondary and we're like, "You can do choir or you can do band . . . and guess what? Here's our standard set of repertoire and it has nothing to do with what you did in elementary school."

Dave reflected on the deeply engrained performance culture in many secondary band programs:

> It's so easy to make the excuse – "oh, I've got a concert to prepare for . . . how am I going to teach my high school students about North Indian music…and still get this march learned for festival?" You know . . . there's a lot to do. But it is important for our students to also experience music without the goal of performance. We work for eight weeks, we do a concert . . . we work for eight weeks, we do a concert. Whereas, in a lot of places in Latin America, or Africa, or . . . almost anywhere that's not Western Europe and America (he laughs) . . . music is . . . period. Music is. It is important for our students to understand that as well.

Theme 2: Pedagogical Confidence

In addition to increased critical reflection, the interviewees also provided responses that indicated they understood their changes in practice as ***increased pedagogical confidence***. Reba summed up the essence of this theme in one short statement: "This course helped me to not be so intimidated when teaching music of other cultures." This theme was further broken down into three sub-themes: Selecting music cultures/repertoire, moving past the fear of being in-authentic, and using pedagogical tools.

Selecting music cultures/repertoire. During their interviews, the participants indicated they felt more prepared to make decisions about which music cultures to include and how to identify quality repertoire after taking the course in world music education. Reba overcame her perceived lack of knowledge about culturally diverse music traditions by using the music cultures we studied during the course as a starting point. She reflected:

> When you say "world" music—that's all encompassing . . . it's overwhelming. I think the big thing for me was narrowing it down. We don't have to go out into this vast world, and try and figure out what one to do. Now we have a starting point (the music cultures we covered during the course) …and that is really important. Instead of just—go out there and find some "world" music!

From a secondary perspective, Caitlin felt more comfortable assessing the quality of culturally diverse arrangements when she chose musical content for her secondary ensembles. She stated, "I was already choosing some literature that was 'multicultural' (whatever that term means), but now I have a lot more awareness about evaluating the sources of the music." Later in her interview she explained:

> Last year I did an Arabic song with my 8th-grade choir . . . it was a really good piece, and it came with a bunch of information as part of it, which was really cool…but not very many published pieces are like that – which is really frustrating! This year I want to do a Basque piece . . . I found a couple of Basque folk songs and sent them to a culture bearer to see if any of the melodies seemed familiar and asked him whether he could give me any context for the songs . . . so I am checking more on those kinds of things now.

Moving past the fear of being "in-authentic." Campbell (2018) argues many practicing music educators are hesitant to embrace cultural diversity because they are "nervous about 'being authentic'' (p. 62). Yet, the notion of "authenticity" is complex and sometimes overemphasized in our field. Although we discussed issues such as essentialism, tokenism, and the importance of contextualization within the context of this course, we also considered the idea that too much emphasis on "authenticity implies absolute values that are often non-existent or unknown"—even to people "within the cultural group itself" (p. 62 – 63). Both Reba and Dave discussed the ways in which having opportunities to re-evaluate the notion of authenticity helped them to feel more confident about including culturally–diverse perspectives in the curriculum. Reba stated:

> I felt intimidated initially because I didn't want to be seen as— 'look at me–I know everything about your culture…even though I'm not a part of it'. But now I feel like as long as I preface it with–'we're going to be learning this together, and I'm not an expert in this'–then the kids are okay with that. And if we mess up, then we just mess up together and life goes on. I guess the big thing for me is I think it's better to attempt and do the best you can than to fear and not do it at all.

Dave asserted:

> Acknowledging that we'll probably never be 100% culturally authentic is important. Acknowledging that to ourselves and acknowledging that to our students and just saying: "this is what I know—and it will never be the same as what someone who has lived it knows." I think accepting that has just made me more comfortable.

Using pedagogical tools. All participants discussed the ways in which having access to concrete pedagogical tools alleviated some of their anxiety about teaching music from unfamiliar cultural settings. Reba found the dimensions of world music pedagogy to be particularly helpful during the lesson planning process (Campbell, 2004, 2018). She reflected, "When we say 'world,' or 'globally-diverse' or 'multicultural' music, or whatever term we want to use . . . it's overwhelming. So you've got to put it into a practical set of steps." Campbell (2018) provided a

series of concrete examples that illustrated how music educators could place learning experiences related to the dimensions of world music pedagogy within a logical sequence of steps during the lesson planning process.

