RECONCILING AUTHORITY AND AUTONOMY: PERSPECTIVES OF GENERAL MUSIC PROFESSORS ON DEMOCRATIC PRACTICES IN MUSIC TEACHER EDUCATION

A dissertation submitted to the College of the Arts
of Kent State University in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

by

Beatrice B. Olesko

May 2020

Dissertation written by

Beatrice B. Olesko

B.M.E., Mount Union College, 2007

M.M.M.E., Kent State University, 2012

Ph.D., Kent State University, 2020

Approved by

_____
Craig Resta, Ph.D., Chair, Doctoral Dissertation Committee

_____
Christopher Venesile, Ph.D., Doctoral Dissertation Committee

_____
Patricia Grutzmacher, Ph.D., Doctoral Dissertation Committee

_____
William Kist, Ph.D., Doctoral Dissertation Committee

Accepted by

_____
Kent McWilliams, D.M.A., Director, School of Music

_____
John R. Crawford-Spinelli, Ed.D., Dean, College of the Arts

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

OLESKO, BEATRICE B., Ph.D., MAY 2020 MUSIC EDUCATION

RECONCILING AUTHORITY AND AUTONOMY: PERSPECTIVES OF GENERAL MUSIC PROFESSORS ON DEMOCRATIC PRACTICES IN MUSIC TEACHER EDUCATION (261 pp.)

Director of Dissertation: Craig Resta, Ph.D.

Music teacher education programs have remained largely unchanged since their development over a century ago, despite the evolving musical and pedagogical needs of preservice teachers and their future students. Scholars have advocated for a shift from traditional models of music teacher preparation to new conceptualizations of these programs that include democratic practices in their structure, curricular content, and modeled pedagogies. Therefore, the purpose of this multicase study was to examine democratic practices from the perspectives of undergraduate general music methods professors. Four participants from universities of varying size and location provided insights into the inclusion of these practices in their general music methods courses and music education degree programs.

By investigating the experiences of general music education professors, my goal was to obtain a greater understanding of how democratic teaching practices are understood and implemented in music teacher education. Three research questions guided this study. First, how do four general music professors describe democratic practices in music teacher education? Second, how do these participants implement democratic practices in their undergraduate general music methods classes? Third, what challenges and opportunities do general music methods professors associate with these democratic practices?

Data collection methods included directed journaling, artifact collection, interviews, and observations. An interpretive approach to analysis occurred alongside the collection of data, so that each stage of the data collection process could inform the next. A cross-case analysis revealed six characteristics of democratic practices—learner-centered, student agency, facilitator

framework, mutual processes, teaching for social justice, and metacognition—and numerous considerations for implementation in general music methods environments.

Though music education literature has provided broad conceptualizations of needed changes in music teacher preparation programs, little information is available on the practical implementation of democratic practices in music teacher education. The goal of this research was to illuminate nuanced perspectives of general music professors on democratic teaching practices in their courses and degree programs. This research contributes to the gap in the literature by providing examples of conceptualization, implementation, and associated benefits and challenges of democratic practices in this specific context, and in detailing the implications that employing democratic practices in music teacher education contexts could have on K–12 music environments. The findings of this research may be useful to music educators who wish to include opportunities for democratic practices in their classrooms and programs, shifting the field of music education from a teacher as expert paradigm to one that recognizes the unique values and perspectives of the learner.

DEDICATION

To Nicholas and Amelia,
The two people for whom I would do anything,
And without whom I could do nothing.

ACKNOWLEDGEMENTS

First and foremost I would like to thank my esteemed dissertation committee for their invaluable insights and for the substantial time and effort they contributed to this process. I am grateful to have benefitted from the expertise of Dr. Patricia Grutzmacher, Dr. William Kist, Dr. Martha Lash, Dr. Craig Resta, and Dr. Chris Venesile, and to have received their guidance and feedback. I am most grateful to my advisor, Dr. Craig Resta, for his mentorship throughout my time as both a doctoral student and a PhD candidate. His ability to simultaneously consider big picture ideas while calling upon his keen attention to detail was an asset in designing and implementing this study, and I could always rely on his counsel, his honesty, and his kindness. Working with each of these professors during the dissertation process, and throughout my time at Kent State University, has been a true privilege.

I would also like to thank my colleagues at Ithaca College for their support. Completing a dissertation while new to academia and navigating a tenure-track position is no small endeavor, and I could not have found success in either area without the patience and encouragement of the amazing faculty of which I am humbled to be a member. I'd particularly like to thank Dr. Matthew Clauhs not only for his wonderful friendship, but for the many hours he spent as a sounding board, editor, and general counsel when it came to this study. His efforts were instrumental in the completion of this dissertation and I cannot possibly express my thanks adequately enough. And to the members of the search committee who took a chance hiring someone ABD and never let me feel alone while I worked to complete my degree, thank you again and again.

I am also honored to have spent so much time in the company of my participants. I am grateful they made room in their demanding schedules to share their thoughtful insights with me

and that they were kind enough to invite me into their classrooms. Their contributions to the field of music education are significant, and having the opportunity to bring their voices to this research topic was a wonderful experience. I am also indebted to the expert reviewers whose comments and feedback added rigor and clarity to my research process, and to my peer debriefer who challenged me to think beyond my initial interpretations.

Finally, and most significantly, I must thank my friends and family for their love and support. To my doctoral classmates, thank you for your advice and camaraderie. Kristin Coen-Mishlan, we sadly may not share an office any longer, but each time I reach for a new highlighter I think of you. To my parents, thank you for providing me with unconditional support and love throughout the dissertation process, and for all of my life. I would not be where I am today without Tom Petzinger's willingness to read and edit every draft of everything I have ever written and without Peter DeVito's inspiration and encouragement that "the more times you hear that song the better." Thank you to all of you for always being proud of me. To Amelia, who was born in the midst of this degree, thank you for always being a light in the dark. I am so excited to, for the first time, be your mother while not also being a doctoral student. Thanks for waiting for me, my girl. And to Nicholas, this degree is yours as much as mine. The sacrifices you made to enable my journey down this path are immeasurable, and I will forever be grateful for your unwavering support. Though completing this dissertation is a significant accomplishment, my greatest success will always be that I am your partner.

CHAPTER I

INTRODUCTION

Beginnings

One of my first doctoral classes was a transformative experience for me as a scholar and educator, though I did not recognize it as such at the time. I walked into the classroom in the College of Education excited to meet my new peers and professor and determined to overcome my bias that *regular* education classes would not be applicable to music education, an assumption carried over from my days as an undergraduate. Since this class was open to doctoral students in general education as well as music, art, nursing, physical education, English as a new language (ENL), and other specialties, it was a much larger class than I had expected. Around 20 students from many countries around the world were excitedly chattering and introducing themselves as we waited for our professor to arrive.

It was immediately apparent this class would be unlike any I had experienced, and I began to wonder if this was because it was a doctoral class, or because it was in the College of Education. As the professor passed out his syllabus, the unique nature of the course became even more pronounced. The first two pages of the syllabus contained an essay detailing the theoretical rationale for the course, citing numerous authors and posing probing questions, concluding with a statement on the democratic nature and student-centered, constructivist approach to the learning.

I expected we would be given more specifics about the detailed requirements for the course, but none came. In attending class, I was learning about the true nature of democratic education, constructivist learning principles, hidden and null curriculum issues in public education in the United States, and what constitutes a truly holistic education. Peers from across

the globe shared their educational experiences as students and teachers, and as a class we came together through reflective inquiry and deliberative conversation to understand the theoretical nature of curriculum. These revelations were empowering and led me to realize that my discomfort with the course stemmed from the freedom we received to determine the path of our learning and complete assignments in a way that was personally relevant. It was a level of autonomy I had never before experienced as a student.

As my doctoral education progressed, I was further exposed not only to professors and courses with similar philosophies and aims, but also to research literature and theories detailing learner agency and voice. In my music education courses, I chose to research constructivist music teaching practices, culturally responsive pedagogy, informal music learning practices, and similar areas, inspired by what I was reading and excited for students who would get to experience music in this way. I was particularly interested in student agency and empowerment, and determined to implement these and other constructivist and democratic learning principles in my own elementary music classroom when I returned to full-time teaching.

Though my research brought the importance of democratic teaching principles to the forefront of my mind and energized me as a teacher, I continued to struggle with these practices as a doctoral student. I began to realize that even though I worked hard to facilitate experiential learning for my students, as a learner I maintained an outcome-based, checklist-model for measuring my own success. Though much of this discomfort could be traced to my individual personality, or to philosophical preferences of my past educators, I wondered if I simply lacked experience with choice and freedom as a student. How was it possible that it had taken until my doctoral education for me to be given the freedom to learn in this way, and consequently, to understand the importance of teaching in this way?

This revelation led me to question how higher education prepares undergraduate music education majors to implement democratic teaching in their music classrooms. Are music education programs emphasizing these ideas in their methods courses? Are professors modeling these ideas for their students? How much agency do music education students have in their undergraduate studies? What are music teacher educator perspectives regarding these issues? Was my inexperience with a democratic classroom typical, or was it uncommon, and why? These questions led me to investigate the place of democratic teaching practices in music teacher education programs, and in turn, to establish the need for this study. It is my hope that further investigation of this topic will help others consider these issues, and ultimately empower teachers and learners in music education contexts.

Considering the Present

My experience, or rather, inexperience, with democratic teaching practices throughout the majority of my life as a student and a teacher is not unique. In the realms of both general education and music education, the cultivation of agency and empowerment among students has been identified as a beneficial educational approach (Doyle, 2011; Karlsen & Westerlund, 2010; Weimar, 2013; Wiggins, 2015); however, a disconnect remains in how these and other components of democratic curricula are implemented in schools and modeled in teacher preparation programs (Cutietta, 2007; Kelly-McHale, 2016; Woodford, 2005). “Only in recent years,” wrote Humphreys (2012), “has the teaching of democratic values and practices in music ensembles, and the reputed lack of such teaching, become a topic of discussion within the music education profession” (p. 786). Additionally, music teacher preparation programs remain stagnated in their approach to educating preservice music teachers, continuing to rely on not only traditional models of music understanding and performance as the basis of admissions (Kaschub

& Smith, 2014, p. 15), but in degree program structure, pedagogy, and preparation (Cutietta, 2007; Woodford, 2005).

In order to truly effect the structural, curricular, and pedagogical changes for which practicing teachers and scholars advocate, music educators must be prepared in programs that reflect these ideals. By attending to and respecting the experiences and views of the learner, a democratic classroom fosters inclusivity (Abril, 2013; Griffin, 2011; Hayes, 2016; Kelly-McHale, 2016; O'Neill, 2012; Webster, 2011). Classrooms where teachers and students collaborate in the learning process, rather than interact from a top-down approach, encourage students to think about not only the value of their own perspectives, but the perspectives of others as well. Democracy in music education involves "work[ing] toward shared goals, but also tak[ing] into account the larger meaning of 'living together'" (DeLorenzo, 2016, p. 3), promoting a citizenry among students and teachers that reinforces ideals of equity and social justice. A focus on democracy has been identified as a "vital dimension in teaching music" (DeLorenzo, 2016, p. i), and though "democracy is not a new idea in music education…it continues to be a very important one" (Allsup, 2007, p. 52).

Kaschub and Smith (2014) stressed that music teacher education "must embrace the breadth of interests, multitude of practices, and ever-present evolutions within music and culture" in order to "allow music education to create a responsive balance of curricular offerings to meet the needs of our increasingly diverse student population" (p. 21). Preservice teachers require both exposure to, and pedagogical instruction in, learner-led music experiences in which all voices are heard and valued. Additionally, social justice must be a part of the music teacher education curriculum so that preservice teachers are prepared to confront issues of injustice and teach their future students about social justice in and outside of music education contexts

(Hibbard & Conway, 2016). Those in higher education must be prepared to model democratic practices for their students as well as prepare them in related pedagogies. Rodriguez (2009) recognized a new priority in music teaching—to "become experts in helping students make things happen for themselves" (p. 39).

Need for the Study

Woodford (2005) posited, "One probable explanation for this discontinuity between political purpose and actual music education practice is that the concept of democracy in music education remains little understood" (p. xii). Though democratic education has been discussed in theoretical and practical contexts for over a century, ambiguity remains for its application in music education. Additionally, many educators struggle with yielding authority to the students by engaging in collaborative learning. Allsup (2007) explained, "When music teachers speak about democracy and education there is always a bit of fear present in the conversation," writing that teachers feel that if they gave students choice, they would not be exposed to anything new (p. 53). Striking the balance between the expertise of the teacher and the autonomy of the student is a daunting challenge. Woodford (2005) affirmed that "no one has a monopoly on truth, knowledge, virtue, or understanding," while remarking, "I am not suggesting, however, that students are necessarily their teachers' intellectual or political equals. One would hope that teachers are more mature and experienced than their pupils and thus have correspondingly greater responsibility and authority" (p. 88).

While the literature has shown that democratic teaching is an important part of music education, and that preservice teachers need to be equipped to facilitate democratic learning in their future music classrooms, the instruction and modeling those programs provide is inadequate. "If we are to induct our students to the principles of democracy, teachers must be

prepared not only to model the aforementioned characteristics [collaboration between teachers and students], but to inhabit them honestly," wrote Allsup (2003, p. 27). In order for this to happen, music teacher educators must have an understanding of, and connection to, what democracy in music education *is*. They "can hardly be expected to pursue democratic ends or values unless they have some sense of what democracy might mean for them, their pupils, and their society as a whole" (Woodford, 2005, p. xiii).

The subject of this study is a timely one, as evidenced by recent publications (detailed in Chapter 2) in which authors explore how music teacher education curricula can be revitalized to meet 21st century demands. As Mota and Figueiredo (2012) suggested:

> We need to understand that teacher education is a much larger endeavor, one that not only provides a wide range of musical skills but also empowers the future educator with the tools to be able to value musics of different cultures and understand what they represent in the lives of many people. (p. 198)

In fact, during the course of this study, the institution where I serve as an assistant professor of music education was engaging in an overhaul of the undergraduate music education degree to meet the changing needs of our students and those of their future students. At the forefront of this conversation was the need to incorporate opportunities for student choice into the curriculum, as the current framework allowed very little leeway for students to determine their own path. Conversations revolved around the constraints of degree tracking, which courses should be required and which should be optional, how to provide pathways for students to become music educators whose musical proclivity lies outside of the Western classical canon, and how to prepare all of our preservice teachers to diversify their musical knowledge and pedagogical skills. While engaging with my department in this curriculum work, I recognized that many of us were concerned with how to make the music education degree more democratic.

Though the discussion of curricular reform is currently relevant, more insight is needed into the practical realities of making and implementing these changes (Powell, Hewitt, Smith, Olesko, & Davis, in press). What are music teacher educators doing to teach toward these ends in their higher education classrooms? "We need more conceptual studies exploring and presenting different democratic visions that may inform and inspire music educators while empowering them to contribute to the shaping of professional and public opinion," wrote Woodford (2008, p. 128). The current study represents one such inquiry.

Finding sources for practical implementation of democratic practices in music teacher education has personal resonance for me as well. At the time this study was conducted, I was simultaneously beginning my career in academia. I had just transitioned from the public school teaching environment, where I felt as though I easily facilitated democratic learning experiences for my students, and where I saw the benefits of giving students a voice in my classroom, empowering them as learners, and representing their musical backgrounds in my content.

When I began teaching undergraduates, I aimed to instruct them as to why these things were meaningful and important to do in the classroom, a lesson I did not remember learning as a preservice teacher myself. However, as my first year of teaching at the college level progressed, I realized that I was so concerned with delivering so much unfamiliar content, with cramming into my classes every ounce of pedagogical wisdom I had gained as a scholar and a teacher, that though I touted the importance of democratic teaching practices, I could see I was not fully modeling them for my students. I began to wonder if perhaps there were others like me—professors whose personal philosophies of teaching were grounded in democratic practices, but who had difficulty negotiating the balance of authority (in the sense of expertise rather than

control) and autonomy when teaching something to students that, in the case of general music methods, was so completely unfamiliar to them.

This study contributes to the body of literature on democratic practice by focusing specifically on undergraduate general methods classes in music education programs. While extant literature illustrates the need for curricular changes broadly, there are few examples of how professors design democratic learning experiences in a classroom. By focusing the study on undergraduate general methods courses, we may begin to understand how to model democratic principles at the college level (in classrooms and across the curriculum) and to prepare future teachers to facilitate democratic classrooms of their own. To this end, I sought to explore understandings of democratic teaching practices in undergraduate general music methods courses, investigate the challenges and nuances of their implementation, and answer Woodford's (2008) call for the "need [for] more philosophers and researchers to contribute their voices with respect to what democratic purpose for music education means and entails" (p. 129).

Scope of the Research

In order to focus this inquiry, I concentrated on democracy as it relates to pedagogy and content in general music methods courses and the aims and values of the music teacher preparation programs of which they are a part. Democracy, of course, has many other applications in the realms of governmental systems, politics, and civil rights. Music education scholars have examined the role of music education in promoting political systems (Hebert & Kertz-Welzel, 2012), the place of music education in a democratic society (Woodford, 2005), and the nature of the inclusion of music in a democratic curriculum (Allsup, 2003; Goble, 2015). Others have examined civil rights and social justice issues in music education related to gender and sexuality (Bergonzi, 2009; Gould, 2007; Lamb, 1996), race (Bradley, 2007; Hess, 2015), and

representation of scholars in music education literature (Lamb & Dhokai, 2015, p. 130). Recently, Schmidt and Colwell (2017) published *Policy and the Political Life of Music Education*, a text in which scholars examined the effects educational policy on music education in many contexts including assessment (Fautley, 2017), higher education (Jones, 2017), and research (Zeserson & Welch, 2017). While it is important to acknowledge that democracy in music education has been considered in these and other related contexts, and that these discussions may factor into the inclusion of democratic practices in music teacher education programs, the topics of policy, politics, and governmental systems lie outside of the scope of this inquiry.

For the purposes of this study, the examination of democratic practices focused on music teacher education practices of choice, access, representation of students and types of music, and curriculum. In order to examine "information-rich case[s]" (Patton, 2002) and gain in-depth understanding of democratic teaching practices in music teacher education, the scope of this study was limited to a specific specialization of music teacher educators: those who teach general music methods. Väkevä (2012) suggested that general music settings are especially conducive to "challeng[ing] our conventional ways of thinking about the way music can be conceived...as an educational subject" (p. 40). General music encompasses a wide variety of music learning environments—as opposed to the more specific contexts of ensemble-based music—which may allow for a greater variation in understandings and implementation of democratic practices.

Four participants, all professors of undergraduate general music methods courses at four-year institutions, were purposefully selected to participate in this inquiry through criterion-based sampling and maximum variation sampling. These sampling procedures were employed to ensure that cases were bound by common factors, yet distinct enough to provide opportunities

for diverse perspectives. Participants with differing levels of experience in higher education (indicated by professorial rank) were recruited from institutions of various sizes and located in multiple states. Data collection occurred during the spring academic semester of 2019 over a period of approximately 16 weeks, and involved artifact collection, directed journaling, individual interviews, a teaching observation, and a focus group interview.

Purpose and Research Questions

The purpose of this study was to investigate the perspectives of music teacher educators regarding democratic practices in undergraduate general music methods courses and music education degree programs. Through this study, I gained insight into how music teacher educators from differing institutions identify and describe democratic practices in their general methods classes, how they put their ideas into practice, and the practical realities they face when doing so. I was interested in how the participants perceived democratic practices at varying levels of their programs, from the undergraduate students' roles in selecting and participating in music education classes, to the pedagogy they employ in those classes, and to the population of undergraduates served in those courses. Furthermore, I explored the meaning and value that participating music teacher educators ascribe to democratic practices in music teacher education, and how these meanings affect their pedagogy, content, values, and aims. Therefore, the guiding research questions of this study were:

1. How do four general music professors describe democratic practices in music teacher education?
2. How do these participants implement democratic practices in their undergraduate general music methods classes?
3. What challenges and opportunities do general music methods professors associate with these democratic practices?

Through democratic instruction, music teacher educators will shape undergraduate student perceptions of teaching and learning and empower them to create democratic spaces and opportunities for future students, who may, in turn, populate the next generation of music teacher education programs. This process may result in a new cycle of school music that promotes a learner-centered paradigm, disrupting the hegemonic structures that have historically marginalized or excluded many students from participation. As will be discussed in Chapter 2, the need for reconceptualization of music teacher preparation programs has been a dominant theme in music education literature for many years. However, few researchers have explored the practical implementation of democratic practices in specific contexts of music teacher education. This study represents a particular view into preservice music education through its focus on the perspectives of professors in the context of general music methods, and provides implications for instruction in this particular context, the landscape of music teacher education curricula, and the effects these areas may have on K–12 music education in terms of providing relevant, inclusive, and student-centered instruction.

This study was conducted through a constructivist worldview, so my goal was not to ascertain a definitive reality or truth of what democratic practices are or how they should be implemented in general music methods courses. Instead, I provided a rich description of democratic practices from the points of view of four music teacher educators, through the lens of democratic teaching as it is described in the conceptual framework. However, "simply having a vision is not enough" stressed Hammerness (2015); "vision needs to inform program design, curriculum, and pedagogy, and shape what and how teachers learn" (p. 6). Therefore, I aimed to illuminate a path toward further progress so that those navigating the intersection of authority

and autonomy in music teacher education programs can deepen their own understandings of democratic curriculum and refine their practices accordingly.

As Woodford (2005) declared, "Music teachers are obligated not just to challenge the authority of tradition and the status quo but also to envision, investigate and guide positive change" (p. 89). Providing tangible examples of democratic practices in music teacher education may allow others to envision instructional and curricular changes in their classrooms and programs. Horsley (2015) wrote that "We must see democratic discussion and action as transformative...which may in turn require us to re-examine our own values and beliefs" (p. 72). Through this study, I add practical examples of democracy in music teacher education to the related body of literature and elucidate nuanced, applied perspectives so that others may refine and conceptualize democratic practices of their own.

Definitions of Key Terms

In order for readers to have an understanding of the content of this study, it is necessary to provide a description of relevant terms. These words and phrases relate to the main conceptual components of the study and may have other meanings outside the context of this inquiry. Therefore, these definitions are necessary for understanding how specific terms are conceptualized in this study.

Agency and Autonomy: Karlsen (2011) identified varying definitions of these terms in music education, but writes that authors who use them seem to share "the idea that musical agency, one way or the other, has to do with individuals' capacity for action in relation to music or in a music-related setting" (p. 110). I borrow her definition of "acting capacity" when considering agency and autonomy, as these terms refer to ownership and control over actions in a learning environment. To accommodate for some authors' use of the term *autonomy* and others'

use of the word *agency* when referring to a student's "acting capacity," the terms are used interchangeably in this study.

Constructivism: While this study is designed with a constructivist worldview, which is described in detail in Chapter 3, participants often refer to constructivism in relation to their teaching practice throughout the study. Webster (2011) wrote, "constructivism holds that all knowledge and meaning are constructed by the individual either personally or through social-cultural interaction" (p. 38). While he asserts that constructivism is "a theory about knowledge and learning and not necessarily a theory about teaching practice" (p. 36), in this study, participants often use the term to describe an approach to teaching that involves learner-led or discovery-based experiences and situating new knowledge in the context of the prior experiences of the learner.

Culturally Responsive Teaching: Gay (2010) defined culturally responsive teaching as, "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (p. 31). This pedagogical process "implies the ability to affirm diverse cultural characteristics, perspectives, and experiences," elaborated Lind and McKoy (2016), "and to use these multiple perceptions of reality and ways of knowing to form bridges to new learning and ideas" (p. 17). In this study, cultural responsiveness, culturally responsive teaching, and culturally responsive pedagogy involve attending to the perspectives and experiences of the learner in the way content is selected and the ways in which it is taught.

Curriculum: For the purposes of this inquiry, curriculum refers to a "complicated conversation" (Pinar, 2012) regarding who is taught in a music education environment, how they are taught, and to what end. More than a document detailing the sequence of music learning

objectives and subjects, in this study, a curriculum is embodiment of the content, pedagogy, aims, and values of an educational environment. While curricula may be designed through many different lenses and motivations, the curriculum conceptualized here is constructed with democratic practices in mind, including the mutual learning between teachers and students, the representation of students' musical interests, and the inclusion of all types of music learners.

Dalcroze Approach: A prominent approach to teaching music to children often employed in general music settings, developed by Émile Jaques-Dalcroze in the late 1880s. According to the *Dalcroze Society of America,* "Dalcroze Education is a playful, experiential approach to teaching and learning music. It is a process for awakening, developing, and refining innate musicality through rhythmic movement (often called eurhythmics), ear-training, and improvisation" (Dalcroze Society of America, 2019). Some participants in this study mention *Dalcroze* as a component of their general music methods courses in reference to this teaching approach.

Democratic Practices: One of the goals of this study is to ascertain descriptions of democratic practices according to the participants. However, for the purposes of understanding the foundational underpinnings of this inquiry, democratic practices will refer to facets of teaching and learning that reflect democratic ideals as they are embodied in the content, pedagogy, aims, and values of a curriculum (see Figure 1, p. 21). Democratic practices identified through the review of literature include learner-centered instruction, learner autonomy, mutual collaboration between teachers and students, and environments inclusive of diverse learners, content, and perspectives. The findings of this study revealed six characteristics of democratic practices: learner-centeredness, student agency, facilitator framework, mutual processes, teaching for social justice, and metacognition.

Democracy: DeLorenzo (2016) asserted that "the term 'democracy' is elusive and contested, having no agreed-upon definition" (p. 1). While democracy has meanings related to its label as a political system where members of a society govern themselves, often through the election of representatives, in this study democracy does not refer to a specific paradigm of politics, but is characterized more generally as "not only an ideal to live by but an ongoing way of life" (Allsup, 2007, p. 52). Here, tenets of democracy such as autonomy, voice, choice, and equity are related to educational actions, which are "social undertakings that require us to embrace a changing world and see that all participants grow while learning from each other" (Allsup, 2007, p. 53).