Dave appreciated a handout I created based on ideas brought forth in Wade's book *Thinking Musically* (2012). He stated, "It was nice to have a mental checklist to go through before teaching a lesson…like, okay—I did get through all these things." Course participants used this handout (shown in Figure 3) to analyze and compare the music cultures we studied during class and also as a lesson planning template as they gathered relevant information about their chosen music culture for their final project. Inspired by Hess's ideas about the ways in which comparing music based on Westernized notions of music concepts "reinforces dominant power relations" (2015, p. 337), I created a tool I hoped would prompt course participants to think "relationally" instead of "hierarchically" (p. 344) about broad categories that were applicable across a wide variety of music cultures. Dave described how this handout helped him create meaningful lessons in his band classes, regardless of the cultural setting of the music. He stated:

> It is more than just choosing diverse musical content. We have to provide context and transmit similarly. I want to explain all the hows, and whys, and whos of it (the musical selection)—this is why those people made that music, and where it was performed, and whether or not it was for a function, and who was allowed or not allowed to perform it, and all that kind of stuff. Even when we perform traditional wind band literature… maybe it's from America, or Western Europe…but still thinking, why did that composer write this piece? It's just a more holistic approach to the music that we do.

Examining All Music from a Critical Perspective

Musical Culture:_____
Music Makers:_____
Performance Context:_____

People			*Sound*			
Meaning	**Use**	**Transmission**	**Instruments**	**Time**	**Pitch**	**Structure**

Figure 2. A pedagogical/lesson plan tool designed to help course participants think about broad categories that are applicable across a wide variety of music cultures.

Discussion

Previous researchers and scholars in music education have argued that most practicing music educators recognize the value of cultural diversity in music education (Cain, 2015; Legette, 2003). Yet, a discrepancy between intention and actual practice persists (Cain & Walden, 2018). Results from Cain and Walden (2018), Hess (2018), and Howard (2014) indicated music educators who embraced cultural diversity were united by a common thread: they possessed a passion for diversity that in many cases stemmed from previous significant encounters with culturally diverse music. Results from the quantitative phase of this study

expanded this work, and indicated a course designed to provide K – 12 music educators with opportunities to engage with music from several culturally diverse settings functioned as the type of "significant encounter" (Howard et al., 2014, p. 35) these educators needed to inspire changes in practice. One year after completing this course, all course participants (n = 10) indicated distinct changes in their teaching practices. These music educators reported including more culturally diverse repertoire in daily lessons and concerts, using culturally responsive strategies more frequently, changing some assessment practices, and engaging their students in discussions related to cultural sensitivity/authenticity, social justice, and equity.

Because all course participants reported distinct changes in practice on the survey, follow-up interviews were necessary in order to provide deeper insight about the underlying factors that facilitated changes. Within follow-up interviews, three of these music educators provided detailed examples that confirmed the initial survey results. Additional qualitative data analysis indicated these participants understood their changes in practice as a combination of ***critical reflection*** and ***pedagogical confidence.*** These participants articulated strong personal rationales for including diverse perspectives in the curriculum, and discussed the ways in which having access to concrete pedagogical tools (such as a lesson planning template and the dimensions of world music pedagogy) alleviated some of their anxiety about teaching music from unfamiliar cultural settings.

"Praxis" in Music Education

The two overarching themes that emerged during the qualitative stage of the research process (critical reflection and pedagogical confidence) aligned with Paulo Freire's conceptualization of the term "praxis." In his seminal work, *The Pedagogy of the Oppressed*, Freire (1970/1996) asserted educators who engaged in "praxis" were committed to a continuous

cycle of "reflection and action upon the world in order to transform it" (p. 33). Freire reflected on the ways in which the two dimensions of the word "praxis" were deeply intertwined, and contended: "if one is sacrificed—even in part—the other immediately suffers" (p. 68). He argued reflection without action was empty, and made transformation impossible. Conversely, "action for action's sake . . . ma[de] dialogue impossible" (p. 69). In short, Freire argued an educator's actions without reflection (or vice versa) did little more than reproduce and/or reinforce the status quo.

Jorgensen (2003) elaborated on the ways in which praxis can lead to "transformation" in music education. She stated: "transformation is a *state of being* and a *dynamic process"* (p. 59). The dynamic quality of transformation "makes it difficult to observe because in its unfolding there may be no single defining moment in the dynamic process of change" (p. 60). Music educators who are in the process of transformation "imagine how things could be different and how such change might be accomplished" (p. 61). Although the process of transformation is never complete, transformative educators are ready and willing to "break out of the little boxes of restrictive thought and practice and reach across the real and imagined borders of narrow and rigid concepts, classifications, theories, and paradigms to embrace a broad and inclusive view of diverse music educational perspectives and practices" (p. 119).

Within the present study, all three interviewees provided evidence of deep engagement in the continuous cycle of reflection and action (praxis) required for sustained personal and professional transformation. It appears as if these educators now possess the pedagogical tools required to bring culturally diverse music to life in their classrooms (action), but perhaps more importantly, they are willing to critically reflect on the results of their actions. As these educators continue to engage in this never-ending cycle of reflection and action, they will be able to make

relevant changes to their teaching practices in order to ensure their actions continue to match their beliefs and values about what it means to teach music in a K – 12 setting. The following statements illuminate some of the ways in which these educators are now more willing to "act" and "reflect" in ways that challenge the status quo in music education, even in the face of challenges, risks, and roadblocks.