General Music: Abril (2016) defined general music as "a specific facet of the school curriculum designed to meet diverse musical learning goals in the areas of singing, playing, creating, connecting with, and responding to music" (p. 5). For the purposes of this study general music refers to classroom music learning environments (as opposed to performance or ensemble music learning environments) where the curricular focus can include a variety of musical concepts and skills, and take place in both elementary and secondary school contexts.

General Music Methods: Undergraduate courses related to the teaching of general music classes in K–12 schools. For the purposes of this study, general music methods classes are those taken by undergraduate music education majors and concern content, pedagogy, and practices related to elementary and/or secondary general music. Further specification regarding course descriptions of the classes taught by participants is provided in Chapter 4.

Kodály Approach: A prominent approach to teaching music to children that is often employed in general music settings and was developed by composer Zoltan Kodály in the 1930s in Hungary. The Organization of American Kodály Educators (2019) wrote that the essential and

key elements of the Kodály concept are singing, folk music, solfege, and quality music. Some participants in this study mention Kodály as a component of their general music methods courses in reference to this teaching approach.

Modern Band: Powell et al., (in press) described modern band as "a stream of music education that includes popular music instruments (guitar, bass, drums, keys, ukuleles, technology, and vocals), and focuses on student-centered repertoire and songwriting. This approach to music education in schools has been popularized and promoted by the non-profit organization *Little Kids Rock* through teacher workshops, curricular resources, and instrument donations" (Powell et al., in press). Some participants refer to modern band as an approach to general music education that is a component of their general music classes.

Orff-Schulwerk Approach: A prominent approach to teaching music to children, often employed in general music settings, developed by Carl Orff and Gunild Keetman in the 1930s in Germany. The American Orff-Schulwerk Association (2019) wrote that "in Orff-Schulwerk classrooms, children begin with what they do instinctively: Play! Imitation, experimentation, and personal expression occur naturally as students become confident, life-long problem solvers". This approach often has a creative emphasis and can involve an "instrumentarium" of barred instruments. Some participants in this study mention Orff or Orff-Schulwerk*,* the creative elements, and the instrumentarium, as components of their general music methods courses in reference to this teaching approach.

Social Justice: In this study, social justice is based on the concepts of human rights and equality. Vaugeois (2009) defined social justice as a verb, writing that social justice is "the work of undoing structures that produce raced and gendered oppressions and systematic poverty as

well as the work of challenging discourses that rationalize these structures" (p. 3). Hess (2017) extended this definition "to include oppressions on the basis of any aspect of identity" (p. 71).

The terms in this section were defined here to provide clarity of meanings and use within this research. The above list of terms and definitions should aid in conceptualizing how these words are understood and applied in the context of this study (general music methods courses and K–12 music settings).

Conceptual Framework

In order to fully grasp the purpose of this study and its methodological design, an examination of key concepts and theories is in order. Miles and Huberman (1994) wrote:

> A conceptual framework explains, either graphically or in narrative form, the main things to be studied—the key factors, constructs or variables—and the presumed relationships among them. Frameworks can be rudimentary or elaborate, theory driven or common sensical, descriptive or casual. (p. 18)

In the framework of the current study, concepts related to the purpose and research questions are examined, detailed, and organized into a foundational lens through which the study can be viewed and understood. As Maxwell (2005) asserted, the conceptual framework is a "key part of [the] design" of a qualitative study and informs the design and research process. He further clarified that the "conceptual framework of a research study is something that is constructed, not found. It incorporates pieces that are borrowed from elsewhere, but the structure and overall coherence, is something that *you* build, not something that exists ready-made" (p. 35). The framework on which this study is built brings together the ideas of scholars whose work relates to the essential conceptual components of the study, but the final organization of these ideas is unique to this particular inquiry.

Though some authors define a conceptual framework as an all-encompassing structure and agenda for a research study including the rationale, the researcher disposition, interest, and

method (Ravitch & Riggan, 2012), for the purposes of this study, the researcher's worldview will be described separately from the conceptual framework. Though these two design components are related and inform each other, the conceptual framework in this inquiry will be used as a lens through which the concepts and purpose of this study are understood, and the worldview will inform the method and process of meaning-making that will occur during the study. The worldview of this study is described in Chapter 3.

Curriculum and *democratic practices* are the two conceptual components on which this study is built. In this study, I explore these concepts as they related to educational aims, pedagogy, content, and values through the eyes of curricular theorists and scholars of general education and music education. Components of democratic education, including student-centered learning, pragmatism, student choice, equal rights, moral imperatives, and institutional design, are discussed in this section. Ultimately, the concepts of curriculum and democratic practices are situated into a framework for understanding the underpinnings of this study.

Curriculum*,* for the purposes of this study, does not refer to a static document detailing the sequence of content for a particular class or method of instruction. Instead, Pinar's (2012) description of curriculum as a "complicated conversation" (p. 9) serves as the basis for my description of an all-encompassing term for the people, processes, and materials involved. As depicted in Figure 1 (p. 21), a curriculum houses the values, aims, pedagogy, and content used in a teaching environment. As Pinar stated, "Such a 'complicated conversation' illustrates a curriculum in which academic knowledge, subjectivity, and society are inextricably linked" (2012, p. 11).

When aims and values are considered elements of a curriculum alongside pedagogy and content, the focus becomes not only what *is* taught, but also what *is not* taught, and the hidden

meanings embedded in this selection process. These determinations are referred to as null curriculum and hidden curriculum. The motivations and priorities of schools are indicated by the content excluded from the curriculum (null curriculum), as, Null (2011) explained, "schools shape the way students think not only by what they include in the curriculum, but also what they omit" (p. 93). Similarly, a hidden curriculum refers to "the attitudes, values, and beliefs conveyed by the overall school culture, but not expressly stated in the curriculum documents" (Null, 2011, p. 93). Therefore, a curriculum serves not only as a map of concepts and understandings through which teachers educate their students, but also, as the noted curriculum scholar Elliott Eisner (1998) described, as "a means for developing modes of thought and a symbolic structure that defines a hierarchy of values for the young" (p. 76). When examining curriculum through Eisner (1998) and his process of *connoisseurship*, an evaluative form of inquiry and criticism, one must "appraise the kinds of thinking that are fostered or neglected; the cultural resources in which students will be able to participate; or the ways in which students engage collaboratively or individually in content, among countless other features" (Moroye, Flinders, & Uhrmacher 2014, p. 2).

This conceptualization of curriculum is particularly relevant to democratic modes of teaching, as who has a voice in creating this type of curriculum is as integral a component as its content. Democratic curriculum work exists when student voices are heard in the development of content and pedagogical process. "The participation of young people in curriculum planning follows from the democratic concept of participatory, collaborative governance and decision making," wrote Beane (1997, p. 6), highlighting the embodiment of democratic processes in the aims and values of shared curriculum making.

Since democratic teaching involves co-creation of knowledge between the teacher and the learner, students have opportunities for choice and autonomy in the democratic classroom. Not only do choice and agency empower students and thereby enhance their learning (Doyle, 2011; Lacey, 2007; Wiggins, 2015), they also help to foster the ideals of democracy. "A primary purpose of schooling in a democratic society is to produce thoughtful citizens who can deliberate and make wise choices," wrote Noddings (2013, p. 24). Providing a standardized curriculum and way of teaching, she argues, is undemocratic as it does not allow for choice. "An enlightened school," she stated, "would spend time finding out what the students are interested in and providing relevant courses" (Noddings, 2008, p. 34).

These characteristics bring democratic ideals such as equity, inclusion, and social justice to the surface. It is not merely student voice that is valued in a democratic learning environment, but the making room for all student voices to be heard and included. Hibbard and Conway (2016) asserted that music teacher educators "must work to weave social justice activities into the fabric of skills-based instruction and scaffold these same ideas and motions in the curriculum just as they do with skills" (p. 211) so that preservice teachers can become agents of social change. Furthermore, institutions in which democratic learning occurs must be democratic themselves, allowing for the inclusion of interested learners. Woodford (2005) wrote of the moral imperative for democratic music education, stating:

> If the purpose of education is to help students reclaim their authorship of the world so they can eventually contribute to democratic society, then the social function of music teachers and music teacher educators is primarily moral and editorial in nature. (p. 87)

In this view, preparing music teacher educators in this way is not only pedagogically appropriate, but also an ethical obligation. As Allsup (2007) explained, "Democracy, of course, is concerned with the effort to ensure the equal rights of all members of a given society" (p. 52).

In the conceptual framework of this study, curriculum refers to a "complicated conversation" (Pinar, 2012, p. 9) involving educational aims, values, pedagogy, and content. In a democratic curriculum, each of these four components are reflected through democratic practices. The aims of this study include investigating exactly what democratic practices are and what they look like in practice from the points of view of the participants. Accordingly, setting a strict definition is counter-productive to that goal. However, it is important to situate the concepts of curriculum and democratic practices in a framework specific to this study in order to provide an appropriate lens through which to view it. These understandings are summarized and depicted in Figure 1.

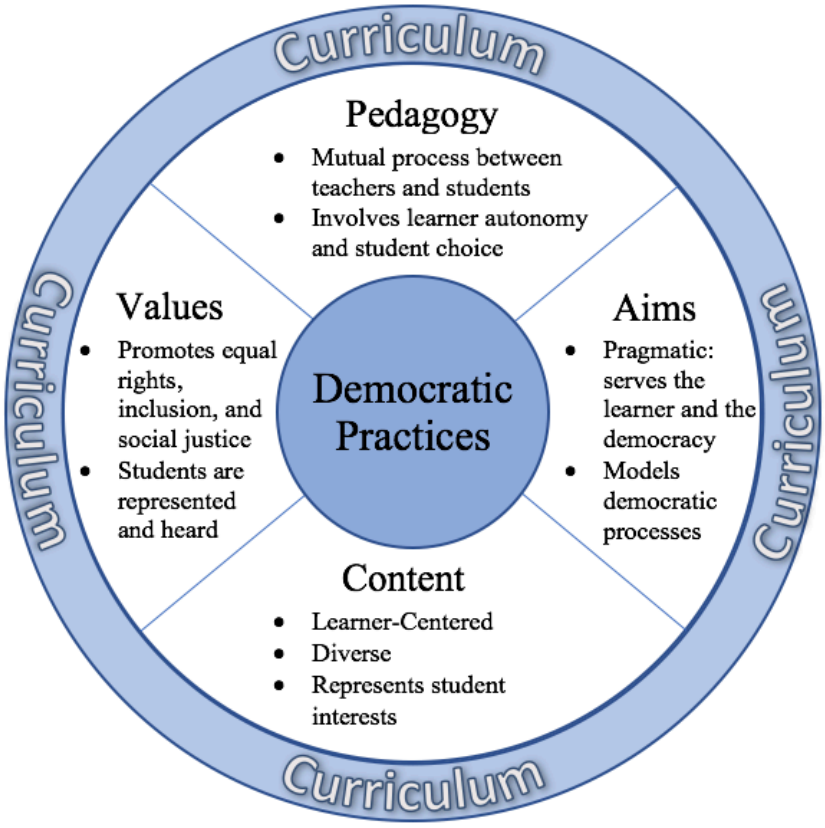

Figure 1. Diagram of the conceptual framework: Curriculum and democratic practices.

Overview of the Study

The purpose of this study was to gain an understanding of the experiences of general music methods professors with regard to democratic teaching practices in their courses and degree programs. I explored these experiences through a constructivist lens, with the goal of bringing together the thoughts, understandings, and lived experiences of the participants. I selected a multicase study design in order to gain an in-depth understanding of this particular phenomenon from multiple perspectives and in a real-life context (Simons, 2009; Stake, 2006). Through investigating the experiences of general music education professors, my goal was to obtain a greater understanding of how democratic teaching practices are conceptualized and implemented in music teacher education.

The multicase study design employed in this inquiry was instrumental and collective. Instrumental case studies are conducted when the goal is to gain insight into a particular issue that goes beyond the case (Stake, 2006). When an instrumental case study is extended to include several cases, it is known as a collective case study. In this inquiry, professors of general music methods were selected as participants, each serving as individual cases in order to examine the issue of democratic teaching practices in music teacher education. Participants were bound by their teaching specialty (general music), population of their classes (undergraduate music education students), and a specific type of class taught during the data collection period (methods courses).

In order to examine relevant and diverse cases, I purposefully employed criterion and maximum variation sampling methods. Criterion sampling was applied to ensure that participants met certain criteria found within the bounded case. In this study, criteria consisted of: (1) employment at a four-year institution with an undergraduate music teacher preparation program

(2) a specialty of general music within the music education department and (3) a teaching load (schedule of classes taught) that included general music methods during the data collection period. In order to ascertain distinct viewpoints among individuals who met the criteria for participation in this study, I also used maximum variation sampling. Hatch (2002) wrote that maximum variation sampling is utilized "in studies that seek to find central themes that are shared by a variety of participants" (p. 50). Diversity among participants in this study was defined by the size of their affiliated institutions, their geographic locations, and their professorial ranks.

In order to provide a rich illustration of experiences and understandings in each case, I used artifact collection, directed journaling, individual interviews, teaching observations, and a focus group interview as methods of data collection. Artifact collection and directed journaling, a form of participant journaling that involves responding to prompts, were used in order for me to familiarize myself with the institutions, courses, and initial understandings of democratic teaching practices of the participants. I used information gleaned from these data points to construct the questions for the individual interviews and focus group.

Interviews were in-depth and semi-structured so that the conversations could be directed to meet certain goals while remaining sufficiently open to follow up on relevant topics. The professors were interviewed individually and as a group to ascertain their individual viewpoints as well as the interactions of their beliefs and experiences. Observations of teaching sessions provided additional insight into the implementation of democratic practices in methods courses. Artifact collection, directed journaling, and some observations and interviews took place virtually due to the geographic locations of these music teacher educators.

I conducted most of the individual and focus group interviews via Skype video conferencing software so that my interactions with the participants could be as personal and comfortable as possible, and two of four observations of their methods classes were conducted this way as well. Two other observations and the corresponding follow-up interviews were conducted in person, as the schedule and location of the participants allowed for me to visit their institution and attend their methods class. The focus group was held over Skype so that all participants could attend at once.

As this study was designed with a constructivist worldview, the data were analyzed with an interpretive approach to derive meaning from the participants' lived experiences and to convey their voices authentically (Hatch, 2002; Merriam, 2002). Data were analyzed at each stage of the data collection process in order to inform the next. Interviews were transcribed, coded, and analyzed, before a final cross-case analysis yielded overall findings and salient themes. In order to establish trustworthiness, expert reviewers provided feedback on data collection procedures, data were triangulated through the multi-faceted collection process, and I conducted member-checks, practiced reflexivity, utilized a peer debriefer to examine findings for bias, and reported these findings using thick description (Lincoln & Guba, 1985).

Limitations and Delimitations

This study focused on the perspectives and experiences of four undergraduate music teacher educators who are instructors of general music methods. I chose these parameters in order to focus this inquiry and provide a rich illustration of the understandings of a specific group of people regarding democratic teaching practices in music teacher education. After all, qualitative inquiry, according to Matsunobu and Bresler (2014), "is an inquiry of the particular rather than the general" (p. 28). As the aim of this research was to gain a detailed and nuanced

understanding of participants' experiences, I limited the sample size to four participants. While the findings of this study may not be indicative of the realities of all general music methods professors, it is my intention that music teacher educators may glean insight into their own situations regarding democratic teaching practices through the understandings of others. The goal was, as Yin (2018) described, "to expand and generalize theories (analytical generalizations) and not to extrapolate probabilities (statistical generalizations)" (p. 21).

Since participants were recruited from multiple geographic locations in the United States, face-to-face interviews and in-person observations were not always feasible. Data were collected virtually through Skype, a platform for Voice over Internet Protocol (VoIP) that allows people to engage directly through internet-based video conferencing, for the initial interviews, two of four of the follow-up interviews, and the focus group interview. While virtual interactions may have posed some limitations to this study as requiring this technology for participation made it more difficult to directly regulate a setting (Eros, 2014), music education researchers have used it as a tool and documented the significant benefits of bringing people together from widespread locations (Dammers, 2009; Pickering & Walsh, 2011; Reese, 2015; Riley, 2009; West & Clauhs, 2018). As Eros (2014) stated, "provided the researcher is aware of, and describes, the inherent limitations, video conferencing may certainly be employed [in music education research]" (p. 284). While in person I was able to gain a more detailed picture of the space the class was held and the institution of which it was a part, I felt just engaged in the class itself when attending via Skype.

My understandings of democratic teaching practices and my personal experiences with freedom, choice, and agency as a learner and as a teacher influence my worldview and the construction of meaning that emerged during this study. My experience with and interest in this

topic allowed me to explore it in detail and co-construct meanings alongside my participants, which is a hallmark of constructivist qualitative research (Hatch, 2002). However, it was not my goal to validate or confirm my own understandings or pre-conceived notions through this inquiry, as is a potential pitfall in terms of bias in case study research (Yin, 2018, p. 86). By taking steps to bracket my personal experiences when interviewing participants and reviewing data (Merriam, 2002), and by engaging in reflexivity through a field journal (Tracy, 2010), I allowed my experiences to become an informing agent of the research process rather than a biased, self-fulfilling prophecy for my findings and conclusions.

Summary and Overview of Chapters

This chapter provided a framework for understanding this study and detailed key elements related to its paradigm and design. The purpose and research questions were outlined and the constructivist underpinnings used to design this study were introduced. A rationale based on the call for democratic practices in music education and the barriers that stand in the way of their embodiment in music teacher education programs were detailed, elucidating the need for the study. Moreover, a conceptual framework describing curriculum and democratic practices as they relate to this inquiry was provided.

Chapter 2 provides a review of research literature related to the topic, beginning with an examination of key theorists whose ideas concerning democracy in education, and music education are foundational. Through these writings, themes are revealed and then explored as democratic practices in music education environments. A history of music teacher education is included along with calls to action in music education related to democratic practices, learner-led instruction, and pedagogical practices in music teacher education programs. Several recent texts

devoted to curricular reforms in music teacher education are also explored. Finally, the place of the current study in this body of literature is discussed.

In Chapter 3, I provide a description of the method, including the constructivist worldview through which this study is designed. A rationale for why a qualitative approach best suits the purpose and research questions of this study is included, as is a description of the multicase study design. Explanations of participant selection, data collection procedures, data analysis, and trustworthiness are also included in this chapter. Chapter 4 presents case summaries that serve as biographies of each of the participants. These biographies detail their journeys to music teacher education through an account of their educational backgrounds, their experiences with democratic practices as learners, descriptions of their current teaching situations, and overviews of their general music methods courses.

The results of a cross-case analysis are included in Chapter 5 along with a nuanced conceptualization of how the participants describe democratic practices, and their considerations for implementing these practices in general music methods environments, are included. Lastly, Chapter 6 contains a description of the major themes of the study, answers to the research questions, and implications the findings have for both K–12 music education and music teacher education programs.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

This review of literature examines sources related to music teacher education and democratic teaching practices in a variety of contexts. It is provided in order to guide readers through a rigorous search of related literature (Jesson, Matheson, & Lacey, 2011) and offer context for, and greater insight into, the research questions and purpose of the study (Yin, 2018). Grounded in theoretical writings discussing the characteristics of democratic educational environments, this examination of literature begins with broad conceptualizations of democratic curricula and systematically narrows to specific content of music teacher education programs, and the need for democratic practices therein.

This review opens with an investigation of democratic practices in education through the writings of Dewey (1916, 1938/1988, 1939/1988), Freire (1970/2012), and Apple and Beane (1995/2007) with an emphasis on how their conceptual and theoretical writings may inform an understanding of democratic practices as they are conceptualized in this study. Themes of learner-centered instruction, autonomy, mutual learning processes, and inclusion are identified, and serve as guiding components of democratic practices throughout this review of literature. These themes are extended to music education through a review of seminal writings concerning democracy in music education, and explored further through a review of studies related to learner-centered instruction, autonomy, and inclusion in various music environments.

After the identification and exploration of these themes in music education, a brief overview of the history of music teacher education is provided in order to frame an examination of curricular developments, degree requirements, and program emphases. Following the

historical overview, calls to action for democratic curricula are reviewed. Models for reforms in music teacher education are explored broadly, in terms of specific degree components, and through descriptions of enacted curriculum changes in existing music teacher education programs. A discussion of the barriers between articulated calls to action and widespread reforms in music teacher education is provided, illustrating the existing disconnect between theory and practice related to democratic practices in music teacher education contexts. Finally, the lack of studies examining the practical implementation of democratic practices in music teacher education courses reveals a gap in the literature to which the current study contributes.

Democracy in Education

No conversation regarding democratic education can take place without an examination of the work of John Dewey. Offering "one of the most remarkable careers in twentieth century American intellectual history" (Howlett & Cohan, 2016, p. xiii), Dewey's writings on progressive, pragmatic education, "learning by doing," and child-centered curriculum continue to guide those interested in democratic education (Howlett & Cohan, 2016; Schutz, 2001). One of the first scholars to place learners rather than subject matter at the center of the curriculum, Dewey's philosophies evolved to include vocational and societal needs while maintaining focus on practical application, connections between school and life, and critical thinking (Null, 2011).

Dewey defined democracy as: "a *personal* way of individual life; …it signifies the possession and the continual use of certain attitudes, forming personal character and determining desire and purpose in all the relations of life" (1939/1988, p. 226). Similarly, he defined education as the "reconstruction or reorganization of experience which adds to the meaning of experience, and which increases the ability to direct the course of subsequent experience" (1916,

p. 76). Asen (2015) underscored that in each of these definitions, Dewey emphasized processes rather than places or institutions.

The educational philosophy of Dewey centered on the idea that democratic learning environments serve learners, preparing them to function in society and to contribute to their community through learning experiences that help them in their everyday lives. "The learning in school should be continuous with that out of school. There should be free interplay between the two," wrote Dewey (1916, p. 416). These ideas align closely with the current study, which examines content in music teacher education programs and questions whether preservice music teachers are prepared to serve and connect to learners' musical interests outside of school.

Dewey also discussed how instructional methods influence student learning. He insisted that "we never educate directly, but indirectly by means of the environment" (p. 19), influencing students' knowledge, beliefs, values, and roles during the process. Allsup (2016) discussed this idea through the lens of music education, writing that "methods determine how students think and behave" (p. 20), and thereby creating a case for modeling the values and principles of democratic education for the students by bringing them to life in pedagogy and instruction. Drawing on Dewey's ideas, Asen (2015) asserted, "We cannot simply open students' heads and fill their minds, with knowledge…Democracy in education, then, arises as students, teachers, and others participate in a mutually valued process" (p. 2).

Similarly, Paulo Freire (1970/2012) felt that in a democratic learning environment, students and teachers engage in the process together. He wrote that a "humanist, revolutionary educator" must partner with the students and allow for them to think authentically (p. 74). Freire proposed these ideas in contrast to the "banking concept of education" (p. 72) in which "the scope of action allowed to the students extends only as far as receiving, filing, and storing

deposits" (p. 72), an educational model, prevalent at the time of publication of *Pedagogy of the Oppressed* (Brazil in the 1960s), that some might argue continues to permeate educational culture. Allsup (2002) wrote that the tenets of Freire's (1970/2012) banking model will be familiar to any graduate of a school of music, highlighting, for example, "the teacher teaches and the students are taught," and "the teacher chooses the program content and the students (who were not consulted) adapt to it" (p. 73).

The contrast between the Freirean banking model of education and what he calls a "problem-posing education" (1970/2012, p. 83) exposes the conceit of authority in the classroom. Some teachers struggle with the thought of giving up authority or expertise in exchange for collaborative partnerships with students, but Freire writes that in an environment where teachers and students are mutually engaged in the educational process, "teachers maintain a certain level of authority through the depth and breadth of knowledge of subject matter that they teach" (Freire, 1995, p. 378). By growing beyond the role of a transmitter of pre-determined knowledge, teachers "become jointly responsible for a process in which all grow. In this process, arguments based on 'authority' are no longer valid" (Freire, 1970/2012, p. 80).

Beane and Apple (2007) clarified that democratic learning is more than a process; it involves a set of principles that encompass the "democratic way of life" (p. 7). It moves beyond learner-centered instruction and co-constructed knowledge to include the modeling and embodiment of democratic ideals–a conceptualization of an educational system that engages all of the stakeholders involved. Beane and Apple (2007) identified seven characteristics on which democratic learning depends:

(1) Concern for the dignities and rights on individuals and minorities

(2) Concern for the welfare of others and 'the common good'

(3) Faith in the individual and collective capacity of people to create possibilities for resolving problems

(4) The open flow of ideas, regardless of their popularity, that enables people to be as fully informed as possible

(5) The use of critical reflection and analysis to evaluate ideas, problems, and policies

(6) An understanding that democracy is not so much an 'ideal' to be pursued as an 'idealized' set of values we must live and that must guide our life as people

(7) The organization of social institutions to promote and extend the democratic way of life. (p. 7)

In a democratic learning environment, the curriculum is learner-centered, students are able to develop a sense of agency, and knowledge is obtained through a shared process between teacher and student. However, these characteristics demonstrate that it is not merely student voice that is valued in a democratic learning environment, but making room for all student voices to be heard, included, and valued. Inclusion and social justice are essential components of a democratic learning environment. Beane and Apple (2007) described this as having what Dewey (1916) called the "democratic faith" or "fundamental belief that democracy has a powerful meaning, that it can work, and that it is necessary if we are to maintain human dignity, equity, freedom, and justice in our social affairs" (p. 7).

This examination of writings related to democracy in education revealed themes of learner-centered instruction, the cultivation of agency among students, a mutual learning process, and an inclusive environment. These themes were explored in the conceptual framework of this study, as they related to the values, aims, pedagogy, and content of a curriculum. In the following sections of this chapter, I will further elucidate these themes as they relate to music

education, first through seminal works and theoretical ideas and then through studies concerning these democratic practices in educational settings.

Democracy in Music Education

In his study examining democratic action in instrumental music education, Allsup (2003) explained, "the notion of democratic education is a complex one, more nuanced than, for example, letting members of a choir select the color of the group's robes or giving the pep band an opportunity to vote on music" (p. 27). Democratic practices are embodied through the values, aims, pedagogy, and content of a curriculum. Several scholars have explored deeper meanings of democracy in music education through a general, philosophical, or theoretical lens. Interest in this line of scholarship stems from what Lines (2008) identified as a growing awareness in "the idea that music is intrinsically entwined with human affairs, with the aims and desires of cultural expression, and with instances of human power, freedom, dominance control, and resistance" (p. 1).

Paul Woodford's (2005) text, *Democracy in Music Education,* represents a pivotal work in this area of scholarship. Grounding his conception of democracy and education in Dewey's writings, Woodford discussed the open-ended nature of the definition of democracy, articulating that its conceptualization depends on the context and students involved. Arguing that students and teachers must be an active part of the curricular process, he emphasized the importance of critically examining philosophies, pedagogies, and values as they relate to individual, social, and ethical circumstances, such as the social relevance of the music studies, or inequities related to access and equality. Woodford illuminated the shared process between teachers and students in democratic learning environments, touching on issues of authority and autonomy, and stressing the importance of inclusionary participation. Throughout the work, he called on music educators

to "begin reclaiming a democratic purpose for music education" (p. xi), and advocated for a vision of music education in which "[children] are living in the world and attempting to come to grips with its complexities while exercising greater choice and personal and social responsibility" (p. 85).

Woodford's (2005) text inspired a special issue of *Action, Criticism, and Theory in Music Education* in which his work was reviewed, expanded, and challenged. Most authors lauded Woodford's ideas, commitment to citizenry, and practical applications, but many also presented critiques related to elements of his philosophy. While Schmidt (2008) highlighted the importance of problematizing democratic practices and implications, and Locke (2008) raised questions regarding ethical judgement in terms of music education and the postmodern condition, Gould (2008) contended that democracy in music education is a largely symbolic practice that creates the illusion of shared power. She argued that democratic practices *devour* the difference exhibited by *the Other* rather than attend to and value the difference (p. 37).

Democratic practices were also problematized by various authors in DeLorenzo's (2016) *Giving Voice to Democracy in Music Education* in terms of both theory and practice. While DeLorenzo acknowledged that the essays in this volume did not adhere to a specific paradigm of democracy, she identified principles of democracy in the classroom that are reflected through the chapters within, including shared decision-making, equal learning opportunities, acknowledgement of social contexts, and critical thinking. She highlighted the importance of inclusion in a democratically-minded classroom by drawing a close connection between democracy and social justice, emphasizing the importance of a "thoughtful citizenry" (p. 6) educated as agents of social change. She identified the need for the music education profession to widen its focus and a shift away from teaching solely for the purpose of improving musicianship.

While some authors in this text examined the place of music education in a democracy, problematizing its political and social implications (Elliott, 2016; Mitchell & Jacobowitz, 2016; Smith, 2016; Woodford, 2016), others discussed implementation of democratic practices in music classrooms. These applications employ themes identified earlier in this review of literature: learner-centered teaching, mutual engagement, autonomy, and inclusion, through the examinations of culturally responsive teaching (Kelly-McHale, 2016), improvisation (Wall & Wall, 2016), technology (Bell, 2016), and social justice (Ballantyne, Canham, & Barrett, 2016; DeLorenzo, 2016; Hibbard & Conway, 2016; Silverman, 2016). Several authors discussed the importance of educating preservice music teachers in democratic teaching practices in order to prepare students to confront issues of social justice in their classrooms (Ballantyne et al., 2016; Hibbard & Conway, 2016), to and represent their students' choices and preferences through a malleable canon of musics.

Representing students' musical preferences and allowing students to have a voice in their learning are embodiments of democratic practices. Spruce (2015) examined social justice in music education from the standpoint of student voice, writing that if students cannot articulate messages that allow them to be heard, they cannot use their voices to disrupt powerful traditions or hegemonies to create more democratic spaces. He advocated for a dialogical approach to music education, in which teachers and students engage in conversation, avoiding the implication that there exists an ultimate, true perspective and instead "enter the world of other voices" (2015, p. 299), consider these voices, and entertain the possibility of changing perspectives, beliefs, or options based on those voices. This dialogical music education allows students to become "equal participants in the construction of pedagogy and curriculum" (Spruce, 2015, p. 299), embracing the mutual learning process representative of democratic learning environments.

Allsup (2016) discussed the importance of the mutual learning process in *Remixing the Classroom* through a rebuke of the closed, master/apprentice model of music education and support for an open relationship in which the teacher acts as a facilitator and explores diverse conceptions of musicianship. He examined the need for more flexibility in music education through an *open philosophy* more inclusive than traditional approaches, advocating for a Deweyan laboratory model of music classrooms that utilizes learner-centered teaching, student choice, and agency. He reasoned teachers have the right to explore, challenge meanings, and develop new understandings of music with their students, as "music students and future music teachers, especially those from the dominant culture, cannot be expected to understand social justice, diversity, or democratic music making without experimenting with their many meanings" (2016, p. 141).

The flexibility for which Allsup (2016) advocated stands in direct contrast to the standards-based model of education common in the United States. When considering the importance of learner-centered instruction in a democratic music education, standardization of content and/or pedagogy is counter-productive. Westheimer (2015) suggested that standardization inhibits music teachers' ability to engage their students in a democratic learning process because standards prevent local contexts or student interests from shaping instruction. "It is not possible," he wrote, "to teach democratic forms of thinking without providing an environment to think about" (p. 111), and as a result, the skills associated with democratic practices and social justice are left out of the music curriculum.

Environments where students are the center of the instruction, and where a sense of autonomy and agency is cultivated among them, foster the inclusion of democratic ideals. Many music educators have found that informal music learning practices are effective vehicles for

developing agency and autonomy in music learners (Allsup, 2003; Green, 2002; Kladder, 2017; Koops, 2017; Owens, 2017), and that these processes can serve as a catalyst for meaningful music experiences. As a scholar central to the development of informal music learning practices, Lucy Green (2002) identified the role of the teacher as a facilitator who "establishes ground rules for behavior, sets the tasks going at the start of each stage [of the musical process], then stands back and observes what pupils [are] doing" (p. 19). Students become autonomous during this process by selecting the music they will study and developing musicianship according to their own determinations.

Väkevä (2012) drew on the pragmatist perspectives of Dewey to examine Green's work, including her ideas relating to digital forms of music making as *real music*. This is examined further in how popular music pedagogy "could indicate new ways in which music educators may conceive their subject in a society that accepts democratic participation and creative agency as guiding key values" (Väkevä, 2012, p. 24). Also considering Dewey's pragmatic philosophy, Allsup and Olson (2012) examined the ethical responsibilities of the teacher in popular music pedagogy, and how music teacher preparation must include related pedagogical instruction.

Though these scholars identified problems with *formalizing* informal music learning pedagogy in music teacher education programs, they maintained that popular music pedagogy introduces essential learning opportunities, such as exposure to unfamiliar genres and consideration of alterative perspectives. Allsup and Olson argued that teachers best suited to facilitate informal music learning experiences "will be those music educators with a practiced democratic outlook" because, "the foundation of a democratic education rests on a diversity of ideas and their practical connection to a changing world" (2012, p. 18).

Examining Democratic Practices

The themes of learner-centered instruction, autonomy, mutual learning processes, and inclusion have been explored through philosophical and theoretical writings related to music education and democracy. In this section, studies related to these democratic processes and their implementation in various learning environments are detailed. Mutual learning processes between teacher and student are considered alongside studies involving learner-centered instruction and student autonomy, as these aspects of democratic teaching and learning often coexist. While studies involving many types of music learning environments are explored, emphasis is placed on general music and music teacher education environments, in order to elucidate how these areas related to the focus of this study.

Learner-Centered Instruction

One of the themes identified in this review of literature related to democratic educational practices is learner-centered instruction (also known as student-centered or child-centered). As Barrett (2015b) wrote, "student-centered music teachers create educative experiences that illuminate children's thinking and their lived experience in classrooms" (p. 166). Rajan (2013) used her own preschool music class as a setting for investigating how to best facilitate child-centered musical experiences, highlighting the importance of attending to children's thinking. She examined musical preferences and instincts of the children through individual and collaborative music-making experiences, finding that meaningful musical experiences for these children should include singing, listening, playing, moving, and making music. While these experiences might seem typical of a child's music environment, Rajan (2013) wrote that the key in implementing these activities to enhance learning is to follow "*children's* leads and interests," allowing personal and social skills to be "reinforced through the artistic experiences" (p. 11).

In an examination of four middle school orchestras, two structured through teacher-centered instruction and two through learner-center instruction, Scruggs (2009) determined that though no significant difference existed in a performance assessment of the groups, teachers of the learner-centered groups described greater improvement among students in identifying areas of weakness to be rehearsed and increased motivation to address these weaknesses. Furthermore, the leaner-centered ensembles reported significantly higher rates of enjoyment among students. Koops and Keppen (2014) examined the role of enjoyment in elementary general music instruction, and among many suggestions, identified informal music learning, student-selected activities, and designing instruction based on student preferences as beneficial, learner-centered practices.

As learner-centered teaching involves honoring the experiences and perspectives of the learner in music class, some authors have investigated how exclusion of personal musical meaning in the general music classroom affects children's music learning. In a two-phase study involving an investigation of seven- and eight-year-old children's musical experiences in and out of school, Griffin (2009) found that students' in-school music experiences interrupt their conceptualizations of music informed by out-of-school musical involvement. She suggested children's musical perspectives should become a "necessary component" of music education in order for children to feel connected to school music experience (Griffin, 2009, p. 173).

Kelly-McHale (2013) uncovered implications for musical identity and participation when studying the school music experiences of four fifth-grade students whose families had immigrated to the United States from Mexico, and the pedagogical beliefs and practices of their general music teacher. Here, students' conceptualizations of musicianship based on their personal experience with music outside of school conflicted with the model of musicianship

presented in their general music class, and highlighted "the importance of teachers seeking assistance from the class as well as creating a community of learners where each other's strengths and weaknesses are embraced and honored" (Kelly-McHale, 2013, p. 207).

As a part of a larger study concerning a "culturally informed, multiarts, composition-based" fifth-grade music curriculum, Barrett (2015b) detailed the pedagogical beliefs and practices of a democratically-minded, learner-centered music teacher (p. 149). This teacher embodied a vision of learner-centered teaching by valuing student ideas, letting their musical creations guide classroom experiences, and facilitating the integration of students' musical, social, and emotional growth during instruction. Barrett (2015b) identified "a deep curiosity and respect for children's musical ideas, and a grounded belief in their capabilities to produce, refine, and communicate musical ideas" (p. 177) as fundamental components of democratic teaching, stressing that music teacher educators should seek out cooperating teachers who embrace and practice these ideals as models and mentors for preservice teachers.

Learner-centered practices have been also been investigated in the context of music teacher education. Killian and Dye (2009) examined the effects of a learner-centered model of reflective practice on student experiences during peer teaching, field teaching, and student teaching semesters. The authors found that students preferred the reflective practice model to other forms of study and assessment, and that students "strongly believed" that their teaching improved as a result of this process, "indicating increased knowledge acquisitions occur in learner-centered environments" (p. 18). Learner-centered practices have also been examined in the context of music education methods classes, with emphasis on the benefits of student-centered mutual learning communities (Koops, 2009) and dialogue-centered instruction (Scheib, 2012).

Autonomy and Agency

Learner-centered instruction relates to another component of democratic teaching identified in this review of literature: learner autonomy or learner agency. Students whose perspectives are valued and incorporated into instruction often develop a sense of ownership and empowerment, allowing them to take control of their learning. Environments that allow for student autonomy require teachers to be mutually engaged in the learning process, and act as facilitators rather than directors during instruction.

Several authors have identified specific content or processes that allow students to develop a sense of autonomy in the music classroom. Abrahams (2015) discussed technology in the music classroom as a tool for developing learner agency, by allowing students to access their own resources, find musical information on their own, and connect to what they already know. Koops (2017) suggested that providing opportunity for learner agency in the elementary music classroom can enhance musical learning, and that by allowing children to select an instrument or scarf of a certain color, or initiate a song choice, they will feel validated and in control. Autonomy and agency have also been explored through contexts of hip-hop (Tobias, 2014), informal music learning (Green, 2002, 2006), music education of immigrant students (Karlsen, 2012, 2013; Karlsen & Westerlund, 2010), choral settings (Harris, 2017; Shaw, 2016), and as a lens for music education research (Karlsen, 2011).

A study of learner-directed composition groups in an instrumental music setting also offered insights into learner autonomy. Allsup (2003) investigated small group music making in mutual learning communities, in which students formed two composition groups, one using their primary band instruments and the other, rock band instruments. He explored these experiences through the lens of democratic action, finding that composing in popular or jazz styles was more

self-directed and therefore more personally meaningful. “When students are given the space to explore freely, to work democratically,” he wrote, “they will create (from one of *their* musical worlds) a context about which they are familiar, conversant, or curious” (Allsup, 2003, p. 35).

Project-based learning was identified as a vehicle for promoting learner autonomy and agency by and Loren (2003) and Tobias, Campbell, and Greco (2015). In the context of fifth grade general music classroom, Loren (2003) determined that cooperative learning activities developed by both the teacher and the students changed power relationships in the classroom, provided opportunities for goal setting and realization, and fostered intentional learning and intrinsic motivation. Teacher facilitation and motivation were also highlighted by Tobias et al. (2015), who described project-based learning as an opportunity to “promote students’ inquiry, curiosity, and investment in their own education” (p. 46).

Autonomous learning was observed as a component of university musicians’ experiences in an iPad ensemble (Verrico & Reese, 2016). In this environment, the lack of a conductor and a centuries-old ensemble tradition allowed for shared leadership among ensemble members and the freedom to express preferences and provide input. “This sense of autonomy and democracy,” wrote Verrico and Reese, “was something that freed [members’] creativity and contributed to a sense of empowerment as creators and performers” (2016, p. 323). The authors encouraged university musicians to participate in small ensembles and other learning experiences in which they could practice democratic interdependence and autonomous self-expression.

Inclusion in Democratic Learning Environments

The theme of inclusion has emerged throughout this review of literature as a component of democratic teaching practices. Inclusion, in this context, has been explored through instruction in diverse musics, promotion of multiple modes of music making, and validation of the

experiences and perspectives of all learners. In a democratic teaching environment, learners are given a voice and their experiences are valued, and consideration and respect for others' perspectives is a part of the curriculum. Darrow (2017) suggested music educators must assume responsibility for teaching tolerance as a part of their instruction, and in so doing, "strive to counter influences that lead to fear and exclusion of others, and help students develop skills in critical thinking, ethical reasoning, and independent judgment" (p. 20). She suggested music educators can address diversity and tolerance by facilitating intergroup contact in classes and ensembles that include both marginalized and dominant groups. Darrow (2017) asserted that "the music we teach must be accompanied by a common and personal commitment to accept all people, embrace our differences, and celebrate the diversity that makes our communities great" (p. 21).

Through a partnership of the Afghan Children's Songbook Project and a service learning project involving third- through fifth-grade music students and their teachers, Pascale (2011) was able to create a learning experience for students that involved tolerance and cultural understanding. With their teachers, students watched videos, heard stories, and learned songs from the Afghan Children's songbook, a volume of Afghani children's songs censored by the Taliban. Students performed songs from the collection for an audience of families and guests, raising money to supply Afghani children with songbooks. Pascale (2011) noted:

> By going beyond just teaching the songs and diving deeper into true cultural understanding, the students came away with a lasting experience. They now know what Afghan children sing about... through publicly sharing the songs they, in fact, played an important role in returning the songs back into the world. The Afghan children became real to them. Through the music, they learned about perceptions, assumptions, tolerance, and cultural understanding. (p. 7)

Inclusion has also been studied in music education contexts through the lens of racial and ethnic diversity. Through narrative research, Brewer (2010) investigated the school band

experiences of three of his students from differing racial backgrounds. These students attended a school, located on the United States-Mexico border, with a population that was over 90% Hispanic and a band program that was disproportionately white. By attending to the stories of three of his students, Brewer (2010) examined his own teaching practices, and what he found to be the exclusionary culture of secondary school ensembles. Ultimately, he asked if music teacher educators prepare preservice teachers to handle the ethical dilemmas and issues of social justice that "seem to be deeply entrenched in the field of music education" (Brewer, 2010, p. 62).

Social justice has also been identified in this literature review as a component of a democratic music curriculum. Ballantyne, Canham, and Barrett (2016) examined the ability of Australian preservice teachers to enact social justice in the classroom. Similar to the United States, the racial and economic demographics of the student population do not match those of the teaching population in Australia. The authors examined preservice teachers' perceptions of their intercultural experiences at an immersion music learning camp, exploring "the relationship between this experience and the students' preconceptions of music teaching, and the implications for their future practice" (Ballantyne et al., 2016, p. 245). While the authors found that students viewed themselves as open-minded teachers and perceived their teaching practices as inclusive, the students' ability to think critically about their actions in difficult situations did not always reflect this professed open-mindedness. Ballantyne et al. (2016) suggested that time is a key element in any change process (p. 249), identified experiences that prompt this type of reflective and critical thinking are essential to growth, and reported that instruction in enacting elements of social justice is an important component of music teacher education.

Salvador and Kelly-McHale (2017) examined music teacher educators' perspectives on social justice through a survey of 361 practicing music education professors. They investigated

their definitions of social justice, their perceptions of the relevance of instruction in social justice topics as a part of the music education curriculum, and the limitations for addressing issues of social justice with undergraduate music education majors. The authors found that 10% to 20% of respondents indicated it was not their job to address social justice in their music education courses and that doing so would be a waste of instructional time. However, almost 30% of respondents shared impediments of social justice in school music settings, methods for instructing preservice music teachers to address issues of social justice, and insight into what limits this instruction in music teacher preparation programs. They concluded by asserting "if music education is for everyone, then those who hold the responsibility to teacher education must prepare music teacher candidates who are ready to teach all students" (Salvador & Kelly-McHale, 2017, p. 21).

Traditional Roots of Music Teacher Education

Though democratic practices including learner-centered instruction, autonomy, mutual learning processes, and inclusion have been explored in the context of music education, a disconnect remains in how music teacher education programs prepare preservice music teachers in these areas and how they embody these practices as a part of their curricula. This divide may exist because of the deep entrenchment music teacher preparation programs have in their traditional roots, as the current, predominant "model for the training and education of future music teachers has over one hundred years of history" (Williams, 2015, n.p.).

An examination of the history and development of music teacher preparation programs may elucidate incongruities between progressive, widely accepted theory and stagnated practice. As Mark (1999) wrote, "The reason for reviewing past events, for studying history, is to understand why things are as they are now and to help approach the future in as educated a

manner as possible" (p. 5), and so a historical overview is included here in order to provide perspective for considering the current state of music teacher preparation programs and pondering further developments. Discussions of the beginnings of formalized music teacher education, music teacher education's place in academia, and music teacher education curricula are included. Following this historical overview is an examination of landmark reforms, movements, and commissions in music education, which called for changes in both K–12 and collegiate music education. These developments provide context for the discussion of current calls to action and reconceptualizations of teacher preparation programs relevant to democratic practices in music teacher education.

The Beginnings of Music Teacher Education

Music education in America began with the colonial and post-colonial singing schools, the masters of which aimed to develop the general public's singing and music reading ability in an attempt to improve singing quality during church services (Birge, 1928; Humphreys, 2004; Verrastro & Leglar, 1992). As the singing schools evolved, their objectives broadened as they "laid the national foundations for musical culture and appreciation" (Birge, 1928, p. 11), and, consequently sparked an interest in formal music education in American society (Mark, 2008).

While the first examples of music teacher education consisted of largely informal training in musicianship and choral singing, the singing school conventions that began in 1829 marked the "first signs of progress" (Verrastro & Leglar, 1992, p. 677) in the field. As music education found its way into public schools, beginning with Lowell Mason in Boston in 1838, summer institutes began to form to meet the rising demand for music teacher education (Britton, 1962; Wollenzien, 1999). These institutes were often the products of normal schools, as music instruction began "as an adjunct to the regular teacher preparatory programs" (Keene, 1982, p.

206) and music teacher education curriculum began to expand from choral pedagogy to include music history, solfege, harmony, and composition (Keene, 1982).

Though the demand for and success of the summer institutes lasted through the end of the 19th century, "The nation's schools of higher education did not flock to the cause of preparing teachers in music" (Keene, 1982, p. 209). The city of Lexington, Massachusetts opened the first public normal school formed specifically for the preparation of music teachers in 1839, but it was not until the late 1880s that most normal schools began to offer courses specifically in music pedagogy (Verrastro & Leglar, 1992). Additionally, liberal arts colleges did not begin to offer courses in music education until the end of the 19th century (Britton, 1962) and it was not until the early 20th century that "colleges and universities began to establish departments of public school music, connected with their schools of education" (Birge, 1928, p. 218).

Music Teacher Education Comes to Academia

During the first quarter of the 20th century, the training of music teachers began to shift gradually from summer schools to normal schools and then to colleges, universities, and conservatories. When music teacher training did begin to penetrate the realm of academia, it too began through summer courses and short training periods, such as the summer course in school music at the Cincinnati Conservatory in 1905 (Mark & Gary, 2007) and the summer music school at Cornell University in 1907 (Birge, 1928). However, the 1920s saw the widespread "acceptance of music teacher education on the campuses of colleges and universities" (Verrastro & Leglar, 1992, p. 677), and longer degree programs began to be offered, such as the two-year degree program at Iowa State Teachers College (Mark & Gary, 2007).

Birge (1928) found that by the late 1920s, "hundreds of institutes of higher learning [had] created school-music departments, and the movement [had] spread to the conservatories of

music, nearly all of which offer[ed] training in music supervision and directing" (p. 219). This rise in music teacher training in colleges, universities, and conservatories correlated with the acceptance of music as a "school subject, or at least a normal school activity, throughout the country" (Mark & Gary, 2007, p. 329) and in the resulting rise in standards states were imposing for the credentialing of music teachers. By the end of the 1920s, more than half of the states required certification for public school music teachers through a minimum of two years of collegiate training (Birge, 1928, p. 219; Mark & Gary, 2007). In 1921, the Music Supervisors National Conference (later known as MENC and then NAfME) released a report written by its educational council that recommended a four-year training program for music educators and a corresponding proposed curriculum to be used to grant degrees in music education (Keene, 1982). By the mid-1940s, most accredited institutions offered four-year degrees in music education (Van Bodegraven, 1946, p. 28), but it wasn't until the 1960s that a bachelor's degree in music or music education was a requirement for certification in every state (Verrastro & Leglar, 1992, p. 677).

Music Teacher Education Curricula

In 1924, the National Association for Schools of Music (NASM) was formed as an accreditation body for undergraduate- and graduate-level music programs in the United States, and continues to serve in this role today. This organization was formed:

> For the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. (NASM, 2015, p. 1)

From the emergence of four-year degree programs in music education, curriculum for preparing music teachers has generally been broken into three areas: general education, professional education, and music, with music comprising half of the program requirements, general

education 30–35%, and professional education making up the final 15–20%. (Colwell, 2006; Mark & Gary, 2007; NASM, 2015). In the early 1970s, courses in music pedagogy were added to the musical content component in an attempt to strengthen music teacher preparation programs. These courses were the result of the Competency-Based Teacher Education movement, which arose from the teacher reform crusades that occurred in the 1960s and extended accountability "from schoolteachers and administrators to the colleges and universities that educate the teachers" (Mark, 1996, p. 239). This movement also inspired NASM to recommend further laboratory and field experiences as, prior to 1973, music teacher education programs involved minimal methods courses and little fieldwork, if any, outside the final student-teaching experience (Mark, 1996; NASM, 1973).

While additional course requirements and recommendations have been inserted into the NASM guidelines since the publication of the first handbook, "Music teacher education has mutated little since the introduction of the first four-year curriculum in the 1920s" (Colwell, 2006, p. 16). Mark (1996) remarked that the 1960s saw some movement toward change in music teacher education curricula. However, the social movements and reforms of that decade, like a stone tossed into a calm pond, began to disturb the stagnant waters of music education, inspiring significant changes in attitude and practice, the ripples of which continue to effect change and influence the profession to this day.

Reforms, Movements, and Commissions

The 1960s saw the beginning of a series of movements, projects, and symposia in the music education profession aimed at improvement, efficacy, and expansion. The Yale Seminar, sponsored by a government grant in 1963, involved musicologists, performers, and composers charged with examining school music programs and proposing improvements (Mark, 1999).

"The seminar noted that the school repertory was restricted to certain classics of Western music" (Volk, 1998, p. 76), recommended an expansion that would include Western, non-Western, popular, jazz, and folk musics in the music education curriculum, and "acknowledged the need for teacher training" (p. 80) in order to do so. The issue of preparing music educators to use music outside of the Western classical tradition was also considered at the 1966 International Seminar on Music Teacher Education in Ann Arbor, Michigan. However, it was the lack of representation of music educators at the Yale Seminar that prompted the most significant forum for discussing the state of music education in American schools, the Tanglewood Symposium (Mark, 1999, p. 6).

The Tanglewood Symposium, sponsored by the Music Educators National Conference (MENC) in 1967, is largely recognized as "a commanding response to what was happening in, and to, American society at the time" (Mark, 1999, p. 5) and as a watershed moment in the history of music education (Klocko, 1989; MacCluskey, 1979; Mark, 1999; Mark & Gary, 2007; Volk, 1998). School reform, civil rights, and technology were changing the face of American society in the 1960s (Isbell, 2007; Klocko, 1989; Mark, 1999; Mark & Gary, 2007; Volk, 1998), and thus, music education required reforms in order to remain relevant and meaningful. "Those in attendance believed that there was a growing disconnect between adult music experiences and those of public school music programs" (Isbell, 2007, p. 53) and through the discourse pertaining to issues facing the profession, the divide between the school and life music experiences of students was first publicly recognized among professional music educators.

At Tanglewood, the participants came to consensus that "music of all periods, styles, forms, and cultures belongs in the curriculum," further stipulating, "The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular

teenage music and avantgarde music, American folk music, and the music of other cultures" (Choate, 1968, p. 139). This declaration inspired the beginnings of change in music education and, consequently, in music teacher education.