Reba, who taught elementary general music in the same school district for the past fourteen years stated, "I think I'm willing at this point to let go of the reins a little bit and maybe take some of the consequences that go along with that . . . because I just don't think we're reaching all our kids with traditional (music) literacy instruction." Through this statement, Reba acknowledged the risk of job security many educators face in our current era of educational standards and accountability, yet still expressed a willingness to challenge the system in order to meet the needs of her students. Dave, a middle school/high school band teacher in a small school district with a strong instrumental program asserted, "For so long I was like… *'Band music…from 1970 to now'* . . . and that was it. And that was so comfortable and safe . . . and now it's like, okay . . . I have this new paradigm, and I've got to adjust my teaching to it." Dave named one element of the status quo (the accepted body of repertoire in United States secondary band programs), and articulated a clear intention to adjust his personal teaching practices to match his "new" paradigm after participating in the world music education course.

Caitlin, a middle and high school choir teacher, provided an important example of the ways in which parent expectations, reactions, and opinions can sometimes shape music educators' practices and influence their repertoire selection. She explained:

> When we would do concert reflections and we would all be sitting in our little circle of trust, the kids would tell me what their parents thought. The parents don't always comment, but the ones who did usually made lots of comments like, "why would you sing anything other than English?' or 'that song was just weird'. . . I got that a lot—'well

> that was just weird." In hindsight, what I wish I would have done was given students some responses to give to their parents when they say things like that . . . But I'm still going to do it (program culturally diverse repertoire in concerts). I want to do it more now! (she laughs). We're building the next generation . . . and so this means that the hundred choir kids I had this year—when they have their own children, they can go to their kids' choir concerts . . . and NOT complain to the choir teacher about how there is a song in another language!"

According to Jorgensen (2003), the status quo (e.g. the assumption that certain songs are more appropriate than others in concert settings) can be understood as a form of oppression in music education. In this particular case, Caitlin named the threat to her freedom as a music educator, yet still chose to exercise her own personal choice (Jorgensen, 2003). As evidenced by the statement above, Caitlin is now fully prepared (and perhaps even more determined than ever) to continue programming culturally diverse and innovative repertoire in concerts, despite the risk of parent complaints.

Mixed Methods Insights

An important task of researchers who use the explanatory sequential mixed methods research design is determining the extent to which qualitative themes explain and provide deeper insight about the quantitative results (Creswell & Plano-Clark, 2014). Within the present study, the qualitative themes that emerged explained that the "significant encounters" (Howard et al., 2014) with musical/cultural diversity provided through this course in world music education entailed much more than "exposure" to culturally–diverse music traditions. The frequent opportunities for active music-making experiences with peers likely contributed to the "passion for diversity" (Cain & Walden, 2018) the music educator participants exhibited one year after taking the course. However, most frequently these educators attributed their perceived changes in practice to higher levels of confidence about "how" to teach music from diverse cultural settings,

and opportunities to critically reflect on the "status quo" in music education and their own personal rationale for engaging in world music education.

This finding has direct implications for individuals and institutions charged with planning and facilitating these types of professional development experiences for practicing music educators. More than providing participants with the widest possible survey of world music cultures and/or prioritizing culture–specific knowledge and musical skills, facilitators of these experiences should consider the ways in which they can provide participants with access to useful pedagogical tools that can be applied across a wide variety of music cultures. For example, Campbell's book, *Music, Education, and Diversity: Building Cultures and Communities* (2018) and a new comprehensive series of books (*Routledge World Music Pedagogy Series,* 2018*)* are useful tools that can help practicing music educators craft meaningful lesson plans in a variety of music education settings using the dimensions of world music pedagogy.

Additionally, facilitators of these types of professional development experiences should provide ample opportunities for participants to engage in critical reflection and discussions about important issues such as personal rationale for including diverse perspectives in the music classroom and the current "status quo" in music education. Jorgensen (2003) argues transformation is both "an *individual* and *collective* enterprise" (p. 58). As such, conversations about complex issues between music educators who share a common goal of improving music education from a systemic standpoint can be very powerful for all involved.

Conclusion

In conclusion, the findings in this study suggest professional development experiences in world music education can promote the continuous cycle of reflection and action (praxis)

required for transformation in the field of music education. This transformation process starts small . . . one practicing music educator at a time. Yet, as Hess (2013) reminds us, "If music teachers engage in world music ethically with a mind to shifting inequitable material relations, a ripple effect is inevitable" (p. 86). Reba, a teacher participant in the present study, eloquently articulated her own personal belief that this ripple effect is indeed possible. She reflected, "We can be very diverse and yet very divided. While my community looks like a multicultural poster in a classroom…it's very much 'this is my community, and this is yours.' My hope is that (and I know that this is like 'Kumbaya' in a way) . . . but my hope is that even if I help ten of my students become more tolerant of the different cultures in my area, and that filters to parents, and maybe to friends . . . well maybe it's the beginning of a little bit more."

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