Following Tanglewood in 1968, MENC president Wiley Lee Housewright formed the Teacher Education Commission to respond to the "enormous disparity between the preparation for teaching and the practice of it" (MENC, 1972, p. 1) and to identify ways in which teacher education could address the "expanding role of music education called for in the Tanglewood Declaration" (p. 1). Among many recommendations, the Teacher Education Commission called for music teacher education programs to embrace "all musics rather than perpetuate the primacy of the common practice style in their represented by examples of eighteenth- and nineteenth-century Western art music" (MENC, 1972, p. 8), to provide performance experiences in "areas such as chamber music, jazz, folk, and ethnic music" (p. 8), and to foster the ability for preservice teachers to "identify compositional devices as they are employed in all musics" (pp. 6–7) including non-Western, dance, folk, jazz, and popular.

The Goals and Objectives (GO) Project of 1969, "an extensive, pull-ourselves-up-by-the-bootstraps program for the improvement of music" (Klocko, 1989, p. 39), was an outgrowth of and initial step toward realizing the recommendations presented at the Tanglewood Symposium (Mark, 1999). This project outlined the responsibilities of MENC and identified thirty-five objectives on which the organization would concentrate for the future, the first of which was to "lead in efforts to develop programs of music instruction challenging to all students, whatever their sociocultural conditions, and directed toward the needs of citizens in a pluralistic society" (Andrews, 1970, p. 24). Further changes came to music teacher education when in 1972 NASM

added a multicultural repertoire requirement to its recommendations for music programs and in 1974 mentioned popular and non-Western music specifically (NASM, 1972; NASM, 1973).

In 1984, MENC president Paul Lehman impaneled the Task Force on Music Teacher Education to, once again, examine issues in music teacher education. The report, *Partnerships and Process,* published in 1987, indicated an inconsistency between the way that music teachers were prepared at the collegiate level and the challenges they faced once they reached the classroom and, among other recommendations, reiterated the need for preservice music educators to understand "the diversity of music and musical styles that reflect the rich and varied cultures of our times" (MENC, p. 18).

The year 1999 saw the formation of the MENC and Florida State University co-sponsored *Vision 2020: The Housewright Symposium on the Future of Music Education* (named for its past president) whose members revised the suggestions of the Tanglewood Report to create a vision for the future of music education into the 21st century. "The Symposium culminated in the Housewright Declaration" (Mark & Gary, 2007, p. 450), which was a "summation of agreements made at the Housewright Symposium" and echoed the familiar refrain of many past music education movements by including the statement, "All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated; music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction" (Madsen, 2000, p. 219). Subsequently, NASM revised its recommendations for the three areas of specialization in music education that had been in place since 1974 (general music, vocal/choral music, and instrumental music), to include "Specific Music Fields or Combinations," including:

> Composition, electronic and computer music, ethnic music, guitar, small ensembles, jazz, keyboard, orchestral music, music history and theory, music in combination with other

> disciplines, music technologies, and popular music; or combinations of one or more of these types of content with aspects of the general, vocal/choral, or instrumental specializations. (NASM, 2009, p. 96)

Calls to Action for Music Teacher Education

While reform movements of the 1960s–1990s have managed to effect some change in the content of music teacher education programs in terms of popular and multicultural music, Western art music, which serves as the foundation for the vast majority of courses and performance ensembles, continues to dominate at many institutions in the United States (Doyle, 2014; Dupree, 1990; Emmons, 2004; Humphreys, 2004; McKoy, Butler, & Lind, 2007; Navarro, 1989; Norman, 1999; Okun, 1998; Salazar & Randles, 2015; Sarath, 1995). Many of the issues identified in these reforms and commissions continue to persist in music teacher education, such as the disconnect between challenges facing K–12 music educators and the ways in which preservice teachers are prepared to address them. As a traditional model of music making prevails, often so does the director-centered teaching model that accompanies it. Consequently, the 21st century has seen traditional models of music education challenged not only in terms of musical content, but in terms of pedagogy, diversity, and inclusion (Abril, 2014; Humphreys, 2012; Kratus, 2007; Williams, 2011).

While many of the reforms of the latter half of the 20th century addressed musical content in music teacher preparation programs, calls to action in the 21st century articulate the need for broader changes. Restructurings are needed not only in musical content, but in pedagogy, values, aims, admissions, and educational connections. Colwell (2006) argued that music teacher education programs must allow preservice teachers to develop an understanding of the role of education in the American democratic system (Cutietta, 2007), and fundamental principles regarding how children think and learn.

The Society for Music Teacher Education (SMTE) has also started to address critical topics outside of the canon of music studied in university programs. Issues of recruitment, retention, curriculum, and pedagogy were addressed at the 2005 Symposium of Music Teacher Education and the 2006 National Biennial Conference of MENC (Campbell, 2007). Campbell (2007) posited that, in contrast to the call in previous waves of reform to make room for multiple additions to the curriculum, the best strategy for the 21st century may be to "do more things differently with less" and concern ourselves with "initiating a shift in the way we, as music teacher educators, think about and facilitate the learning of those who are becoming music teachers" (p. 28).

In 2014, the College Music Society (CMS) published a report challenging those in music teacher education to consider re-envisioning music teacher preparation programs through a rationale for advancing the undergraduate preparation of music majors. Written by a committee of scholars in music education and led by Patricia Shehan Campbell, this report, now known colloquially as *The Manifesto*, contained three core pillars for reform: creativity, diversity, and integration (Sarath, Myers, & Campbell, 2017b). The authors suggested music teacher preparation programs must adjust emphases encouraging greater participation in creative music activities such as improvisation, composition, and student-led instruction, the inclusion of a more diverse array of musics to study and modes of music making, and greater integration between the components of the undergraduate music education degree program. Pathways to reform at the institutional level and pathways to change at the national and international level were included, with a call for leadership among all stakeholders in music education. This document has informed many of the reconceptualizations of music teacher education published in the last four years, and these are explored in the following section of this review of literature.

Models for Change in Music Teacher Education

Many authors have posited theoretical frameworks for how music teacher degrees could be refined to reflect the diverse nature of musical experience and needs of practicing music teachers, utilizing components of democratic teaching practice such as choice, agency, inclusion, and mutual learning between professor and student. In 2007, a special focus on music teacher preparation was published in the *Music Educators Journal*, containing five articles addressing the need for change in undergraduate music education. Here, Thompson (2007) asked, "If we want to break the pattern of new teachers who, on entering the field, revert to teaching as they were taught rather than exploring new pedagogies, what experiences can we provide in their teacher education programs to challenge this cycle?" (p. 30). Many authors have addressed this question through proposed models for change in music teacher education curricula.

Broad Conceptualizations

Some models for curriculum change consider broad conceptualizations of implications and context. Randles (2013) proposed a theory of curricular change in music education based upon his *Model of Psychological Dimensions*, with four areas building from (1) individual, to (2) collective, (3) culture, and (4) society. He suggested this model might help the music education profession "conceptualise [*sic*] the nexus between the individual and society," positing that it reflects the roles and characteristics of both "perceptual and cultural worlds" (p. 483). Ultimately, his *Conceptual Model of Change in Music Education* addresses the rational for change and the relationship between people, past practices, and cultural creative processes found within.

In *Envisioning Music Teacher Education*, edited by Susan Conkling (2015), authors contributed to a shared vision of music teacher education with the aim of "provoking

conversations among those engaged in music teacher preparation" (Orzolek, 2015, p. xiii). Based on proceedings from the 2013 Symposium on Music Teacher Education, some chapters contained practical insights or suggestions for change in music teacher education curricula, but authors primarily discussed considerations of broader conceptualizations of curriculum and pedagogy for preservice music teachers. Barrett (2015a), considered program orientation when envisioning approaches to music teacher education, writing that program orientations such as academic, practical, personal, and critical/social have an apparent impact on curriculum, pedagogy, and content. Practicum experiences (Kelly-McHale, 2015), immersive learning (Scheib, Hendricks, Hourigan, & Inks, 2015), the impact of self-study on methods course development (Stanley & Grossman, 2015), and other facets of music teacher preparation programs were examined as avenues through which a shared vision can be used to meet the many changes facing the music education profession.

Broad theoretical topics concerning music teacher education were also presented in *The Musical Experience*, edited by Janet Barrett and Peter Webster (2014). Divided into six sections of philosophy, listening, cultural dimensions of music, creativity, evolving roles, and reconceptualizing music teacher education, authors' contributions examined both pedagogical and curricular concerns for music teacher educators and the increasing need to change practices to better reflect the diverse nature of K–12 populations. Among other contributions, Woodford (2014) reiterated his concerns for democracy in music education by extending a critique of neo-liberal educational policies, while Peters (2014) reconceptualized world music pedagogy through a process of first understanding the *self* and then moving to understand the *other*. The concluding chapter of this volume contains Kaschub's (2014a) account of curriculum change at the University of Southern Maine, where the faculty worked to address the necessary reforms in

music teacher education; this curricular revision is explored in detail in the subsequent section of this literature review concerning realized reforms.

Elements of Change

Other models for change address specific needs within music teacher education, such as preparing music teacher specialists rather than generalists (Cutietta, 2007), integrated curriculum (Robinson, 2010), and reflective practices (Bauer & Dunn, 2003). Conkling (2007) applied the Lave and Wenger (1991) theory of situated learning, which is based on apprenticeship, to music education contexts. She suggested preservice teachers be placed in music teaching environments that allow them to learn from an exemplary professional, their professors, and their peers. Through examining the experiences of students immersed at a Professional Development Partnership site, Conkling (2007) suggested the need for collaborative reflection in music teacher education, as it "allows preservice teachers to learn from each other, and it offers an environment where changes in belief about music teaching might occur" (p. 47). These suggestions illuminate the relationship between the teacher and learner in a democratic environment.

In the same issue of the *Music Educators Journal*, Wiggins (2007) advocated for an authentic music teacher education curriculum, which would allow students to make connections between music learning experiences. She provided a framework for music teacher education, writing that the courses themselves or their sequence is not innovative, but instead, that "the innovation lies in the thread that connects them" (2007, p. 40). Wiggins (2007) posited that by focusing on authentic musical practice and learning processes, and helping students make connections, preservice music teachers can "forge their own pathways to competence and success as music educators" (p. 40).

As was explored in the conceptual framework of this study, democratic teaching occurs when the power dynamic between the teacher and student moves from an authoritative model to one that involves co-creation of knowledge. Heuser (2014) emphasized a mutual learning dynamic when proposing a juxtapositional approach to music teacher preparation. This approach is based upon the premise that pairing "two different musical styles, each having its own unique learning tradition, creates a space which opens opportunities to engage in reflection and meaningful discussions about the nature of music learning" (Heusner, 2014, p. 110). He outlined how this type of pedagogy might look in music teacher preparation, including the key components of (1) foundational courses, (2) comparative approaches, (3) musicianship, creativity and improvisation, (4) credentialing requirements, and (5) music in schools and community, and (6) capstone courses, and describes how some of these ideas are reflected in the music education program at the University of California, Los Angeles.

The Heuser (2014) juxtapositional pedagogy emphasized the musical inclusivity of a democratic learning environment, where musical interests of students are considered and multiple musical making paradigms are valued. Williams (2015) advocated for a broader conception of musicianship in music teacher education that should be reflected in curriculum and admissions procedures. He proposed widening the scope of music teacher preparation to include competencies outside of the Western classical music paradigm, and to reflect student choice and practical teaching needs. For example, composition and improvisation would be emphasized, music theory and history requirements would be multifaceted, and digital competencies would be included in all areas. He argued this would ultimately result in "music education graduates that are better prepared to reach larger masses of students considering the realities that make up 21st century schools" (n.p.). Through an examination the experiences of two vernacular musicians

who became music educators in traditional programs, Adams (2017) also advocated for changes in admissions procedures, increased support for non-traditional students, and re-envisioning coursework and ensembles to include learner-centered vernacular music practices.

Benedict and Schmidt (2014) also emphasized connections between elements of the undergraduate music education program through their Rhizomatic model of music teacher education. Here, preservice teachers are encouraged to recognize their role as cultural citizens. Elements of democratic teaching, such as autonomy, policy awareness, critical pedagogy, and shared curricular authority are reflected in this model, in contrast to the teacher-centered model found in most music teacher education programs. They suggested that through the expanded offerings and alternate emphases presented in their curriculum revision of a four-year program, they can "embrace an educative process that forwards creativity in respect to our own cultural rights and those of our students" (Benedict & Schmidt, 2014, p. 81).

Multiple suggestions for specific changes in music teacher preparation were presented in *Redefining Music Studies in an Age of Change*, edited by Sarath, Myers, and Campbell (2017b). Though some broad understandings emerge through Campbell's summary of curriculum reforms and Myers' overview of models for change, the eight chapters in this volume primarily detail applications for the calls to action found in the 2014 College Music Society manifesto and provide suggestions for how "recommendations for a revitalized and progressive curriculum actually work in complementary ways with sophisticated approaches to change" (Sarath et al., 2017b, p. xii). Sarath (2017) distinguished between *lower order* and *higher order* visions of change, advocating, for example, for a move away from lower order conceptualizations of the inclusion of multicultural music in music teacher education to the integration of a *transcultural perspective*. Components of curriculum presented in the conceptual framework of this study—

aims, values, content, and pedagogy—are explored through these *higher order* visions of change. Campbell (2017) identified the need to separate superficial reforms from the "foundational transformation delineated in the manifesto" (p. 16), providing both small steps and all-embracing strategies that can be used to realize curriculum reform. Sarath et al. (2017a) discussed the Manifesto's relevance to specialized programs including composition, jazz, music education, and performance studies, while also suggesting that both hiring new faculty and providing professional development for existing faculty are important steps for enacting change in music curricula in academia.

Reforms Enacted in Existing Music Teacher Education Programs

While many scholars have addressed needed changes in music teacher education programs related to democratic teaching and learning in theoretical models, few have described or investigated curriculum reforms in existing music teacher education programs. Williams' (2014) work outlined the components of the recent curriculum revision at the University of South Florida. Discussing both philosophical and practical needs for revision, and describing the two-year process, Williams (2014) provided details of how a broader conception of musicianship, the inclusion of informal music learning and other pedagogical approaches, and the integration of digital competencies were incorporated into a curricular revision. In describing this work, Williams (2014) also included descriptions of new courses, including a two-semester sequence of progressive methods, and changes to existing courses, such as the addition of a world drumming component to the percussion techniques course.

As noted previously, The University of Southern Maine has also recently revised their undergraduate music education curriculum. Kaschub (2014b), provided a rich description of the institution and School of Music to provide context for her overview of the curriculum redesign,

and to illustrate the realities of its graduate practitioners. Guiding principles informed this curriculum revision and reflect musical, philosophical, and pedagogical competencies that integrate theory and practice. Elements of democratic practices such as inclusion of personal music experience and pragmatic, learner-centered approaches are found in these principles and are included in course descriptions. Kaschub (2014a) identified a strong need for teachers who can "bridge time honored traditions with emerging practices and opportunities" (p. 317).

Kladder (2017) investigated two newly reconceptualized music education degree programs in the Unites States, examining the processes of curriculum revision, the elements of change involved, and the impact on students and faculty. He examined similarities and differences in context, process, tensions, impetus, outcomes, and future advancements. A similarity between the two universities was their vision of inclusivity. Both "recognized the need to include a more diverse population of students in both K–12 education and music teacher education...embraced research suggesting many students were being excluded from secondary music programs...[and] included conversations and aspirations about admitting a more diverse range of musicianship" (Kladder, 2017, p. 240). Student choice was also a common theme in curriculum discussions. These motivations directly align with elements of democratic teaching practices.

Curricular reforms in music teacher education programs across the United States were examined by Powell et al. (in press) with regard to cultural responsiveness, social justice, and student choice. These authors described a degree track in Mariachi music education and a certificate in popular music pedagogy at the University of Texas Rio Grande Valley, a contemporary commercial concentration for voice and other popular music course offerings at the University of Wisconsin-Parkside, courses in teaching popular music and music technology

performance at Montclair State University, and the redesign of the core requirements for all music degrees to include more opportunities for student choice and areas of emphasis outside of the Western Classical Canon at Ithaca College. “Though differing in size, scope, and population,” wrote Powell et al. (in press), “these programs have one thing in common: faculty with a desire to enact change” (n.p.).

Barriers to Change

As this review has made clear, the desire for change in music teacher education to reflect diverse demands for music teaching and learning is a principal topic of research and scholarship in music education literature. Many authors have proposed frameworks for undergraduate music education degrees to address the changing musical needs of preservice teachers and their future students. Some universities have undergone curriculum revision to diversify course offerings, pedagogies, music-making experiences, and content to reflect this changing world. However, significant barriers stand in the way of widespread curriculum change, and these are explored here.

Numerous accrediting agencies affect the requirements and structures of music teacher preparation programs, including NASM (National Association of Schools of Music), CAEP (Council for the Accreditation of Educator Preparation), and state licensing bodies. Each of these organizations influences undergraduate music education curricula, stipulating requirements for classes, ensembles, field experiences, and other degree components, thereby creating a rigid and crowded schematic of requirements that limits flexibility in terms of interest, innovation, or choice (Abril, 2014). These rigid structures “[become] a self-reinforcing cycle of preparing students for the predetermined music education roles that have defined music education for almost a century” (Abril, 2014, p. 185). While these systems that affect degree structures and

requirements make change difficult on a large scale (Abril, 2014), Cutietta (2007) posited we should reconsider fully accusing these organizations for our lack of evolution in undergraduate music education curricula. “It is easy to blame professional organizations such as the NASM for keeping us from redesigning our curricula…but with the exception of the education courses required by the state, the only true obstacles to curricular innovation are internal” (Cutietta, 2007, p. 14–15). Cutietta identified lack of political will, and shared vision in university policies or among music education faculty, as some of the more stalwart barriers to curricular reconceptualization. Williams (2015) noted that when faced with the prospect of change in music teacher preparation, “we don’t need to throw the baby out with the bath water” is a typical response. He further posited that many in the profession feel “we shouldn’t change tradition, so instead let’s nibble around the edges basically leaving things the way they are” (Williams, 2015, n.p.).

Some of this internal resistance comes from the human tendency to “teach the way we were taught.” We are loyal to both the music and methods of our past educations, comfortable with the familiarity of our experiences and the validation that comes from transmitting our knowledge and experience to someone else. More succinctly, “People like what they already know and are resistant to change” (Woodford, 2005, p. 89). Abril (2014) illustrated this phenomenon in *Promising Practices in 21st Century Music Teacher Education* by describing an exercise he conducts with his first- and second-year undergraduate music education students. He asks them to draw a picture of “music education in action” (p. 175), writing that most of the students’ images depict a teacher standing in front of a group of students engaged in classical/art music performance in large-ensemble settings, mirroring “their personal experiences and

memories of school music" and consequently, "reflect the contexts and traditions that are perpetuated and reinforced in many teacher education programs" (p. 176).

Though conversations regarding the balance of power in the classroom and the benefits of student-led instruction have permeated music education literature (Kelly-McHale, 2016), practitioner professional development, and general discourse, many teachers at all levels continue to perpetuate the traditions of their predecessors. "The curricula for preparing music specialists has remained largely unchanged for decades," creating a significant disconnect between theory and practice (Cutietta, 2007, p. 11). Hammerness and Darling-Hammond (2002) explained, "Teacher educators have struggled for years to connect theory and practice, to place student teachers in classrooms that reflect state-of-the-art practice and to construct program coursework that illuminates research on effective teaching in ways that are practice-relevant" (p. 17).

The incongruity of theory and practice illuminates the importance of modeling as a cornerstone of teaching pedagogy. Dewey (1938/1988) wrote that the methods used in the classroom "determine how students think and behave" (Allsup, 2016, p. 20), and Abril (2014) highlighted the importance of content in determining outcomes by stating, "The content of the courses may be just as important as the opportunity for students to experience alternative ideas and structures for music education" (p. 184). If preservice teachers spend years in teacher preparation programs in which they might be *told* about the importance of democratic teaching practices but are shown examples of learning environments where they are not made to feel like collaborators with agency and choice, what kind of pedagogy will they bring to their first classrooms and rehearsal spaces? "How can we expect future music teachers to lead the way

experimenting and innovating in schools if they have yet to experience signature pedagogies that are innovative themselves?" (Abril, 2014, p. 184).

Additionally, structures and policies of music teacher preparation programs may not serve as models for democratic education systems. When admittance into a music teacher preparation program relies upon proficiency of instruments and styles of music that are not inclusive of diverse facets of musicianship, many populations are systematically denied access. For example, "students who have other desirable twenty-first-century music skills, such as experience with electronic instruments, experience in gospel choirs (but not classical voice), or extensive performance on electric bass or even electric guitar, often struggle to find a music education program that will accommodate them" (Kaschub & Smith, 2014, p. 16). Palmer (2011) asserted, "the curriculum and audition requirements of many music schools are discriminatory by not allowing other styles of music and experience to be recognized, let alone heard" (p. 15). Can preservice music educators truly learn to be democratic, culturally responsive teachers if their own learning environments are not inclusive of all musicians?

Bringing the Literature Together

This review of literature began with an investigation of the works of Dewey (1916, 1938/1988, 1939/1988), Freire (1970/2012), and Apple and Beane (1995/2007) as they related to democratic practices in education. Through this examination, themes of learner-centered instruction, autonomy, mutual learning processes, and inclusion emerged as integral components of democratic practices in pedagogy, content, and the overall aims of education. These themes were then explored through the context of democracy in music education in a broader sense, and then detailed through a review of studies related to learner-centered instruction, autonomy, and inclusion in various music environments.

While this research indicated the inclusion of democratic, learner-centered teaching practices in music education is beneficial to students' learning and musical lives, the traditional, director-centered, teacher-as-authority-figure model of music education continues to prevail (Allsup 2002, 2003; Barrett & Webster 2014; Cutietta, 2007; Kelly-McHale, 2016; Williams, 2011; Woodford, 2005). A brief history of the discipline was presented to contextualize democratic practices in music teacher education, and to explore the rationale behind the need for change in undergraduate music education degree programs.

As a result of a series of initiatives in the 1960s–1990s, music teacher education has managed to evolve somewhat in the types of music deemed worthy of study (to varying degrees), but it has remained largely unchanged in the conceptualization of degree programs and pedagogical instruction preservice teachers receive. For decades, many scholars have articulated the need for reforms in music teacher education. This chapter explored these needs in terms of specific degree components, and through descriptions of enacted curriculum changes. These reconceptualizations and suggestions reflected the themes presented earlier in this review through calls to provide more opportunities for learner-centered instruction, opportunities for student agency in both coursework and program design, and a more inclusive approach to admissions, music making, pedagogy, and practicing social justice.

Contributing to the Literature

While the need for democratic practices in music teacher education has been established and models for curricular reform have been proposed, the content, pedagogy, values, and aims of many music education programs continue to reflect a traditional conservatory model of music teacher preparation (Campbell, 2017; Cutietta, 2017; Williams, 2015). Learner-centered diversification of musical experiences, expanded pedagogical competencies, student choice, and

inclusive conceptions of musicianship have emerged as common themes in calls to action and curricular reconceptualizations in music teacher education. Most of the literature to date has focused on democratic practice from a theoretical or philosophical perspective, and though a few programs have enacted curricular change, more examples are needed of practical implementation of democratic practices in music teacher education programs. The profession requires "more philosophers and researchers to contribute their voices with respect to what democratic purpose for music education means and entails" (Woodford, 2008, p. 129).

In order to contribute to the closing of this gap in music education literature, I examined democratic practices in music teacher preparation from the perspectives of practicing general music methods professors. As Cuttieta (2017) asserted, "if change is to happen within the profession it must happen at the collegiate level" (p. 263). He acknowledged that the process of change starts with asking fundamental questions, including, "What kinds of jobs exist in the music education profession and what kind of program would give our students the skills to succeed in those jobs?" but emphasized that the conversation must go further; "The hard part," he stressed, "will be actually implementing the changes" (Cutietta, 2017, p. 264).

By narrowing the scope of this study to general music coursework, I aimed to gain detailed insight into a specific context for practical implementation, which Cutietta (2017) identified as the lynchpin of change. In order to accomplish this goal, I investigated how four general music professors: define democratic practices in music teacher education, implement these practices in undergraduate general music methods classes, and describe the challenges and opportunities associated with these methods.

I chose general music methods as the context for this study because of its multifaceted nature, and because of the unique ways in which elements of democratic practices can be applied

in general music settings. As evidenced by an earlier section in this review of literature, diverse music experience, pedagogy, choice, and inclusivity have been examined in the context of general music environments. However, there is a need to bring these elements together for a comprehensive understanding of democratic practices in general music education.

Furthermore, while some authors have examined their own reflective practices in the development of music education courses (Stanley & Grossman, 2015), or in the cultivation of a community of learners through democratic practices in an elementary music methods course (Koops, 2009), little information is available concerning how professors of general music methods model democratic practices for their students, or emphasize them as part of the content of their classes. This study adds to the existing body of knowledge regarding democracy in music education, brings together elements of democratic practices for curricular reform, and provides a specific lens through which to view the practical implementation of democratic practices in undergraduate general music methods coursework. Implications for how democratic practices can be incorporated into general music courses and music teacher education programs, and how this might influence K–12 general music teaching and other school music contexts, also represent additions to the canon of scholarship on this topic.

CHAPTER III

METHOD

Introduction

Through this study, my aim was to provide a detailed and contextualized snapshot into the understandings of democratic practices in music teacher education from the points of view of four general music methods professors. I selected a qualitative approach for the study design because meanings and understandings are informed by experience, and capturing the nuances of the participant experiences was at the heart of this inquiry. Therefore, my goal was to answer the following research questions:

1. How do four general music professors describe democratic practices in music teacher education?
2. How do these participants implement democratic practices in their undergraduate general music methods classes?
3. What challenges and opportunities do general music methods professors associate with these democratic practices?

This chapter examines the qualitative methodologies and methods that were used to understand the experiences of general music methods professors with democratic practices related to their work in music teacher education. Rudestam and Newton (2015) noted that the goal of dissertation method chapters "is to provide a clear and complete description of the specific steps to be followed...[and] describe them in sufficient detail to enable a naïve reader to replicate your study" (p. 99). In order to properly frame these methodological components, the chapter opens with a description of the worldview through which I designed this study and express my aims. While "long-winded" descriptions of the science supporting the design are not advised, as this can seem "unnecessarily apologetic" in qualitative research (Rudestam &

Newton, 2015, p. 122), the reader does need to be informed of the lens through which the study design has been constructed in order to fully understand its purpose and method.

After an explanation of the worldview, a description of the overall design and rationale for selecting qualitative inquiry is included. The participants are described as individual cases and the selection criteria and sampling procedures used in recruitment are explained before a complete review of each step of data collection. The role of artifacts, directed journaling, individual interviews, teaching observations, and a focus group as components of data collection are detailed both in procedural elements and relevance to my purpose and research questions. Finally, a description of how I established trustworthiness, including the steps of triangulation, member-checking, expert review, self-reflexivity, a field journal, and reporting through thick description, is included.

Worldview

The worldview of a researcher shapes all aspects of an inquiry, from the general framework to the specific nuances of findings and results (Scheib, 2014). Consequently, "identifying and disclosing the worldview is therefore critical to sufficiently presenting, understanding, and contextualizing the research for both the investigator and the consumer" (Scheib, 2014, p. 78). Also called a paradigm, the worldview of the researcher accounts for the epistemology, ontology, methodological design, and ethics of a study (Denzin & Lincoln, 2011). As was explained in Chapter 1, the worldview of this study is distinct from its conceptual framework. While the conceptual framework provides a foundational understanding of how the content of the study is organized and understood, the worldview informs the methodological design of the study and the process by which meanings are ascertained and interpreted.

Accordingly, I begin this chapter with an introduction to the worldview through which I frame this study, and go on to describe the resulting methodological components and processes.

My understanding of democratic teaching practices has been informed by my experiences as both a learner and a teacher. The narrative in Chapter 1 demonstrated how my educational experience prior to my doctoral work influenced how I engaged and interpreted new teaching methods; I constructed the meaning of democratic practices based on my discomfort with them as a student, and developed that meaning through my implementation of democratic teaching as a teacher. Furthermore, my experience with teaching general music methods informs how I view democratic practices in that particular context. Therefore, my understanding of democratic teaching is unique to my construction of reality and experience. With these ideas in mind, this study is designed with a constructivist worldview.

As a constructivist, the goal of a researcher is not ascertaining an ultimate truth. Rather, I seek to gain insight into the experiences and understandings of others, and how these understandings interact and intersect. Ontologically, I assume "multiple realities exist that are inherently unique because they are constructed by individuals who experience the world from their own vantage points" (Hatch, 2002, p. 15). The lifeworld, as described by Habermas (1987), has a profound influence on an individual's understandings and interactions, as it continually "remains in the background" (p. 131) influencing beliefs, identities, and motivations. I acknowledge that my participants' beliefs and experiences are influenced by their lifeworlds, and thereby aim to investigate the multiple realities they have constructed concerning democratic practices in music teacher education (Patton, 2002).

Another goal as a researcher is to co-construct "the subjective reality that is under investigation" (Hatch, 2002, p 15) alongside the participants. A distant and objective stance is

not necessary or desirable; in the constructivist worldview, meanings are created from a pluralistic standpoint of mutual engagement. Since knowledge is actively constructed rather than passively acquired through observations (Dewey, 1938/1988), engagement with the participants is crucial. This epistemological stance lends itself well to qualitative research design, in which researchers immerse themselves into the worlds of the participants in order to gain nuanced understandings of their realities. Table 1 describes the elements of a constructivist worldview as they relate to qualitative inquiry.

Table 1

Constructivist Worldview in Qualitative Inquiry

Conception of Reality	Reality is constructed through individual understandings and experiences.
Conception of Truth	An ultimate truth does not exist. Instead, truth is a matter of consensus among informed and sophisticated constructors, and facts are dependent upon a value framework.
Role of the Researcher	The researcher functions as both a participant and observer, contributing to understandings through the lens of her worldview. Meanings are co-constructed by both the participants and the researcher.
Data	Data are collected through a variety of means where the participants' feelings, beliefs, and experiences become apparent. Data represent constructions to be taken into account when considering a larger phenomenon. Data are analyzed continually, with participant understandings informing and shaping the method.
Aims	A constructivist researcher seeks to understand and describe the multiple realties constructed by participants, how these realities interact, and how they influence the participants' lives and practice. Concepts and hypotheses can be derived that may be applied to similar research problems, but do not represent an ultimate truth.

Note. Adapted from Charmaz (2014), Hatch (2002), Lincoln and Guba (1985), and Patton (2002).

Design

According to Merriam (2002), the essence of interpretive qualitative research involves "learning how individuals experience and interact with their social world [and] the meaning it has for them" (p. 4). Interpretive qualitative researchers view meaning as being "socially constructed by individuals and their interactions with the world" (Merriam, 2002, p. 3) and

investigate these meanings as interpretations of reality within a specific context. Specifically, these researchers seek to "understand and make sense of phenomena from the participant's perspective" (Merriam, 2002, p. 6). As the experiences, meanings, and values music education professors attach to democratic curriculum lie at the heart of this inquiry, a qualitative research design was most appropriate for this study.

Over the last 20 years, qualitative research in music education has moved from the margins of scholarship to its place as a "legitimate, central methodology" (Matsunobu & Bresler, 2014, p. 21). In doing so, music education "has extended its foci to explore the processes of music teaching and learning, attending to the voices of teachers and learners at different ages, stages, and educational levels" (Matsunobu & Bresler, 2014, p. 21). Allsup (2017) commented that a generation of writers in music education have made "a forceful and consistent case that the particularities of musical experience are worth understanding" (p. 8). I seek to add to the extant literature through this examination of a particular phenomenon within music education, democratic teaching practices, through the experiences of four practicing music education professors.

While qualitative inquiry exists in many forms, a multicase design was selected as the most effective means to address the questions in this study. As Stake (2006) observed, "An important reason for doing multicase study is to examine how the program or phenomenon performs in different environments" (p. 23). Additionally, Denzin and Lincoln (2011) identified case studies and ethnographies as research designs that lend themselves to the constructivist worldview in qualitative inquiry as these methods allow for interpretive approaches and detailed descriptions of understandings.

Stake (2006) identified three types of case studies: intrinsic, instrumental, and collective. The purpose of an intrinsic case study is to concentrate on the case itself, whereas the purpose of an instrumental case study is to "go beyond the case" and study a larger phenomenon (Stake, 2006, p. 8). A collective case study, also commonly referred to as multiple case or multicase study, is a type of instrumental case study in which the researcher examines several individual cases that share a common characteristic in order to "investigate a phenomenon, population or general condition" (Stake, 2005, p. 445). Stake (2006) added, "A multicase study starts with recognizing what concept or idea binds the cases together" (p. 23), and defined this binding characteristic as a quintain or "object or phenomenon or condition to be studied—a target, but not a bull's eye" (p. 6). Multicase studies, therefore, are concerned with learning about the quintain from the perspective of the individual cases. My goal during this inquiry was to examine the quintain—democratic teaching practices in general music methods coursework—from the perspectives of four cases, professors of general music methods. The use of a multicase study design allowed me to situate the study in a singular context while examining the cases individually as well as the relationships among them.

Participants

Maxwell (2005) suggested that in most cases, qualitative researchers "typically study a relatively small number of individuals or situations, and preserve the individuality of each of these in their analyses, rather than collecting data from large samples" (p. 22). As the intent of qualitative research is not to generalize findings to an entire population, but instead to "elucidate the particular, the specific" (Creswell, 2013, p. 156), studies typically involve a small number of participants studied extensively. Most often, "a small sample is selected precisely because the

researcher wishes to understand the particular in depth, not to find out what is generally true of the many" (Merriam, 2002, p. 28).

In this study, the participants also represent individual cases, adding another layer of attention to the study design. Patton (2002) asserted "there are no rules for sample size in qualitative inquiry" (p. 244); determining the adequate number of cases for a multicase study involves considering the purpose, research questions, and scope. When considering this, Stake (2006) commented that many multicase studies have between four and ten cases. Numbers of cases within this range allow researchers to adequately demonstrate "interactivity between programs and their situations" while making sure the number of cases does not "provide more uniqueness of interactivity than the research team and readers can come to understand" (Stake, 2006, p. 22). However, sometimes the context of a study does necessitate participant numbers outside of this range. In order to find a balance appropriate for this context, and because qualitative research in education normally focuses on a few cases to facilitate in-depth study of educational phenomena (Merriam, 2002, p. 28), I selected four purposefully identified individuals to participate in this inquiry as this number allowed for some variation between cases while limiting them to a manageable number for examining interactivity.

Purposeful sampling requires inviting participants who, it can be assumed from their background and qualifications, will have experience with the phenomenon under study (Creswell, 2013; Hatch 2002; Merriam, 2002). Patton (2002) identified 15 types of purposeful sampling common to qualitative research, writing that "the underlying principle that is common to all [the] strategies is selecting information-rich cases–cases from which one can learn a great deal about matters of importance and therefore worthy of in-depth study" (p. 242). Selecting

from these options, I employed criterion-based and maximum variation sampling strategies to recruit participants whose experiences served as cases for this study.

Criterion-based sampling involves selecting cases that meet a prescribed list of criteria (Patton, 2011; Stake, 2006). In this study, recruited participants: (a) were professors of music education at a college or university in the United States with a Bachelor of Music Education program, (b) specialized in elementary or secondary general music education, and (c) taught a general music methods class during the time of data collection for this research (Spring 2019). Potential participants were identified through programs from the Mountain Lake Colloquium—the biennial national conference for professors of general music methods—in 2015 and 2017. From there, I compiled a list of 18 potential participants who, through their biographies in the program, had the potential to meet the inclusion criteria for the study.

Additionally, I employed maximum variation sampling, which consists of "determining in advance some criteria that differentiate the sites or participants, and then selecting sites or participants that are quite different on the criteria" (Creswell, 2013, p. 157). This allowed me to recruit participants who had relevant experience, but that were as diverse as possible in those experiences, therefore "increas[ing] the likelihood that the findings will reflect differences or different perspectives—an ideal in qualitative research" (Creswell, 2013, p. 157). These purposeful sampling procedures allowed me to address Stake's three criteria for selecting cases in a multicase study (p. 23):

(1) Is the case relevant to the quintain?

(2) Do the cases provide diversity across contexts?

(3) Do the cases provide good opportunities to learn about complexity and contexts?

From the initial list of 18 potential participants, I selected individuals with differing professorial ranks who represented institutions and music programs of varying size located in different states, but within a reasonable travel distance with the hope of conducting observations in person. I sent a recruitment email (see Appendix A) to six participants who represented a diverse pool in terms of demographics, setting, and rank. Three of these potential participants agreed to participate in the study. A second round of recruitment emails was sent to four additional potential participants, one of whom agreed to participate, bringing me to my desired number of four participants. Of the six professors who were contacted but did not participate in the study, one did not respond, and five did not meet the inclusion criteria for participation as they were not teaching a general music methods course during the Spring 2019 semester.

A detailed description of the qualifications of each of the four selected participants is presented in Chapter 4. However, Table 2 provides a comprehensive look at how these four individuals represented purposeful sampling procedures.

Table 2

Participant and Institutional Demographics

Name	Years in Higher Education	Rank	Region	Private/ Public	Institutional Enrollment	Music Education Enrollment	Methods Class Observed
Chris	18	Professor	Midwest	Private	3,000+	90	Elementary General
Maya	19	Professor	South	Public	19,500+	170	Elementary General
Paulo	3	Assistant Professor	South	Public	21,500+	160	Secondary General
Rose	4	Assistant Professor	South	Public	30,000+	120	Secondary General

Figure 2 Depicts the regions of the United States (defined by the United States Census Bureau) used to identify the general locations of participant institutions. Though these institutions were

located in four different states, they are identified here by region as a trustworthiness measure related to confidentiality.

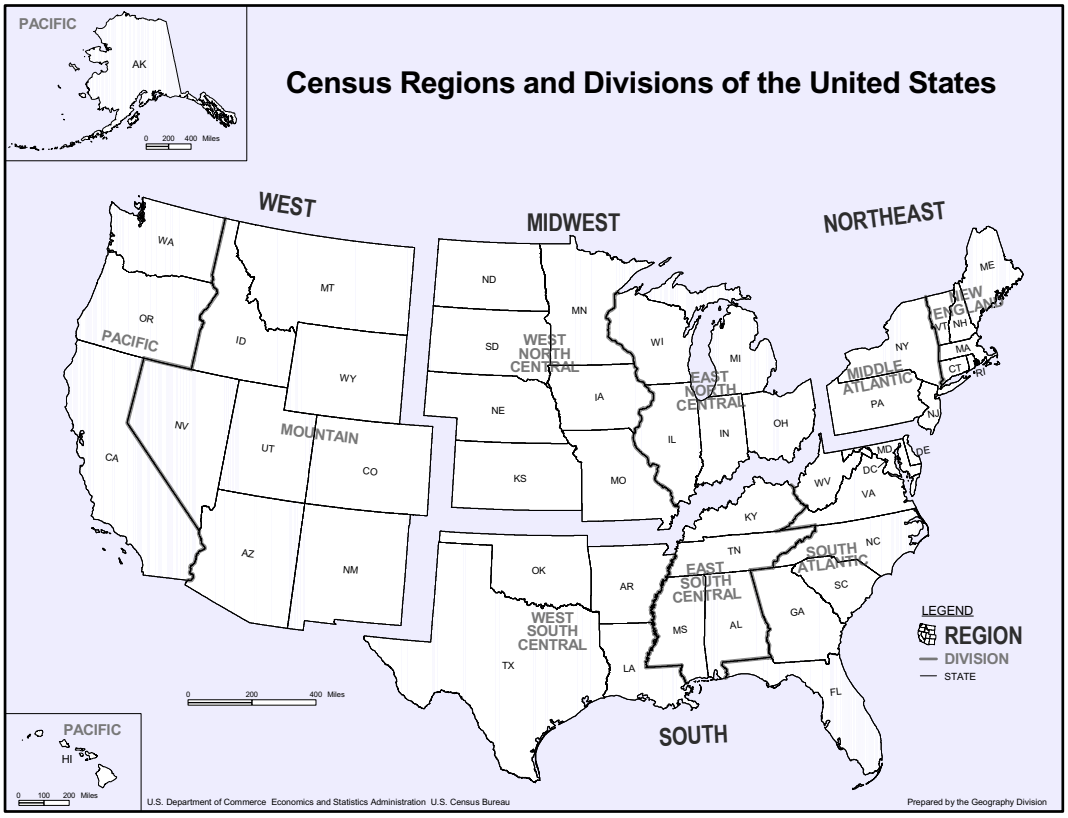

Figure 2. Regions of the United States, obtained from the *United States Census Bureau (2010).*

Data Collection Procedures

In most interpretive qualitative research, "data are collected through interviews, observations, or document analysis" (Merriam, 2002, p. 6) in order to ensure triangulation, or convergence of data from multiple sources (Matsunobu & Bresler, 2014). I employed each of these data collection methods in this study, by first asking participants to submit course syllabi and degree prospecti and answer journal prompts related to my research questions. I then conducted initial interviews with each participant, informed by the documents and written responses. Teaching observations, conducted either in person or via Skype, provided context for participants' approaches to and understandings of democratic practices and were further explored

in a follow-up individual interview. Finally, I conducted a focus group interview involving all of the participants where I acted as a facilitator and encouraged conversation regarding themes that emerged during the prior stages of data collection. Using a variety of data collection methods is considered a strength in qualitative research, as "the more variety in the data sources one is able to obtain, the greater will be the richness, breadth, and depth of the data gathered" (Morrow, 2005, p. 256). A complete list of data sources is found in Appendix B.

Artifact Collection and Directed Journaling

The first stage of data collection involved directed journaling and artifact collection. Stake (2006) asserted, "one of the most important tasks of the multicase researcher is to show how the program or phenomenon appears in different contexts" (p. 27). In order to gain insight into the selected programs and courses, I collected course syllabi, degree prospecti, PowerPoint materials, and/or lesson plans from each participant using a Qualtrics form (see Appendix C). These documents aided not only in the "characterization of the program or phenomenon" (Stake, 2006, p. 27), but also in providing context to perspectives regarding the incorporating of democratic teaching practices into methods courses. When these artifacts were collected in the initial stage of data gathering, I also presented participants with four prompts related to the research questions for this study.

Participants answered these prompts through directed journaling (see Appendix D), and the Qualtrics form was used to collect their responses. The professors were asked to answer the prompts initially, and to contribute to them throughout the data collection period as related experiences occurred. As Janesick (1998) wrote, participant journals offer "a way to triangulate data and pursue interpretations in a dialogical manner. It is a type of member-checking done on paper" (p. 11). All four of the participants created detailed initial responses to the four journal

prompts, allowing me to tailor my initial interview questions to their understandings and conceptualizations of democratic practices. Two participants addressed selected prompts again later in the data collection period. Further explanation of how artifacts and directed journaling contributed to the triangulation process follow in the trustworthiness section of this chapter.

Interviews

Types of interviews typical of this study design span a continuum of structure, ranging from the formal, structured variety "in which respondents provide answers to predetermined questions" (Froehlich & Frierson-Campbell, 2013, p. 171) to the informal, unstructured type in which researchers "have topic areas to explore but neither the questions nor the order are predetermined" (Merriam, 2002, p. 13). The two individual interviews and one focus group in this study fell in the middle of this continuum as semi-structured, as I used a set of predetermined questions (see Appendices E and F) to generate conversation around a specific set of topics, but utilized this guide with flexibility to create a more informal, conversational atmosphere in order to facilitate comfort and openness between myself and the participants. The predetermined questions were often reordered during the interview to allow the conversation to more naturally flow from one topic to another.

While I used predetermined questions to guide the individual interviews, I also allowed for flexibility of design and the generation of questions during the interaction based upon "the informants' responses, the social contexts being discussed, and the degree of rapport established" (Hatch, 2002, p. 23). During the interview process, I encouraged the participants to share their experiences beyond the prearranged conversation topics, following up on unforeseen topics and ideas the participants brought to my attention through the descriptions of their thoughts and experiences. Additionally, the predetermined questions were open-ended as, according to

Froehlich and Frierson-Campbell (2013), "Open questions may enable researchers to uncover perspectives about aspects of music learning and/or teaching that formal questionnaires and structured interviews can miss" (p. 171).

My anticipated interview questions were based on Froehlich and Frierson-Campbell's (2013) suggestions for qualitative interviews, and included questions regarding (p. 171):

(1) backgrounds of the respondents relative to the topic

(2) details of actions observed by or shared with the interviewer

(3) motivations for those actions

(4) questions about:
    (a) emotional reactions to an experience or action
    (b) knowledge held by the participant, and
    (c) things observed by the participant

The phrasing, structure, and order of the predetermined questions was informed by Brinkmann's (2014) descriptions of the aims of semi-structured and individual interviews (pp. 286–291), and I sought to use a delivery style that was receptive, or empowering, open, and flexible (Brinkmann, 2014).

Specifically, I asked participants to share information regarding their views on democratic teaching practices, their experience with incorporating these practices into their methods classes both as a model and as an instructional topic, and the perceived benefits and challenges of doing so. I also asked questions regarding their own music educations and the structure of the music education programs at their respective institutions. These questions were designed to allow the participants to "explain their unique perspectives on the issues at hand" while allowing me to "listen intently for special language and other clues that reveal the meaning structures informants use to understand their worlds" (Hatch, 2002, p. 23). The second individual interview also followed this format, but my anticipated questions were adjusted based upon the

preliminary analysis of data gathered from the first individual interview and the teaching observation in order to gain further insight into emerging themes. This allowed participants to clarify positions or ideas they previously presented, elaborate or contextualize occurrences during the teaching observation, and share additional relevant information.

While questions were modified based upon prior data collection and on the flow of conversation during the interview, the compiled list of anticipated questions was subject to expert review, a process that is discussed further in the trustworthiness section of this chapter. These predetermined interview questions were based upon several studies and qualitative interview frameworks, as depicted in Table 3, and were adapted to fit the aims of this study. A complete list of anticipated interview questions and actual interview questions can be found in Appendices E and F.

Table 3

Categorical Provenance of Interview Questions

	Albertson (2015)	Baumann (2010)	Brinkmann (2014)	Froehlich & Frierson-Campbell (2013)	Kim (2018)	Rose (2018)	Vasil (2015)
Phrasing and Structure			✓	✓			
Personal Background		✓		✓	✓		
Program Information	✓				✓	✓	✓
Conceptualizations		✓				✓	✓
Experiences	✓	✓					✓
Implementation		✓			✓		✓
Outcomes				✓			✓

Interviews were conducted either in person or using Skype, a platform for Voice over Internet Protocol (VoIP), because participants were located in varying geographic locations of the United States. As Evans, Elford, and Wiggins (2008) wrote, researchers have found that "online interviews may facilitate or even determine participation where access to interviewees is difficult due to geographic dispersion" (p. 240). Skype and other VoIPs have become increasingly popular in music education research, perhaps because they "advance the internet as a medium to create the most desirable alternative to face-to-face interviews" (Eros, 2014, p. 6). Using an internet-based video platform allowed participants to select a comfortable location and a convenient time for the interview, while preserving the ability to interact directly and observe non-verbal communications.

Observations

While interview data provide unique insights into the participants' perspectives on democratic teaching and learning, observation data situated these ideas in practice, and also provided a means of triangulation. Schmidt (2014) suggested, "by comparing participants' observed actions with their perspectives as revealed through interviews, written documents, or informal conversations, a researcher can notice a great deal about unnoticed, implied, or unvoiced rules or relationships within the setting under study" (p. 228). I conducted an in-person or virtual observation of the general music methods class each participant taught, and used opportunities to gather descriptive data of the participants' teaching settings, their interactions with their students, and context for their written and spoken descriptions of their courses.

Two of these four observations were conducted in person and two were conducted via Skype due to geographic diversity and participant scheduling considerations. Both virtually and in-person, these observations involved what Schmidt (2014) categorized as "passive

participation," or "minimal interaction with the participants" (p. 229). Though I was be able to engage in conversations with the participants and their students in some capacity during the observations, my presence was most often akin to a "researcher sitt[ing] in the corner of a classroom taking notes" (Schmidt, 2014, p. 230). Scholars in music education have conducted research, and enhanced practice, through virtual observation (Dammers, 2009; Pickering & Walsh, 2011; Reese, 2015; Riley, 2009; West & Clauhs, 2018) as a means for overcoming the limitations of "face-to-face meetings and on-site observation" (West & Clauhs, 2018, p. 7). West and Clauhs suggested that virtual observations are not only worthwhile "out of necessity or convenience but perhaps more importantly, to provide broader, richer, and more diverse experiences to students previously confined by location" (p. 11).

Focus Group

Following the initial interviews, teaching observations, and follow up interviews, I conducted a focus group interview to gain additional insight through group interaction. This focus group took place virtually, via Skype, to accommodate the geographic dispersion among the participants. Hatch (2002) indicated, "Focus group interviews are often used to supplement other qualitative data" (p. 24) as "group discussion provides a different kind of information that can be generated from individual interviews and/or observations" (p. 24). In Morgan's words (1997), the defining characteristic of a focus group interview is "the explicit use of the group interaction to produce data and insights that could be less accessible without the interaction found in a group" (p. 2). A focus group interview was included in this study to gather "particularly rich data" (Eros, 2014, p. 273) involving the meanings music education professors assign to democratic teaching practices in their general methods coursework and to obtain this

data “in a social context where people can consider their own views in the context of the views of others” (Patton, 2011, p. 386).

I used a set of predetermined questions based upon themes that emerged from the individual interviews to guide the focus group, but respondents were free to expand upon these questions and share any additional relevant information or insights had. Participants were able to ask questions and follow up with each other, making the experience feel more like a group conversation than in interview, which was my ultimate goal. The focus group was scheduled to last for approximately 75 minutes, but the conversation continued for almost two full hours as the participants were quite engaged with each other and the subject matter.

Since all of the participants were professors of general music methods, a relatively small professional community, they had varying degrees of familiarity with each other prior to the focus group. All of the participants had met each other at least once outside of the context of this study at various conferences related to music education. This familiarity, and their interest in, and in some cases passion for, the subject matter allowed for collaborative spirit to emerge during the conversation. My role in the focus group was to use my questions flexibly, and to facilitate a natural conversation among the participants rather than between any individual and myself, which is something that seemed to be quite successful at the conclusion of the discussion. “While there will obviously be interaction between the interviewer and the participant in the setting of an individual interview,” wrote Eros (2014), “the element of interaction between numerous persons not including the interviewer is particular to focus group interviews” (p. 272). This characteristic adds the element of participant-observation to the element of interviewing, creating a unique method of data collection (Morgan, 1997). As the focus group transpired, I took field notes in order to gather additional data that may not have

been captured by an audio recording, and was able to enjoy the collegial nature of the conversation that led to some unique points of data collection I would not otherwise have been able to observe.

Though the conversation took place via Skype, participants laughed and joked with each other as though they were all seated in a comfortable coffee shop, sharing the stories behind the trinkets that could been seen on their desks or in their homes, and in one case, introducing the others to a particularly precious pet who enjoyed walking across her human's keyboard at various points during the discussion. At the conclusion of the interview, the participants discussed how much they would enjoy continuing the conversation at a later date or working together to continue to refine their understandings of democratic practices in the future.

Organization and Analysis

Bogdan and Biklen (1998) defined qualitative data analysis as "the process of systematically searching and arranging the interview transcripts, field notes, and other materials that you accumulate to increase your understanding of them and to enable you to present what you have discovered to others" (p. 157). Put concisely, "data analysis is a search for meaning" (Hatch, 2002, p. 148). Qualitative data analysis is typically a "recursive rather than linear" process (Froehlich & Frierson-Campbell, 2014, p. 176) beginning soon after data collection has begun and continuing throughout the entire research process (Hatch, 2002).

In this study, data were analyzed primarily through constant comparison (Glaser & Strauss, 1967), interpretive analysis (Hatch, 2002), and triangulation (Bloor, 2001; Creswell, 2013; Merriam, 2002), by engaging in a data analysis spiral (Creswell, 2013), revisiting topics and elements throughout the process, and comparing findings from one source to another. This process allowed me to ascertain patterns and themes and develop categories through which I

ultimately interpreted the data. Additionally, each of these processes involved simultaneous collection and analysis which "allows the researcher to make adjustments along the way… to 'test' emerging concepts, theme and categories against subsequent data" (Merriam, 2002, p. 14).

Creswell (2013) described an analysis spiral in which "the process of data collection, data analysis, and report writing are not distinct steps in the process—they are interrelated and often go on simultaneously" (p. 182). This process involves organizing, reading and memoing, describing and interpreting, and representing the data by recursively circling these several facets of analysis (Creswell, 2013). While utilizing this process I also engaged in constant comparative analysis (Glaser & Strauss, 1967), and incorporated elements of analysis rooted in grounded theory into my data analysis procedures. In this approach, units of data are systematically compared with each other throughout the research process, allowing themes to emerge that will form the basis of a substantive theory. The goal of this research study was not to form a theory that is grounded in the data, but rather to make sense of a phenomenon or a lived experience through the eyes of the participants. However, constant comparative analysis can be used to ensure an inductive research strategy from the onset, and "shape the direction of future data collection based on what [the researcher is] finding or not finding" (Hatch, 2002, p. 149).

Since I aimed to interpret democratic teaching practices in general music methods coursework through the perspectives of music education professors, I also employed interpretive analysis. Hatch (2002) described an eight-step procedure for interpretive analysis of data, and this model was drawn upon throughout my data analysis procedures. Hatch's (2002) model suggests researchers looking to interpret meanings proceed as follows:

(1) Read the data for a sense of the whole

(2) Review impressions previously recorded in research journals and/or bracketed in protocols and record these in memos

(3) Read the data, identify impressions, and record impressions in memos

(4) Study memos for salient interpretations

(5) Reread data, coding places where interpretations are supported or challenged

(7) Write a draft summary

(6) Review interpretations with participants

(8) Write a revised summary and identify excerpts that support interpretations (p. 181)

Specifically, my data analysis began after the collection of artifacts and initial journal responses. These sources informed the questions posed during the initial interview, where I took the opportunity to follow up on journal responses and degree schematics. I transcribed the interview, read it for a sense of the whole, and then used the transcript to create memos of impressions, themes, and salient interpretations (Hatch, 2002). This process was repeated for each of the four initial interviews.

Observations were transformed into field notes and research protocols, and then examined for common themes and enriched descriptions. The observation of each participant that occurred after the initial interview was used to provide context to the participant's thoughts and experiences. I took field notes during this observation and examined them for themes that were consistent with those developed during the first interview, and identified new themes that emerged.

I utilized open coding procedures when examining the transcripts, observational field notes, and supplied documents "for salient categories of information supported by the text[s]" (Creswell, 2013, p. 195). Initial codes were based upon themes revealed in the review of literature, and included learner-centered instruction, student agency, mutual learning process, and inclusion, but these initial codes were altered and expanded as interpretations of the data

emerged. Next, I reread the data, further refining and "coding places where interpretations [were] supported or challenged" (Hatch, 2002, p. 181).

The second round of interviews was used to clarify these determined categories, and I again engaged in constant comparison in an attempt to reach "saturation," or a process in which the researcher "look[s] for instances that represent the category and continue[s] looking (and interviewing) until the new information obtained does not provide further insight into the category" (Creswell, 2013, p. 196). Additional questions were added to the list of anticipated interview questions as a part of the interpretive saturation process. These interviews were also transcribed, read for a sense of the whole, and used to create memos of impressions. I continued to refine my list of codes, adding, combining, and deleting them as themes emerged.

The final step in data collection was the focus group interview. This interview was informed by the codes and initial themes, and any additions participants had made to their journals since the follow-up interview. Once the focus group interview was transcribed, I again read it for a sense of the whole, made notes and memos, and continued to refine my list of initial codes and emerging themes, keeping the conceptual framework guiding the content of the study in mind. While I continued to use open coding procedures in case new ideas or salient details emerged, I also employed axial coding when examining the focus group transcript, which involves using new data to "provide insight into specific categories that relate to or explain the central phenomenon" (Creswell, 2013, p. 198).

After this step, analysis began in earnest. Creswell described the part of data analysis that moves beyond reading and memoing as the "classifying, describing, and interpreting" stage of the data analysis spiral (Creswell, 2013, p. 151). Here, the researcher "describe[s] in detail, develop[s] themes or dimensions through some classification system, and provide[s] an

interpretation in light of their own views or views of perspectives of the literature" (Creswell, 2013, p. 151). As I continued to reread the sources of data, I moved from *coding* to *classifying* by continuing to look for "categories, themes, or dimensions of information" (Creswell, 2013, p. 151). My initial list of 33 codes (see Table 6, p. 144) was, to borrow Creswell's term, "winnowed" and refined into a list of six categories, which I then turned into an infographic to better organize the data and guide the writing of Chapter 5 (see Figure 4, p. 146). These categories were examined within and then across cases, identifying the strongest findings as tentative *assertions* (Stake, 2006). Finally, I derived major themes of the study and compiled final assertions to answer the research questions, and in the resulting report, I use thick description and supporting excerpts from journals and the individual and focus group interviews to enhance my presentation of findings and conclusions. Table 4 details the timeline for my data collection, analysis, and completion of this study.

Table 4

Research Design Steps

Procedure	Dates	Proposed Action
Expert Review	November 2018	Submit and receive responses from expert reviewers
IRB Approved	December 21, 2018	Prepare documents and receive approval
Proposal Defense	January 25, 2019	Defend proposal with committee members
Graduate Studies Committee Approval	February 8, 2019	Apply and receive letter of approval from the Graduate Studies Committee
Participant Recruitment	February 2019	Recruit participants by email and phone
Artifact Collection and Initial Journaling	February 2019	Collect artifacts and responses to directed journaling prompts
Initial Interviews	March 2019	Conduct initial interviews
Observations	March–April 2019	Observe general music methods classes
Follow-up Interview	April 2019	Conduct follow-up interviews
Focus Group Interview	May 15, 2019	Conduct focus group interview
Analysis	May–September 2019	Analyze data, draw conclusions, report findings
Editing and Member-Checking	October–November 2019	Finalize document, share findings with participants for member-check
Dissertation Defense	March 2020	Defend proposal with committee members

Trustworthiness

While positivist researchers may examine their work in terms of internal validity, or, if the study measures what it was intended to measure, qualitative researchers ask the question, "How congruent are the findings with reality?" (Merriam, 2002, p. 25). As qualitative research deals with multiple realities based on the unique constructions and contexts of the individual, the understanding of reality in this realm "is really the researcher's interpretations or understandings of the phenomenon of interest" (Merriam, 2002, p. 25). Therefore, it is essential for qualitative researchers to take multiple steps during the research process to ensure that the reality they are presenting, and their holistic interpretation of it, are as thorough as possible.

Many terms have been used to describe this process in qualitative research, including authenticity, trustworthiness (Lincoln & Guba, 1985), validity (Maxwell, 2005), validity and reliability (Merriam, 2002), and validation (Creswell, 2013), each of which emphasizes that several established strategies be used to document the *accuracy* (Creswell, 2013) of a qualitative research study. For the purposes of this research study, I borrowed Lincoln and Guba's (1985) term *trustworthiness*, which they used to encompass the parallels for internal and external validity, reliability, and objectivity in qualitative research (or "naturalist inquiry," in their words) (p. 11). Triangulation, member-checks, expert review, reflexivity, transparency, and thick description of findings are the means through which I pursued trustworthiness in my research study.

Merriam (2002) described triangulation as one of the "most well-known" strategies that qualitative researchers employ to foster the trustworthiness of their study (p. 25), and during this process, researchers make use of "multiple and different sources, methods, investigators, and theories to provide corroborating evidence" (Creswell, 2013, p. 251). Bloor (2001) indicated that triangulation adds a layer of validity "when different and contrasting methods of data collection yield identical findings on the same research subjects" (p. 384). I used triangulation of sources as a means of establishing trustworthiness in this study by conducting interviews with multiple participants, conducting a focus group interview as well as individual interviews, and corroborating interview data with virtual observations, artifacts, and directed journaling responses. By triangulating the study, the researcher has "a richer, deeper, and far more realistic understanding of what transpired" (Phillips, 2014, p. 551).

Member-checking, also known as respondent validation, is another common strategy employed to establish trustworthiness in qualitative research (Creswell, 2013; Matsunobu &

Bresler, 2014; Merriam, 2002; Phillips, 2014). This process involves sending reports or drafts of research to the participants in order to "ensure that collected data are reliable from the insiders' viewpoints" (Matsunobu & Bresler, 2014, p. 31). Phillips (2014) asserted, "researchers can enhance the credibility of their work by asking for feedback from interviewees to ensure they captured the data accurately and analyze it in a way that makes sense to the affected community" (p. 552). Research reports were sent to participants via email, along with a set of criteria to consider. I used member-checks to ensure that I accurately represented the experiences of the participants and considered their feedback as I refined the analysis and reported findings. During the member-checking process, participants provided clarifications to biographical information and perspectives, and occasionally asked for personal or institutional details to be removed from the report in order to ensure confidentiality.

While member-checking helps to ensure the accuracy of the participants' views, expert review is a strategy for trustworthiness that involves asking colleagues, or other noted scholars familiar with the proposed research methods and/or content of the inquiry, to assess the plausibility of the findings and the manner in which they are presented (Merriam, 2002). Since I designed this study for my doctoral dissertation and expert review is an inherent part of the dissertation writing process (Merriam, 2002), expert review was used for feedback related to the study design, directed journaling prompts, and anticipated interview questions. Four expert reviewers, who are established scholars and professors at major institutions of higher education, were contacted, and two offered insight and suggestions. Additionally, a peer debriefer reviewed my initial reports and examined them for bias and redundancy (Creswell, 2013; Denzin, 1989; Lincoln & Guba, 1985). The letter sent to each expert reviewer can be found in Appendix G, and

Table 5 provides a brief description of both of the expert reviewers who offered advice and commentary.

Table 5

Description of Expert Reviewers

Reviewer	Description
No. 1	Full professor in music education at a four-year institution. This reviewer has been frequently cited in multiple music education journals, and has published books, book chapters, and numerous articles. Areas of interest include democracy in music education, social justice, and creativity.
No. 2	Professor emeritus in music and education at a four-year institution. Areas of research include gender in music and music education, social justice, music history, and philosophy. This reviewer has published numerous articles and book chapters, and advised dozens of theses in music education, education, sociology, and philosophy.

Note. Information in this table was derived from the biographies of the expert reviewers, with citations omitted to ensure confidentiality.

Tracy (2010) wrote, "one of the most celebrated practices of qualitative research is self-reflexivity, considered to be honesty and authenticity with one's self, one's research, and one's audience" (p. 842). I used self-reflexivity as a strategy to establish trustworthiness in this study by keeping a field journal through which I examined my own personal experiences and opinions regarding democratic teaching practices in music education including a personal record of reflection throughout the study. By exploring related experiences prior to beginning the interview process, I aimed to "examine the dimensions of the experience," "become aware of [my] own prejudices, viewpoints, and assumptions," and finally "bracket" them, or "set [them] aside so as not to influence the process" (Merriam, 2002, p. 94). Additionally, reflexivity "can point to the fact the inquirer is part of the setting, context, and social phenomenon he or she seeks to understand. Hence, reflexivity can be a means for critically inspecting the entire research process…" (Schwandt, 2001, p. 224). As a qualitative researcher who understands her

role as the primary instrument of data collection, the use of a field journal not only as place to record my thoughts and impressions of each stage of the research process, but also as a place to bracket my personal assumptions and biases, was an essential element of trustworthiness.

This field journal also served as a place to engage in transparency, or "honesty about the research process" (Tracy, 2010, p. 842). Transparency was employed personally, with the participants, and in the resultant report of findings. This strategy for trustworthiness involved being self-critical about the research process and disclosing "the study's challenges and unexpected twists and turns and revelation of the ways research foci transformed over time" (Tracy, 2010, p. 842). My field journal was a place where I could record challenges associated with the delimitations of the study such as observing the participants only once so as not to overburden them, and limitations such as the fact that my participants' teaching schedules and geographic locations necessitated that two observations be completed virtually rather than in person. Acknowledging these elements is a key component in establishing trustworthiness in a qualitative research study.

Finally, "One of the most important means for achieving credibility in qualitative research is thick description" (Tracy, 2010, p. 843). I used thick description to report in-depth representations of meanings understood by the participants (Geertz, 1973), abundant detail surrounding their circumstances and perspectives (Bochner, 2000), and cultural and contextual information that may be crucial to the understanding of the phenomenon under study. By reporting findings using thick description, a researcher adds another layer of trustworthiness by attending to "the deep structures, presuppositions, and meanings of social and cultural practices" (Matsunobu & Bresler, 2014, p. 31) of the participants and the meanings they negotiate with the research topic.

Ethical Practices

Many of the practices described above, such as self-reflexivity, member-checking, and transparency, are not only vital to a thorough and credible research study, but also serve as key components to the construction of ethical research. In bracketing my experiences and asking participants for feedback, I took steps toward ensuring my participants' views were expressed accurately, and that the findings presented were trustworthy. However, additional considerations are necessary in attending to the ethics of a research study. Tracy (2010) identified four types of ethical practices necessary for producing "excellent qualitative research" (p. 837): procedural, situational, relational, and exiting (pp. 846–848). Each of these four practices were observed while conducting this study.

Procedural ethics "refer to ethical actions dictated as universally necessary by larger organizations" (Tracy, 2010, p. 847) such as the Institutional Review Board (IRB). I obtained approval from the IRB of Kent State University (see Appendix H) before contacting participants and followed all of the ethical mandates proposed by the IRB, including obtaining informed consent from each participant (see Appendix I). I took careful measures to ensure participant privacy, including safeguarding all personal information in a secure location on a password protected electronic device, using self-selected pseudonyms in reporting, and presenting "full disclosure of research intentions and the clear message that participation is voluntary" (Hatch, 2002, p. 67).

Situational ethics emerge through careful consideration of a particular context, while relational ethics transpire through thorough attention to the relationship between the researcher and participants (Tracy, 2010, p. 847). These types of ethical practices were observed by my continual self-reflection and respect for the participants through open discussion and reciprocity

(Hatch, 2002; Tracy, 2010). Finally, exiting ethics require researchers to attend to how they "leave the scene and share the results" (Tracy, 2010, p. 847). I finalized my research project only after making sure all of the needs of the participants were met, offering future meetings to discuss the findings if participants were interested (Hatch, 2002, p. 66), and presenting findings carefully "so as to avoid unjust or unintended consequences" (Tracy, 2010, p. 847).

Summary

The purpose of this study was to investigate the perspectives of music teacher educators with regard to democratic practices in undergraduate general music methods courses and music education degree programs. I used a multicase study design in order to gain an in-depth understanding of the experiences of the music teacher educators varied by rank, geographic location, and the size of the institution with which they are affiliated. Their experiences and perspectives were analyzed to provide insight into the opportunities and challenges associated with democratic practices in music teacher education programs.

This chapter detailed participant recruitment processes and the use of criterion-based and maximum variation sampling to ensure the inclusion of information rich cases in this inquiry. Methods of data collection including individual interviews, teaching observations, a focus group interview, directed journaling, and artifact collection were described, as were analysis procedures involving an interpretive approach and constant comparison. Triangulation, member-checking, expert review, peer debriefing, reflexivity, and thick description were described as methods of trustworthiness, and ethical considerations were aligned with guidelines from the Kent State University Institutional Review Board.

Chapter 4 contains a detailed overview of the participants, their educational backgrounds, experiences with democratic practices as learners, their current teaching situations, and the

methods classes that served as the subjects of this inquiry. Data analysis is reviewed in Chapter 5 where findings of the cross-case analysis are presented related to characteristics and practical examples of practice, as well as considerations for implementation. Major themes of the study, answers to the research questions, implications for the music education profession, and suggestions for future research are presented in Chapter 6.

CHAPTER IV

PROFESSORS OF GENERAL MUSIC METHODS

Introduction

The goal of a multicase study is to examine a quintain (i.e., phenomenon or condition of interest) from the perspectives of individual cases (Stake, 2006). The phenomenon of interest in this study was democratic teaching practices in general music methods courses, which was examined through the perspectives of four professors, each representing an individual case. These participants, who specialized in general music teacher education, were purposefully selected to ensure that their experiences were relevant to the quintain, and that they provided opportunity to learn about the democratic teaching practices in general music methods settings from varied contexts and perspectives (Stake, 2006).

As outlined in the method, potential participants were identified through recent programs of the Mountain Lake Colloquium (2015 and 2017), a biennial conference for teachers of general music methods. Professors invited to participate were those of differing ranks, representing institutions of varying size and location. The four individuals who agreed, Chris, Maya, Paulo, and Rose (pseudonyms), were professors at institutions in the United States with four-year undergraduate music education degrees who taught methods courses in the Spring of 2019.

To gain an understanding of each case, data were collected from a variety of sources, including interviews, observations, journal responses, artifacts, and a focus group. As Barrett (2014) wrote, case studies have the capacity to "convey the particularity and complexity that attends a phenomenon of interest" (p. 114), and each of these data sources contributed to this type of nuanced understanding. The data collected provided insight into the perspective of each

professor regarding democratic teaching practices in music teacher education, and offered context for the participants' views, experiences, and professional circumstances.

This study was designed with a constructivist worldview, and therefore the lived experience of each participant was at the heart of this inquiry. From the constructivist perspective, meaning is constructed through individual understandings and experiences (Hatch, 2002). Consequently, participant views regarding democratic teaching practices in music teacher education were informed not only by their current instructional approaches and teaching situations, but by their experiences as teachers and learners throughout their lives. It is therefore paramount that the findings (Chapter 5) and implications (Chapter 6) of this study are framed by a description of the participants' backgrounds and related lived experiences.

The purpose of this chapter is to introduce the participants and provide the reader with context regarding their perspectives of democratic teaching practices. This is accomplished through case summaries, which serve as biographies of the participants. These biographies include descriptions of the participants' journeys to music teacher education through an account of their school music backgrounds, their time as undergraduate and graduate students, and their time as teachers in K–12 music classrooms. Following this narrative timeline, I include information regarding how participants experienced democratic teaching practices before becoming professors. Current context is provided through a description of each participant's teaching situation, including information about his or her institution and its music education degree. Finally, glimpses into each methods class, including a description of the students enrolled, the goals of the course, the assignments involved, and a description of the class session that I observed, are provided.

Participant Biographies

Chris

Journey to Music Teacher Education

When describing his journey to his current teaching position in higher education, Chris stated, "There are a lot of people like me, but it's not a normal pathway" (Chris, initial interview, March 18, 2019). Though he now specializes in general music teacher education, Chris' major instrument as an undergraduate was the trombone, so much of his own education and beginning teaching experience was focused on instrumental music. "When I did my music degree…everything was tracked, and so you were tracked by what you played and that set up what your methods courses were," he remarked, "…Even though I was a double major on voice and trombone for a while, I didn't have any pedagogy courses on the vocal side. I only had instrumental courses" (Chris, initial interview, March 18, 2019).

This tracked undergraduate music education experience did not fully prepare Chris for his first job teaching beginning band and second- and third-grade general music in a small rural district. Chris did his best to learn from the other general music teacher in the district, and used her resources and Orff instruments, but remained largely self-taught in general music pedagogy. "I basically had a singing curriculum—lay a foundation, get them started on some reading concepts in second and third grade—but mostly just a lot of singing and moving" (Chris, initial interview, March 18, 2019).

After teaching in this district for three years, Chris found a new position at a larger suburban district where the music curriculum was centered on Music Learning Theory, a pedagogical approach in which he was keenly interested. He taught in this district for eight years and had a variety of teaching responsibilities across "all levels, but still mostly instrumental"

(Chris, initial interview, March 18, 2019). During this time, he continued to find interest in and inspiration from general music teachers. “Our general music people were so good,” he reflected, “and the stuff they did, the distance they got those kids before we picked them up for instruments, was so good” (Chris, initial interview, March 18, 2019). It was this interest that inspired Chris to begin his Ph.D. in music education, and to select the institution where he wanted to study. He noted, “I knew I could get a good foundation in that at [my institution]. I was really interested in deciphering what it was that was going on that made [those general music teachers] so good” (Chris, initial interview, March, 18, 2019).

Chris suspected he might be slated to be the next department chair in his suburban school district and intended to work on his Ph.D. full time and then return to the chair position, “but that’s not what happened” (Chris, initial interview, March 18, 2019). Though he planned to attend his institution with a broad research focus in music education rather than with a pedagogical focus, it turned out that he would spend much of his tenure as a doctoral student teaching general music methods. Ultimately, he would teach general music methods multiple times during his doctoral studies, as well as other courses in the instrumental area, while also supervising student teachers. “I was a full-time instructor while I was finishing my program because I was doing a full load for them. That was really good for grounding me at doing methods. Then I went on and moved into higher ed.” (Chris, initial interview, March 18, 2019).

Chris taught in the music education department at two other universities—one in the South and one in the Midwest—before beginning his current teaching appointment. However, in both positions, his focus was mainly on instrumental music methods. After two and three years in those positions, respectively, a tenure-track line in another Midwestern state became available, and it was there that Chris began his time as a general music specialist. “I was doing instrumental

everywhere, he remarked, “because for some reason those were the jobs that I was getting and that’s what people would look at me for. And so when this job opened up finally I could do an early childhood program and I could do general music” (Chris, initial interview, March 18, 2019). Chris has served as a general music methods professor at this institution for 12 years, including during the course of this study.

Experience with Democratic Practices as a Learner

Throughout all of this experience as an undergraduate and graduate music education student, Chris did not identify democratic practices as a part of the content he was taught or as a component in the structure of the programs he attended. In describing his undergraduate experience, he highlighted his lack of agency in choosing courses and areas of specialization in the curriculum, due to the rigid vocal and instrumental tracking of his degree program.

> I had a really good instrumental training, but it was only instrumental…I knew that I wanted to do a combination of voice and band the whole time I was there, but I never tried to do anything about that to make that happen. I was in choirs and voice lessons, but I couldn’t do anything to figure out that side of teaching. (Chris, initial interview, March 18, 2019)

Chris remarked that while his doctoral program had many strengths, “philosophy and contemporary topics” were not among them (Chris, initial interview, March 18, 2019). “[The program] was still really grounded in what I would call an older model of statistics, quantitative methods, qualitative methods, interp, that sort of thing. I didn’t get presented [democratic practices] at all in my doctoral program” (Chris, initial interview, March 18, 2019). Though he did not experience democratic practices as a learner during his post-secondary music education in terms of content or program structure, he did identify two professors who modeled some democratic practices during his doctoral work—an education professor and a theory professor. Chris reported:

> One theory teacher was very democratic in his approach, surprisingly. He didn't call it this at all, but he really did model it. He did, as did one teacher from the school of ed. He did a couple of things that I still use today with graduate classes that were really good techniques, but no, everything was very sage on the stage, old school. (Chris, initial interview, March 18, 2019)

Chris found that as a learner, most of his exposure to democratic practices had been through workshops and symposia. Chris identified democratic practices as being related to Orff pedagogy, a connection that will be explored later in Chapter 5, and found that Orff trainings, conferences, and pedagogues align with democratic practices.

Though in this context he is not a learner in the traditional sense, Chris acknowledged his colleagues as resources from whom he has learned about democratic teaching practices. He identified his first higher education teaching position as the place he was initially exposed to democratic practices in music teacher education, saying one of his department-mates "talk[ed] that talk and started to open me up to those things" (Chris, initial interview, March 18, 2019). His current colleagues also serve as models, which Chris discussed in his journal, concluding one response by stating, "As a teacher I witness this in peers and am striving to incorporate it more in my teaching" (Chris, journal entry one, March 8, 2019).

Teaching Situation

The institution where Chris has spent the last 12 years, where he became tenured and where he was promoted to full professor, is a small college in the Midwestern United States with a strong conservatory tradition. With a total of approximately 3,500 students, about 300 are a part of the music school with 90 of them being music education majors. These music education majors are technically tracked in either vocal or instrumental areas of emphasis, but only one credit of difference exists between the degree schematic for the vocal majors and the instrumental majors. Vocal primary students take one credit of diction and instrumental primary

students take a pedagogy of voice class in its place, but otherwise, "That's the only difference. Everybody takes everything else exactly the same" (Chris, initial interview, March 18, 2019).

Field work is a component of almost every music education course, including all methods courses and instrumental techniques courses. The introduction to music education course has a field component as well, so students are either observing or practicum-teaching throughout most of the degree. Electives are limited, as is the case with most music education degrees, but within the two credits of music electives offered, most students opt to take an independent study with a professor teaching something they are interested in, or to take additional private secondary instrumental lessons or chamber music credits.

Chris described the music school as "a completely Western-centric program" (Chris, initial interview, March 18, 2019). With many members of the local professional orchestra serving on the faculty, the Western classical tradition is the heart of the music school and makes up the vast majority of the music studied there (with the exception of music studied by students in the musical theatre program). When discussing the classical tradition that is the staple of the school, Chris remarked:

> You cannot major in anything else. There are no options. You cannot be a jazz piano major. You cannot be a jazz trumpet major. You can't be a commercial music major. If you want to do that you have to choose arts administration and kind of do a light version of the music major, and then there's a little more flexibility there…It's very Western-centric and even that we don't do well at 20th and 21st century music, and at other musics in America. It's still really focused on classical and European Western traditions. (Chris, individual interview, March 18, 2019).

Chris was one of three professors in the music education department at his institution during the time of this study. He taught the sophomore year music education sequence, which consisted of two three-credit classes, including *General Music Methods* in the spring. He also supervised the field placements that corresponded with these courses. Additionally, Chris taught

early childhood music classes, where children as young as 18 months and up to three years old came to campus with an adult for group music-making sessions. Undergraduate students taught and observed these courses, allowing them to function like apprenticeships. In previous years, Chris' teaching load also included brass class, woodwind class, a music class for classroom teachers, a student teaching seminar, and an introduction to music education course. Student teaching supervision has been a part of his schedule to varying degrees for much of his tenure as well.

Methods Class

The three-credit sophomore level class titled *General Music Methods* was the course I observed Chris teaching during the data-collection period of this study, and that served as the basis for most of our discussions regarding his perception and implementation of democratic teaching practices. The class of 28 students met from 11:15am-12:30pm on Mondays, Wednesdays, and Fridays. The practicum-teaching component of this course took place outside of regular class time. Chris mentioned that 28 is an unwieldy number of students to have in class at one time, and that this large population affected how much time he could spend on certain topics and activities. Making time for students to present projects or perform teaching demonstrations in class could take over a week of class time. However, splitting the class into two sections was not possible due to the credit overload in his schedule.

The class was held in a large rehearsal room with a high ceiling. Curtains lined the walls and could be opened or closed to adjust the acoustics for various groups that used the space throughout the day. One wall was made up of large windows and another wall of large mirrors, as one might find in a dance studio. When Chris has class, he places chairs in a large circle, or in an arc when the students need to face the rolling whiteboard, Smart TV, or grand piano. The day

I observed Chris teaching, he had students organize themselves in the circle of chairs according to birthdate in order to randomize their seating arrangement. Through a door in the back of the room there was access to a stairwell that led to the early childhood class space and to classroom instrument storage, so while many materials were not housed in the classroom, they were accessible.

Chris' syllabus included the following course description:

> The study of methods and materials for teaching music to children pre–K through high school—includes child development, music behaviors (performing, creating, listening, analyzing), music teaching philosophies and approaches, planning and assessment, the use of technology, and the sequencing of skills in general music settings across various populations. Supervised clinical and field experiences required. (Chris, General Music Methods syllabus, Spring 2019)

The course included several long-term and short-term assignments. Students were required to compile a collection of classroom activities that were "musical and appropriate for K–8 students" (Chris, General Music Methods syllabus, Spring 2019), as well as create, collaboratively, a K–5 elementary music curriculum. A research paper detailing one, or a combination, of approaches to elementary music education (Kodály, Orff, Dalcroze, Music Learning Theory), was also a central assignment. Additionally, students wrote a philosophy of classroom music, a response to the prompt "Music Literacy: What does it mean to read music?" and developed a world music experience appropriate for a K–5 setting. Students were also evaluated through song and pattern teaching demonstrations, a classroom percussion composition, and other class activities.

The practicum component of the course involved one observation and four teaching episodes. Students were placed with a partner at various schools, all within 45 minutes of the college, and completed their teaching in pairs. Lesson plans were submitted as Google Docs so that Chris and both students could edit, revise, and communicate. These lessons could be new creations or could be based upon teachings presented in class; students could choose the content

and activities so long as they were developmentally appropriate and pedagogically sound. Chris maintained a close relationship with the cooperating teachers, reporting that he felt a dual responsibility to his own students and to the children they were teaching. During our follow-up interview, Chris received a text from a cooperating teacher saying, in Chris' words, "Oh those two kids are doing a great job today, they're very settled in what they're doing and it's going really well." To me, Chris replied, "That's really nice to get that kind of feedback" (Chris, follow-up interview, March 27, 2019).

The date I observed Chris teach his general music methods course, the focus was on creativity and improvisation. He began class with some logistical conversations, adjusting due dates to accommodate changes in the schedule, allowing students to come to the front of the room and check out resources (many of the books were from his own collection), and to sign up for the date they wished to present their world music project. After these housekeeping items, and a trip down the back stars to retrieve 24 tubano drums and a few hand drums, the creative activity began. Chris modeled several steps, including playing patterns and having the students echo them back, group call and response, and individual call and response. After several iterations of this, the process culminated with Chris playing a call pattern, an individual creating a response, Chris playing his call again, and then the class repeating the individual's response. Chris pointed out that this activity allowed both for individual creativity as well as audiation practice.

Throughout these stages, Chris discussed the importance of readiness and scaffolding in this type of improvisation activity, stating, "Improvising is a very vulnerable thing, even when you're doing it. I tried to give you plenty of practices and plenty of materials before we improvised in class" (Chris, observation, March 27, 2019), articulating the importance of a safe

environment and making it a positive experience for children. “In so many other contexts in elementary school, everything is focused on getting the right answer,” Chris emphasized. “In music, and a few other things, we should be able to have divergent questions where everyone can have their own thoughts. If you can do this and give students that experience, it is such a powerful experience for them” (Chris, observation, March 27, 2019). Class ended with a discussion of two articles the students had been assigned to read, helping them to distinguish between exploration, creativity, and improvisation, how to design lessons for each process, and how this sequence related to their drumming in class that day.

Maya

Journey to Music Teacher Education

“Perhaps in comparison to other people, I came to my current professional position in a kind of roundabout way,” began Maya, when asked about the path to her current position in higher education (Maya, initial interview, March 8, 2019). “I wasn’t one of those people who knew from a very early point in time that I wanted to go into music,” she explained. “I always liked music, and I started playing piano at eight, but it was sort of off and on because I had a variety of interests” (Maya, initial interview, March 8, 2019). When Maya enrolled at her undergraduate institution, she did not plan on studying music. Citing a fondness for English, she planned to become an English teacher, or to study something related to writing and communications. “I wasn’t really sure,” she admitted, “but music, it wasn’t something…I think part of me was a little reluctant and intimidated about the idea of auditioning to be a music major” (Maya, initial interview, March 8, 2019).

Happenstance and an encouraging friend would ultimately alter Maya’s area of study and career path. One day, Maya was practicing on a dormitory piano, prompting a friend to approach

her and ask if she had auditioned for private piano lessons. When Maya responded that she had not and that she was too intimidated to do so, her friend insisted.

> She took me by the hand, literally, to the School of Music. We walked into the main office and the auditions had already been completed, and she said, "This young lady needs to audition for a teacher. We know the audition time has passed, but she needs to audition," and so I was given the opportunity to audition for a teacher. (Maya, initial interview, March 8, 2019)

Once Maya was accepted into a piano studio, she and her teacher began to work on her acceptance into the School of Music. By the end of the first semester of her freshman year, Maya had successfully auditioned to be a music education major, which was quite a victory considering the school Maya attended housed a strong conservatory with high musical standards and expectations for its prospective and current students.

> My mother had been a regular classroom teacher and I enjoyed working with kids, so I decided, well, maybe music education would be the area I could go into. That's what I selected and it's kind of how it happened, and I enjoyed it. I never really regretted that I had made that choice. (Maya, initial interview, March 8, 2019)

Once Maya finished her undergraduate degree, she moved back to the South and began her public school career teaching K–8 general music. Shortly after she was hired, Maya attended Orff-Schulwerk courses at a local university and, a few years after completing her Level III Orff certification, began her master's degree at the same institution. After spending several years teaching K–8 general music, Maya moved to a new position teaching middle and high school choir. She eventually relocated to another county, taking another high school choir job that she would hold for "three or four more years" (Maya, initial interview, March 8, 2019).

While employed at her new position, Maya began her doctoral work at the same university where she had completed Orff Levels and her master's degree. She took a leave of absence from her public school teaching job to enroll as a full-time doctoral student, and when she returned to the same district, she served as the lead elementary music teacher for the county.

Maya was "interested in doing [her dissertation] at the elementary level" (Maya, initial interview, March 8, 2019), so this position where she spent two days per week in the central office, and three days per week as an additional music teacher assisting with the overflow of students in several districts, was an appropriate environment in which she could work while making progress on her study.

"I did that for a couple of years," recalled Maya, "and then decided to apply for a visiting assistant professorship at [a different southern university], and went down there while I completed my dissertation" (Maya, initial interview, March 8, 2019). During that year she applied for two full-time professorships, one of which was a choral position and the other a general music position at the same institution where she had earned her master's degree and doctorate. She was offered both positions, and, preferring the general music position, returned to the state and university where she had spent the majority of her adult life. By the time of this study, Maya had become a full professor at this institution.

> It's unusual for someone to graduate from a school and get a position at the same school, but I did get it and I was able to come back. All told, I had been teaching in public school for about 18 years in K–12, and this year is my 19th year teaching at [my institution], so I've had about an equal amount of time doing both. (Maya, initial interview, March 8, 2019)

Experience with Democratic Practices as a Learner

Maya reported that in most of her education, she was expected to follow rules and guidelines very closely. "There were not many opportunities for me to sort of spread out or extend myself and do things that I might want to do," she recalled (Maya, initial interview, March 8, 2019). Part of this was because Maya was, as she described herself, a "rule-follower." "I was one of those people who colored inside the lines," she explained; "I never colored outside

the lines even if that might have been what I wanted to do. I colored inside the lines because I thought that was what was expected of me" (Maya, initial interview, March 8, 2019).

Though Maya felt her education was not particularly democratic, one experience from her youth did stand out as an example of democratic teaching practice and made quite an impact on Maya even though it did not directly involve her as a learner. Maya attended boarding school from 10th–12th grade, and while there, her English teacher allowed her friend to "dance her term paper" (Maya, initial interview, March 8, 2019).

> I had never seen that. I thought it was so cool, and, to me, to have a teacher who was able to say there's value in that and that if this is something that this student wants to do, as long as it sort-of met the parameters of the assignment, it was okay. I thought that was really, really cool. (Maya, initial interview, March 8, 2019)

Maya attributed the overall lack of democratic practice in her educational upbringing, "particularly in the elementary level" (Maya, initial interview, March 8, 2019), at least in part to the fact that her school environment was more authoritarian. She felt that this type of teaching was used not merely as a means of asserting control, but as a means for keeping her and her peers, who were growing up in the 1960s, safe. Her teachers sought to impress upon them the importance of following rules:

> I really believe that it had to do with concerns that a lot of my African-American teachers had about African-American students because they felt that our safety was at risk, making sure we followed rules because that was a way to keep you safe. I think about that a lot now, and I believe that that had a big impact on the teachers that I had and how they conducted their classes. The fact that they were so strict was about protecting us. Even though there were probably students that I went to school with who were pushing boundaries and protesting and that kind of thing, but I think, for my teachers, it was about keeping us safe, and you're safe if you stay within the rules…That was why I think these teachers were probably more authoritarian that it might have been for other people. (Maya, initial interview, March 8, 2019)

As an undergraduate, Maya felt the pedagogical processes she was learning

"had to be done in a certain way," that she "was there to learn the way that it's supposed to be done" and not insert herself into the material very much (Maya, initial interview, March 8, 2019). She did feel that she had some choices in lesson selection or opportunities to incorporate music that she enjoyed or felt was important into her teaching, but her level of choice only extended that far. In graduate school, Maya reflected that, perhaps, there was more room "for people to bring themselves and who they are and their experiences to certain topics," but that democratic practices were not discussed in the content of her courses.

Teaching Situation

Maya spent almost her entire academic life, including time as a master's and doctoral student, at the institution where she was a full professor in music education and the Director of Undergraduate Studies for Music at the time of this study. This university, located in the southern United States, was a state school with a total enrollment of almost 20,000 (at least 15,000 of whom were undergraduates). The School of Music housed roughly 380 students including approximately 170 music education majors. These music education majors were tracked into either an instrumental/general emphasis or a choral/general emphasis. Many courses differed between the two tracks, including most methods courses (all students took some form of choral and instrumental methods, but the courses were not the same for each track), keyboard courses, techniques courses, conducting courses, and other specialty courses (e.g., *Diction* or *Instrument Repair*). However, students in both tracks took the same elementary general music methods course, as, upon the latest revision of the curriculum, the music education faculty felt "everybody need[ed] to know how to teach general music" (Maya initial interview, March 8, 2019).

While students were admitted to the School of Music primarily through auditions on Western classical instruments and repertoire, the music education department was looking to expand opportunities that would grant applicants greater access to the program:

> Two or three students…have been admitted in an experimental process because what we've been trying to do is to broaden and diversify not only the ethnic and racial make-up of our students, but also broaden the types of other genres of music that would allow them access. (Maya, initial interview, March 8, 2019)

Maya reported that, apart from in this experimental process, there were no real pathways for students whose musical experience were outside of the Western classical canon to become music education majors or to proceed through the program. Her department was looking to change the admission process to provide access to students "who exhibit all the characteristics we are looking for, both musically and…what we call "educatorship," with backgrounds in areas outside of the Western classical canon (Maya, initial interview, March 8, 2019).

Maya taught *Foundations of Teaching for Musical Understanding*, a general music methods course, every fall and spring. Additionally, her load included a choral methods class for instrumental majors and a student teaching seminar. Maya also developed graduate courses centered around topics of general music and multicultural issues in music education. When she was first hired, she taught a course on music for preschool children that was open to both music education majors and those from general education working on their preschool licensure, but this course could no longer be a part of her teaching load after the department revised the curriculum.

In her role Director of Undergraduate Studies for Music, a position she had held for three years at the time of this study, Maya oversaw all of the undergraduate music programs. Though she described this role as tricky due to intense administrative responsibilities and the governance structure of the school, she has enjoyed the opportunity. "I like taking on opportunities where I

know I'm going to learn something, and from that I've learned a great deal" (Maya, initial interview, March 8, 2019).

Methods Class

Maya's general music methods course, *Foundations of Teaching for Musical Understanding*, was a two-credit course that, in the Spring of 2019, met on Mondays and Wednesdays from 12:00pm–12:50pm and on Fridays from 8:00am–8:50am. Twenty-two students were enrolled in the course, all but one of whom was in the instrumental/general track of the music education degree. Maya remarked that the choral/general students often took the course in the fall while the instrumental/general students took the course in the spring, though she would occasionally have a class that was more of an even mixture. One of her students was "a few years older" than the rest of the class, as he was a part of the "licensure only program…He got his undergraduate degree in music in another area, but want[ed] to be licensed to teach" (Maya, follow-up interview, April 22, 2019), and this course was a part of fulfilling the necessary licensure requirements.

This class took place in a classroom with several rectangular tables arranged in "U", creating an open space in the center for movement activities, and for the professor to easily walk around and monitor her students' work and facilitate discussions. Chairs were oriented to face the front of the room, where a whiteboard and Smartboard were found. A computer workstation from which Maya could control the Smartboard display was also at the front of the space. The walls of the classroom were decorated with posters one might find in an elementary music environment—colorful placards depicting tempo markings, notation symbols, and note values.

The syllabus Maya created for this course was visually striking. The graphics, colors, and fonts were appealing, catching the eye and piquing the reader's interest. The formatting varied

from page to page, with side bars, text boxes, photos, and graphics punctuating each section, organizing the material in such a way that made it easy to find a particular topic. Forgoing the typical inclusion of the catalogue course description at the top of the syllabus, Maya's document began with the question, "What is this course all about?" A rationale was printed below the question:

> Most of you are very familiar with what teaching looks like in a choral or instrumental ensemble setting. In fact, many of you decided to become music educators because of a great chorus, band, or orchestra teacher whom you admired. On the other hand, you may be less familiar with what general music is and what its purposes are. Often, this is because your last experience with general music was way back in elementary school, and you probably only had it once a week or perhaps less often. (Maya, Foundations of Teaching for Musical Understanding syllabus, Spring 2019)

Following this note, Maya outlined goals the course was designed to meet, including those related to pedagogies and practices in general music teaching environments, lesson planning, child development, and assessment.

Assignments in this course were largely related to readings, peer teaching, and practicum teaching. Students were assessed on their lessons, a teaching exam, other tests and quizzes, course preparation and reading reflections, which were completed via *Flipgrid*, an online video recording platform. Students also completed commentaries on instruction and public school teaching videos, and other assignments related to EdTPA (Teacher Performance Assessment), a preservice assessment and component of many teaching licensures and certifications across the United States. Some components of this course were taught by two graduate assistants, whose special topics classes punctuated the course calendar.

The practicum component of this class involved placements in local school districts where students, who chose their own teaching partners, taught in teams of two. Observations and teachings were scheduled outside of the regular course meetings, but Maya built four release

days into the course calendar “because they're taking their own personal time to go out, and I want to give that back to them” (Maya, initial interview, March 8, 2019). Students visited their practicum placements once a week and taught two lessons during the semester. They had the freedom to choose the content and scope of their lessons, and were encouraged to select music they found meaningful or enjoyed. The students had the opportunity to practice these lessons through peer teaching episodes built into the course, and were then given a chance to revise their plans before implementing them with the children at their practicum placement.

I observed Maya teaching her general music methods class via Skype, as the location of her institution was quite far from my own, and scheduling a visit was complicated due to graduate assistants’ prearranged teaching days. Maya propped an iPad facilitating our Skype call onto a music stand and placed it in the back of the room so I could have a clear vantage point and see most of the students and their interactions. At first, Maya elected not to introduce me to her class, but when a student asked, “Dr. [Maya], do you know who this person is on the iPad?”, she took a moment to tell the class who I was and what I was doing in their classroom.

The class I observed took place near the end of the semester. Maya began class by giving the students a preview of what they would cover during their 50 minutes together and provided them with several reminders. Maya then instructed her students to rearrange themselves so they were seated with their teaching partners, and asked them to reflect on two questions, “What knowledge have you gained in this course about how students learn that you didn’t know before?” and “What instructional skills do you think you developed in this course that you didn’t have before?” (Maya, observation, April 22, 2019).

Students spent several minutes discussing these prompts with their partners, writing down answers as Maya walked around the room answering questions and engaging in conversations.

Each group was then asked to share their responses with the rest of the class. Maya entered each response into the computer so it would display on the Smartboard for all of the students to see, questioning the students and challenging them to refine, explain, or deepen their responses along the way.

The culmination of the activity involved relating the skills and knowledge the students identified to teaching in ensemble settings. "As we come to the conclusion of the semester, I want to help them derive meaning from the course for whatever purposes they have for their own professional development," Maya explained (Maya, follow-up interview, April 22, 2019). She encouraged the students to think about how these skills transfer to the realms of band, orchestra, and choir, while relating the discussion to the goals and mission of the class, and the importance of general music.

Paulo

Journey to Music Teacher Education

From the time he was a child, Paulo knew he wanted his future career path to involve music. "I have Green Day to blame for deciding to become a musician," Paulo recalled. "I distinctly remember riding with my father home from Boy Scouts listening to Green Day's *Dookie* album, and turning to him and saying, 'I'm going to do music'" (Paulo, initial interview, March 5, 2019). Though Paulo characterized that his father's response along the lines of, "Um, yeah, ok," music was a prominent part of their home environment. Paulo's father "had been a rock musician [who] had hung it up to be a dad," and playing and listening to music together was a regular part of everyday life (Paulo, initial interview, March 5, 2019). In middle school, Paulo began to consider his vision of a musical future in music education, as he realized that being a

music teacher would allow him to put two of his strengths together. “I really loved music and I really loved helping people,” he explained.

Growing up in a small midwestern town, Paulo’s school district served as a revolving door for music teachers. He had four band and choir directors in as many years during high school, but recollected, “I really loved what I was doing even despite the teachers coming in and out” (Paulo, initial interview, March 5, 2019). He played his father’s “1960s or 1970s saxophone” in the high school band, and though he also sang, Paulo saw instrumental music as the type of environment in which he hoped to one day teach.

Paulo distinctly remembered the day he went to audition at his top-choice institution, a large, public university in the Midwest. Saxophone lessons had not been a financial possibility for him, and as a first-generation college-student without a stable high school band director invested in his success, he lacked opportunities for guidance to adequately prepare for a music school audition. “I had no clue,” he explained. “My parents couldn’t help me, and I didn’t have teachers telling me ‘here’s what you need to do’” (Paulo, initial interview, March 5, 2019). During his second piece, the saxophone professor on the audition panel stopped Paulo, and pulled him aside to:

> Have a conversation about how I would never get into [this institution] because all of her students had been in these lessons and honors bands and were all from [the suburbs]. I was from the middle of nowhere and I said, “Why should your location and the effect of lessons matter? Don’t you want to teach me?” Again, I didn’t know what you were supposed to say and not supposed to say…and then she told me I’d never be a music teacher. Because music teachers are great performers…and so [my dad and I] left and I cried myself home and I decided I was going to do something else. (Paulo, initial interview, March 5, 2019)

Though his dreams of studying music seemed dashed, Paulo attended this midwestern institution anyway, and tried to determine a path for himself. He began working at a child development lab on campus and “fell in love and working with little children. I was working

with preschoolers and I just loved them. And I would bring in my guitar and we would do music activities…and I found out there was this thing called elementary general music" (Paulo, initial interview, March 5, 2019). Around this same time, a friend suggested he audition into the music school for voice. Paulo discovered if he were accepted, he could navigate the general music track and receive the general music endorsement. The same friend set up Paulo with free vocal coaching, and three months later he auditioned and was accepted into the School of Music, where he would be the only student in the elementary general track.

Paulo interviewed for and was offered a job while just beginning his senior student teaching experience. The tiny district, which had 256 students total, offered him a position as the K–12 music teacher. "I did not teach the way I expected to," reported Paulo. "I ended up teaching like this hard-ass band director, like this person I didn't know, like this archetype I expected" (Paulo, initial interview, March 5, 2019). Paulo found himself to be more playful in the elementary music environment, and never truly felt comfortable switching between these two "ways of being." After two years, he took a PreK–5 position in the suburbs with a diverse student population, and while he enjoyed the position, his discomfort with his teaching persona continued. It wasn't until he enrolled in a summer master's degree program at a private midwestern university that this would begin to change.

> I remember I was coming home one day and I had just read for the first time Lucy Green, and I said, "Holy shit! What if I taught [my students] like they were in my band?" Because I had been in a jam band…a very democratic kind of 'you do what you want and we negotiate together'…and the next year I came back to school and everything clicked. And it was literally like my life had changed and I became the person in the classroom that I was at home. (Paulo, initial interview, March 5, 2019)

Paulo continued to work in his PreK–5 position until he left for the Southwest to pursue his doctorate in music education full time. From there he was hired, before beginning his

dissertation, at his current position as a music education professor in the southern region of the United States, where he has been for three years.

Experience with Democratic Practices as a Learner

In his K–12 education, Paulo recalled one memory of a democratic learning environment. "As a third-grade student, I think I experienced democracy for the first time with a teacher that valued each of us and helped us to explore topics, rather than memorize them," he explained (Paulo, journal entry one, February 27, 2019). "We explored many topics through science via discovery. We had group discussions and came to consensus on topics via structured debate. We had a high level of freedom in the classroom but also valued the freedom and good of our classmates" (Paulo, journal entry one, February 27, 2019). In other grade levels, Paulo was not readily exposed to this same type of democratic practice, but found himself craving and seeking it nonetheless:

> I found autonomy in many classes because I was "clever," charismatic, and persistent in wanting to follow my own interests. I forced that upon teachers and they often yielded some control to me on my learning, though often to get me out of their hair and to get me to stop bothering other classmates. (Paulo, journal entry one, February 22, 2019)

As an undergraduate, Paulo experienced democratic practice in some of his coursework related to general music, but rarely outside of that vein of his studies. Since Paulo was the sole person in the elementary music education track at his undergraduate institution, his professor often held their one-on-one classes in a coffee shop, which allowed for a different teaching and learning dynamic than in larger group classes. Paulo said this arrangement was "hard to see as democratic" because the situation itself is what warranted the more mutual approach to learning, but he did highlight that his professor gave him space and a voice during their conversations (Paulo, initial interview, March 5, 2019).

In secondary general music methods, a class Paulo identified as "one of the favorites I have ever taken", there were opportunities for students to teach each other. "The class had elements of democratic practice to it," explained Paulo, "…but it wasn't [about] learning to be more democratic, if that makes sense. The same way we can talk about social justice and not do social justice…or teach people to value social constructivism through behavioristic ways" (Paulo, initial interview, March 5, 2019). Democratic experiences occurred in the course, but no attention was drawn to them as pedagogical principles, or ways of facilitating learning that would be appropriate to use in practicum teaching situations.

Paulo described most of his undergraduate classes as having "a lot of lecture stuff," and during this degree, he often felt like he faced "vacillations between feeling empowered" and other, more authoritarian experiences (Paulo, initial interview, March 5, 2019).

> I had three different voice teachers in three years…My second year, I had this really great grad student who knew I liked pop music and that's what I really wanted to learn, so he let me have some choices. I never felt like he was over me. I felt like I was learning alongside him and with him. (Paulo, initial interview, March 5, 2019)

When this student graduated, Paulo wanted to continue to study with him as he was living near campus, but his professors would not allow those lessons to count toward his degree, which felt like a blow to Paulo. "So when I got someone who I really felt like valued me and who I was," he recalled, "it got yanked out" (Paulo, initial interview, March 5, 2019).

The desire that Paulo felt for democratic learning experiences that was kindled from a young age had remained with him through his college years. In the context of music performance, he "really bristled at musical experiences where [he] didn't have a voice in it, and where others didn't have voices" (Paulo, initial interview, March 5, 2019). During his undergraduate degree, Paulo was a member of the Men's Glee Club, which he described as being "pretty much student-run" (Paulo, initial interview, March 5, 2019). "That suited me fine," Paulo

acknowledged, “We helped choose things, and learned some pop music, some jazz, and some classical rep. It’s wonderful” (Paulo, initial interview, March 5, 2019). His rock band of six friends was a musical setting Paulo identified as even more democratic and that felt more natural to him. “It was a jam band,” he explained, “and the whole point was to not have leadership. The whole point is to have this neutral playing field where everyone’s bringing stuff and where everyone feels like they can do things” (Paulo, initial interview, March 5, 2019). It was this musical that Paulo would later call on when he began to facilitate informal and democratic learning experiences for his students in his general music classroom.

Paulo’s graduate education was an altogether different experience than his undergraduate degree in terms of democratic learning. Here, Paulo was not only taught in a democratic environment, but he was also directly exposed to theories and pedagogies related to democracy in education. “I had professors who were actively engaged in democratic-based learning,” Paulo explained (Paulo, initial interview, March 5, 2019). Deweyan philosophy was at the center of his master’s degree coursework, which also included conversations regarding the facilitation of creative experiences for children and informal learning practices. He took these understandings further during his doctoral work, in which Dewey’s writings remained prominent elements of his courses and Freire’s ideas were also brought into the philosophical mix. This, Paulo explained, is how he “got interested in disability activism…and in community music, which is also based around the lack of hierarchy in the classroom” (Paulo, initial interview, March 5, 2019). Ultimately, these graduate experiences were transformative for Paulo, who remarked that “All of my preconceptions about what things had to exist [in music education] got destroyed *in a great way* when I went to [graduate school] (Paulo, initial interview, March 5, 2019).

Teaching Situation

The institution where, at the time of this study, Paulo was completing his third year as an assistant professor of music education, was a public university in the South Atlantic region of the United States. Over 20,000 students attended the school, and between 350 studied within the School of Music. The initial year students spent in the School of Music was treated as a common year; majors were not yet declared among performance, industry, education, or any other aspect of musical study (though if students suspected they wanted to be music education majors, they were encouraged to take the music technology class as freshmen). In the first semester of the sophomore year, students could apply to the music education degree program, which housed approximately 180 students.

The music education degree at Paulo's institution was "very strictly tracked" (Paulo, initial interview, March 5, 2019). In the sophomore year, when the music education designation began, students were immediately split into either the vocal or instrumental track, where there was great variation between required courses. Vocal students only took one instrumental techniques course, where they were introduced to, and learned to play, as many band instruments as possible, while instrumentalists took two techniques courses every semester for two years. Vocalists had other courses that filled their schedules, including vocal pedagogy, show choir methods, and diction.

General music classes were required only of the students in the vocal track. However, as the teacher of those classes, Paulo encouraged the instrumentalists to use some elective credits to participate:

> I make a pretty clear point in almost every class I teach that the majority, the vast majority of students, if they graduate and decide to be music teachers, will spend time as elementary music teachers…or some kind of general music teachers…and so I really

> encourage them all to take [the general music methods courses]. (Paulo, initial interview, March 5, 2019)

This year in *Secondary General Music*, the course I observed Paulo teach as a part of this study, seven of the twenty students in the class were instrumentalists taking the course using elective credits. "Instrumentalists seem to find the time [to take general music classes]," he remarked, "…the vocalists don't seem to find time, or have an interest in, taking the band classes."

Most of the music education courses at this institution fell under Paulo's purview. The music technology course taken during the freshman year of most music majors, and some students who were not planning on majoring in music, was part of Paulo's teaching load each fall and spring. During the spring semester in which study took place, Paulo had several non-music majors in the class, including two community musicians and a football player from the university team who did not play an instrument but who was very interested in hip-hop. "I feel like music ed students often get really siloed only taking classes with each other," he commented, "so [having other students in this class] is a really good learning opportunity for them" (Paulo, initial interview, March 5, 2019).

Paulo was also responsible for teaching the two-course introduction to music education sequence students take as sophomores where students learned about music education as a career, educational psychology, learning theories, and pedagogical approaches. The instrumental music methods course for vocal music education majors, in which vocalists learned how to play and teach band instruments, also fell under Paulo's teaching load. The two general music methods courses that students took during the junior year—one with an elementary focus and the other with a secondary focus—comprised the rest of Paulo's teaching responsibilities.

Methods Class

A two-credit course, *Secondary General Music,* followed an elementary general music methods course in the music education sequence. At the time this study was conducted, the class met on Tuesdays and Thursdays from 9:30am–10:45am, and there were 20 students enrolled (seven instrumental majors and thirteen vocal majors). The students in this class were junior music education majors, most of whom had taken several courses with Paulo in previous years of study.

The course was held in a "make space" outside of the School of Music. This two-story, industrial space held several smaller areas, each devoted to different methods of building, construction, and creation, including soldering, glass cutting, and woodworking. Power tools, 3D printers, and a plethora of materials were stored and on display. Though most of the lab was designated for work areas and equipment, centrally located was a class meeting space which contained nine high-top butcher-block tables, each accompanied by four stools. In addition to the rolling whiteboards throughout the lab, the class space included several projectors, which displayed digital content on multiple walls of the space so that students could see it no matter how their stools were oriented. Paulo used this lab as his course meeting place so that students could avail themselves of the materials and tools housed there (free of charge), as building an instrument is a component of *Secondary General Music*.

Prominently displayed at the top of the syllabus for this course was a statement titled "negotiated learning" which seemed to set the tone for the course content and for Paulo's teaching approach:

> Toward the goals of "seek to foster inclusive and engaged learning", all course policies and content is up for negotiation. You have commenting/suggesting rights on this document. You are encouraged to make comments and ask questions so that we can negotiate course policies. You can do this by posting a comment [hyperlinked] or

> emailing the instructor directly. Due to their official nature, course descriptions and University Policies are not-negotiable. (Paulo, Secondary General Music syllabus, Spring 2019)

Though the committee-controlled course description, "focuses on broad preparation for teaching the general music courses now found at both middle and high school levels" (Paulo, Secondary General Music syllabus, Spring 2019), was quite brief, the syllabus contained several course goals related to transfer, meaning, and acquisition. Essential questions such as "What is secondary general music?" and "How can one facilitate and teach secondary general music experiences?," and descriptions of skills including "creating, performing, responding, and connecting through music using a variety of tools in a variety of contexts," and "facilitating diverse music learning experiences among varied populations, taking into consideration student motivation and meaningfulness" were integrated into the syllabus (Paulo, Secondary General Music syllabus, Spring 2019). This interactive digital syllabus contained hyperlinks to resources within and outside the document, making it easy to navigate.

The assignments for this course were designed to meet a variety of educational objectives, including practicum experience, community engagement, and pedagogical knowledge. A day long practicum at a local school with a "pretty robust" secondary general music program where students visit in small groups and co-teach for the day was a key component of the course (Paulo, initial interview, March 5, 2019). Additionally, students were required to design and implement a community music making event:

> They have to advertise, plan, teach out in our community in different settings. There's one at a local theatre that is taking place alongside a performance by a visiting artist. There's one at a brewery on a Friday night. There's one at a children's museum, a rec center, and then one at a farmers market this year. (Paulo, initial interview, March 5, 2019)

Other assignments involved reading, reflective writing, and class discussions. These components of the course culminated in a project in which the students designed and pitched a course designed for a specific community "that is not a large ensemble or majorly based on Western classical traditions for learners of the following kinds: middle school, high school, adult community programs" (Paulo, Secondary General Music syllabus, p. 3). Additionally, students were able to build their own instruments using kits and the tools available in the maker-space, and compose an original musical work to perform on their new instrument.

Paulo began this course, and most of his other courses, at the beginning of the semester with developing norms as a group, rather than by imposing his own expected rules. In self-created groups, students generated lists of things they thought would help them be successful in the classroom, and then collaborated with other groups to refine their lists. "And then we just whittled away after a couple of class periods," explained Paulo, "…they got to vote for four, and the top eight things got on…and then students picked a theme song for our class, which ended up being *The Office* [A British and US television show] theme song…and they created a game song to the tune using our norms" (Paulo, initial interview, March 5, 2019). During this process, Paulo would call their attention to what was working and what was not in the facilitation of this activity, so that they could develop both personally relevant and broadly applicable pedagogical ideas simultaneously.

The date I observed Paulo's secondary general music methods course, in person, was one of the final days of the semester, and involved an activity surrounding their class-composed theme song. Students filtered in well before class started, many with Dunkin Donuts and Starbucks in hand. Paulo engaged with each of them, asking one student about a conference she'd just attended, and telling another, "Your mother was so nice in her comment on

Facebook!" When class officially began, Paulo gave a brief overview of what they would cover that day, and then began facilitating a discussion about the final exam. He asked the class, "What are some ideas you have for how we could show off what we've learned?" (Paulo, observation, April 18, 2019). He projected a slide with some suggestions, including presentations and discussions, but asked for feedback on his suggestions and other "spin-off ideas." The students were obviously used to having discussions and sharing ideas, as they raised their hands and contributed ideas such as ukulele jams, PowerPoints, and "de-stress events" with comfort and collegiality.

After several suggestions were raised and added to the list, Paulo asked the students at each table to put a proposal together for what they would like to do for the course final. After a few minutes, each group wrote their proposal on one of the rolling whiteboards, and then traveled around to read each other's ideas. Paulo told them to make a dot on the board with the suggestion for which they would like to vote, but then asked the course how many votes each individual should have. Further class discussion continued about the resulting vote (a professional presentation and a ukulele event), about when it should take place and how it should be assessed.

Following this collaboration, Paulo asked the students to return to their seats and work on their course proposal projects. He spent much of the rest of class calling the students back to his corner of the room one at a time, asking them to share their progress on their project, work through any challenges they were facing, and provide feedback. During this time, several students invited me to visit their tables to see their course creations. Songwriting, guitar class, hip-hop class, and introduction to music industry were some of the course ideas the students

shared, each excited about the possibility of one day implementing their course into their future teaching situation.

Class ended with a revisiting of the class theme song. In this iteration of the activity, students were asked, in groups, to come up with key takeaways from the course. Then, by rewriting their norm lyrics, students were asked to "create a cohesive and catchy parody of the theme song hook that expresse[d] key and specific pedagogical takeaways from class" (Paulo, PowerPoint, Spring 2019). There was only time for the beginnings of this activity to occur on the day that I observed Paulo's class, but in the few minutes the students had to begin brainstorming I heard phrases such as "participatory culture," "PBL! PBL! PBL!" (project-based learning), and "meeting students where they are" making their way into the melody of *The Office* theme song.

Rose

Journey to Music Teacher Education

Rose aspired to teach at the college level from her days as an undergraduate. "I always knew I wanted to be in higher ed, but I didn't know where I would land," she recalled, "That's mostly my parents' influence, pushing my sisters and me" (Rose, initial interview, March 7, 2019). Rose's initial thoughts leaned toward one day having a clarinet studio at a university when her private lessons in her undergraduate degree proved to be a transformative experience:

> I think of auditioning at [my undergraduate institution]…I probably had the lowest passing score you can get on clarinet…I thought I was going to another school. I kind of gave up on my audition. I auditioned just as a back-up. But they accepted me…and took a chance on me. I had good grades but wasn't a good performer, but then I jumped three levels within my first semester from a three to a six and shocked my professor! (Rose, initial interview, March 7, 2019)

Her areas of interest in music education began to expand during her junior year. "I stepped into my general methods class and *we danced*," Rose emphasized. "I remember thinking, 'Is this what general music is?' I'd had an awful general music experience as a child and was

apprehensive for the class, but the whole semester…it was just so much fun" (Rose, initial interview, March 7, 2019).

Upon graduating, Rose began her teaching career in several private schools in the Eastern city where she grew up. In her first year of teaching, Rose taught K–8 general music and fourth- through eighth-grade band across three Catholic schools. The following year, she continued to teach K–8 general music and fourth- through eighth-grade band at that school north of the city, and remained in that position until the school closed three years later. Her third position involved beginning an instrumental program at a charter school, and there she travelled to six different buildings teaching beginning band and strings. In the same system, she taught K–8 general music the following year.

During this time teaching elementary music, band, and strings, Rose applied to begin her master's degree:

> I didn't know I would be a general methods teacher…I still didn't know at that point...I started teaching and actually applied to go to school for ethnomusicology. I'm very interested in world music and I thought that I could draw from my family heritage and do that. But I didn't get into the school I wanted so I thought, "Alright, maybe I'll check out [a Northeastern institution]," because I was doing my Orff Level I up there. I looked at their program and interviewed and loved it and got in. (Rose, initial interview, March 7, 2019)

Rose attended this program for four summers while teaching in the private and charter schools. While she was finishing her thesis, an action-research project in which she was interviewing her own students, Rose's general music mentor from her undergraduate degree contacted her about an available doctoral assistantship for the following year. "I wasn't planning on going back yet," she admitted, "But I said 'Sure!'" (Rose, initial interview, March 7, 2019).

It was during this time as a doctoral student that Rose realized she ultimately wanted to teach general music methods. She worked closely with her mentor professor completing research

and teaching related to general music, the entire time reaffirming, "Oh, I want to do what [my mentor] does" (Rose, initial interview, March 7, 2019). When Rose completed her graduate assistantship and began the dissertation process, she took a position as a K–5 general music teacher at a community charter school and started applying for music teacher education positions. She was hired the following year at the institution where, at the time of this study, she had just completed her fourth year as an assistant professor in the music education/music therapy department.

Experience with Democratic Practices as a Learner

Rose described her undergraduate general music methods course as the first and only time she experienced democratic practices as while pursuing her music education degree. She recalled:

> When I think about it, even instrumental methods was very teacher-directed and we copied [the professor]. We didn't get a lot of choice. I just remember being in general methods and being like, "This is the first time I've been asked to make a decision musically about anything." How sad is that? How freaking sad is that? Yeah, That's it. General music (Rose, initial interview, March 7, 2019).

In fact, sometimes the level of freedom and choice that Rose had in this class was a bit overwhelming. When I observed her teach, Rose shared with her students that her methods professor was "a lot looser" in terms of guidance for planning lessons and how to structure and format them (Rose, observation, April 2, 2019). She continued, "I was having trouble when I was your age–my teacher was a lot looser and I was a bit lost, so I wanted some structure. I was like, 'I want *all* the structure.'" (Rose, observation, April 2, 2019). Her professor then offered a Roman numeral-based template that gave Rose the framework she needed to make her instructional decisions. In our follow-up interview, she elaborated:

> I remember sitting in the class like, "There's so much!" I struggled a bit writing a lesson and even when I was out student teaching, I remember in particular, I was up all night

> because I couldn't figure out what to do with a lesson… There was so much to choose from…but then [my mentor] offered the I, II, III, IV, V, plan. When you have no experience with a subject area and you're just kind of thrown in and you've never created a lesson before…it's hard. (Rose, follow-up interview, April 3, 2019)

Rose described her doctoral seminars as other places she experienced democratic practices as a learner. There, she said, "I was having fun again learning because every class is a project and you get to pick the topic…it felt like I had a lot of choice and could be creative, even in presentation formats" (Rose, initial interview, March 7, 2019).

A Modern Band Fellowship for music faculty, held through the non-profit organization *Little Kids Rock*, also provided Rose with a democratic learning experience. She attended this fellowship during her third year teaching in higher education, and there she learned to facilitate both formal and informal music-making experiences for her students using popular music instruments such as guitar, bass, keyboard, and drum set. Choice and agency were key components of the experience. The culminating activity of the fellowship was performing music in a bar with the other attendees, an activity that Rose went on to do again with her graduate students and facilitated among her secondary general music methods students as well. Rose reported, "Honestly, the Modern Band Fellowship has changed everything," as it affirmed for her how meaningful the sense of empowerment is when making and creating music that is self-selected and relevant (Rose, follow-up interview, April 3, 2019).

Teaching Situation

Rose described her institution as "an R-1 public flagship university" (Rose, initial interview, March 7, 2019). Located in the Southern region of the United States, this university has a total of over 30,000 students enrolled (both graduate and undergraduate). The School of Music houses degree programs in music education, music therapy, music performance, music theory, composition, musicology, and ethnomusicology. Of the 250 students in the School of

Music, approximately 120 are undergraduate music education majors. These students are divided into two tracks: vocal or instrumental. There is little course overlap between the two tracks, with *General Music I*, Rose's elementary general music methods course, being one of the only music education classes the students take together.

Rose encouraged instrumental music education majors to take *General Music II*, the secondary general music methods course that was the focus of her participation in this study, even though it was not required of them. "I've had two instrumentalists [take the class] in the past three years. A violinist and a clarinetist took it," she reported. Even though, in Rose's view, it would be ideal for more or all instrumentalists to take this course, she understood that their schedules were "pretty tight" (Rose, initial interview, March 7, 2019). "Our school has a problem with students being in more ensembles than they need to be," she explained, "they need six or eight credits and sometimes they get that done in the first year," which limits their opportunity to take other relevant electives later, such as world music, Gamelan ensemble, or additional methods courses (Rose, initial interview, March 7, 2019).

Outside of the elementary and secondary general music methods courses for junior music education majors, Rose's teaching responsibilities included graduate courses in research, qualitative methods, and popular music pedagogy. She also taught online courses related to the Orff-Schulwerk certification offered by her university. This component of her teaching load included an online course in which teachers reflected on Orff professional development they've attended, and a course where students completed their culminating Orff-Schulwerk capstone projects.

Methods Class

As was previously mentioned, *General Music II* functioned as a secondary general music methods class. When Rose began teaching this three-credit course, she had no outline or template for it. “So, it started out as going more in-depth into Kodály, Orff, and Dalcroze”, she explained, “and then I was like, ‘No. Everybody needs to get that in [General Music I].’ This class will go more in-depth into middle school…and popular music lends itself well to that” (Rose, follow-up interview, April 3, 2019). The theme of the course evolved over the four years Rose taught it into a focus on “non-formal teaching to create informal learning experiences” (Rose, initial interview, March 7, 2019). She remarked, “I really like the way it is now, I'm very happy. I think the class has a clear vision, and there's a lot a lot more student choice and that fits in with my philosophy” (Rose, follow-up interview, April 3, 2019).

At the time of this study, *General Music II* met on Tuesdays and Thursdays from 8:00am–9:15am, with practicum experiences occurring during that time frame. The course met in a classroom decorated with colorful elementary music posters depicting musical vocabulary and symbols. Guitars, ukuleles, and other instruments were visible, as were rolling whiteboards, staff boards, and a Smartboard/projector. Rose had four students in her section of this course during the time of this study, which she remarked was her “tiniest class,” as she usually has at least seven to ten enrolled. These students were choral music education majors, all of whom took *General Music I* with Rose in the fall. She did not, however, see the small class size as a disadvantage. “I feel like they're even a closer-knit group,” she observed, “and I feel like they’ve made more strides even than past classes, and I think it's because it's such a small class” (Rose, follow-up interview, April 3, 2019).

The course goals listed on Rose's syllabus reflected her focus on non-formal teaching for informal music learning. Included also were goals for student proficiency on modern band instruments (guitar, drum set, vocals, piano, bass, and ukulele), modern band pedagogy, and Orff-Schulwerk processes related to exploration and creativity. Assessment was conducted through in-class discussions, reading reflections, practicum teaching episodes and lesson plans, a service project, a public performance, and a final project that took the form of a general music TED talk (an informative presentation in the areas of Technology, Education, or Design). Students were also required to attend hours of general music of professional development during the semester through local organizations, school districts, or the state music education conference.

The public performance involved the students in the class coming together to form a rock band. Rose organized an event where the class band traveled to a local bar and played a set of tunes they chose and rehearsed together in order to demonstrate increased proficiency on their instruments, and to serve as a practical application of non-formal teaching and informal learning (Rose, follow-up interview, April 3, 2019). This aspect of the course was new this year, and was modeled after Rose's experiences with the *Little Kids Rock* higher education fellowship and the band she created with her graduate students upon her return from that learning experience. The service-learning project was also a new addition to the course. "This is the first time we've done it," Rose remarked:

> I've been trying to think of ways to get out into the community more, because I've been hearing colleagues trying to be more focused on service. And I've been thinking, "What can I do?" So, we're going to go to a retirement home and play music for an hour. (Rose, initial interview, March 7, 2019)

The culminating project for the class was a research project on a topic of the students' choice. Rose explained, "The only rule is it has to relate to general music somehow. They do a

10-minute TED talk at the end of the semester… in front of an audience, so anyone can come. I Facebook stream it for parents...” (Rose, initial interview, March 7, 2019). She enjoyed the variety of topics the students brought to the project, and found that the freedom of choice made the project more relevant and motivating for her students.

The practicum component of this course occurred during regularly scheduled class time. All four students in the class traveled with Rose to a local elementary school several times throughout the semester to facilitate non-formal lessons with fifth-grade general music students and/or to assess the teaching of their peers. The students were allowed to select whatever lesson plan format suited them and their teaching focus, but Rose emphasized that they must try to connect to the lives of the children they were teaching. Her rubric for assessing their teaching has space for two categories she identified as being “All about democratic teaching practices” (Rose, initial interview, March 7, 2019). Those categories are displayed on the student rubric as follows:

> Authenticity: Teacher engages students in “real-life” musical processes as outlined by the National Core Arts Standards and makes strong connections between the musical materials and students’ lives.
>
> Empowering the Learner Voice/Learner Agency: Teacher is very responsive to students’ verbal and musical ideas/needs and provides many opportunities for student choice/control in the music making. Teacher is sensitive to pacing/interaction necessary for a positive learning experience. (Rose, teaching rubric, Spring 2019)

The day I observed Rose teach this course was toward the end of the semester, so much of class time was spent on synthesizing and reflecting on these teaching experiences. I visited Rose’s class via Skype due to scheduling and distance complications, but in the small class of four students, I felt as though I were right in the middle of the action. I was able to see all of the students’ faces, the Smartboard, and Rose, who introduced me to her welcoming class right away.

After a few announcements from Rose and from the class (one student was thrilled to share he would be getting his braces removed the day before their public performance, which was met with cheers and high fives from Rose and his classmates), they began discussing the impact of the practicum experience. Students reflected on their updated perspectives of non-formal teaching and informal learning, shared challenges they faced when lesson planning, and articulated goals for their future. Rose facilitated this conversation, posing questions and sharing her thoughts on what she observed with comments like, "I hope you can see your growth from last semester to this semester" or, when one student voiced a concern regarding his ability to stay one step ahead of the children, "That is a great goal for you personally" (Rose, observation, April 2, 2019).

Following this discussion, Rose worked with her class on APA citations and formatting related to their final projects. Students sent citations and reference list entries to Rose in advance, and she projected them on the board, allowing the class to work together to make corrections. This activity also involved a reiteration of the elements of the final project, some logistical ideas, and due-date reminders. Rose had initially planned to allow the students time to play ukuleles at the end of class to prepare for their service learning project, but they were so engaged in the APA material (including a rousing discussion on the difference between an em dash and an en dash) that she extended this portion of her lesson, remarking at the end of class, "I'm sorry we ran out of time for ukulele, but this was important and I wanted to make sure I answered all of your questions. We have a full performance day on Thursday" (Rose, observation, April 2, 2019).

Summary

These participant biographies provided context for interpreting the findings of this study presented in Chapter 5 and discussing the themes and implications presented in Chapter 6. Descriptions of the participants' journeys to music teacher education, their experiences with democratic practices as learners, their current teaching situations, and the methods classes that served as the subjects of interviews and observations allowed for details to emerge that informed how each participant viewed democratic practices. The individuals shared compelling stories about their educational experiences and lifeworlds, which ultimately served as the foundation for interpreting findings and cross-case comparisons.

While there were similarities between the backgrounds of each of these participants, as one might expect when the cases are bound by specific criteria, the participants communicated unique experiences as well, bringing varied perspectives to the study. All of the participants taught in K–12 environments before beginning their doctoral degrees and moving into higher education, but they each entered music school and began their teaching careers with varying goals and emphases including instrumental music education, ethnomusicology, studio instruction, and choral music education. At the onset, none of these professors began their undergraduate degrees thinking they would ultimately become general music education specialists, though they all now advocate for a general music experience to be a meaningful part of every preservice music education degree.

Overall, participants described their experiences with democratic practices as learners as limited, at best. Though Rose and Paulo both cited elements of their undergraduate and, even more so, graduate degrees as including elements of democracy, Chris and Maya had little to say about experiencing democratic practices at any point in their educations. Program structure and

size were varied among the participants, with Maya, Paulo, and Rose teaching in tracked music education degrees in which only some, if any, general music classes were required for all students. These large, public universities contrasted with Chris' conservatory program at a small, liberal arts college where almost every credit is common among all music education majors.

The general music methods courses that served as one source of data collection and as an inclusion criterion for participation in this study maintained the trend of being similar, yet varied. Chris and Maya's courses were taken at the sophomore level and concentrated on elementary general music while Rose and Paulo's courses were designed for junior music education majors and were secondary-based. Chris, Maya, and Paulo's courses had upwards of 20 students enrolled, while Rose taught her course to a total of four students. A teaching practicum was a component of all four courses, but the frequency of teaching experiences varied from once a semester to at least five teaching experiences.

Since the purpose of this study was to investigate the perspectives of music teacher educators regarding democratic practices in undergraduate general music methods courses and music education degree programs, it was essential to describe the context in which these perspectives are situated and the experiences that contributed to their formation. While some of the information in the participant biographies is related to the research questions guiding this study, the excerpts from interviews and observations presented here are meant to inform the presentation of findings provided in the following chapter, not necessarily to serve as findings themselves. In Chapter 5, cross-case comparisons and analyses are presented that relate to characteristics of democratic practices as they are conceptualized by the participants, practical examples of democratic practices in their general music methods courses, and their considerations for implementation. In the final chapter, three major themes of the study are

detailed and each of the research questions are addressed, as are implications for the music education profession in both K–12 and higher education contexts.

CHAPTER V

FINDINGS ACROSS CASES

Introduction

This study examined the perspectives of four general music methods professors regarding democratic practices in undergraduate general music methods courses and music education degree programs. These participants shared their conceptualizations of what democratic practices are, how they have used them in their methods courses, and the benefits and challenges of doing so. The biographies in Chapter 4 provided context for understanding these perspectives and experiences by detailing the participants' journeys to music teacher education, their experiences with democratic practices as learners, their current teaching situations, and specific general music methods courses taught during the data collection period of this study.

In this chapter, I outline the findings that emerged from individual cases and from the group as a whole. Following a review of the method and analytical procedures, I present the findings of a cross-case analysis with attention to characteristics of democratic practices, how those characteristics were identified and embodied by the participants, and considerations for implementing them in general music methods environments. These findings directly related to the research questions guiding the study:

1. How do four general music professors describe democratic practices in music teacher education?
2. How do these participants implement democratic practices in their undergraduate general music methods classes?
3. What challenges and opportunities do general music methods professors associate with these democratic practices?

Final themes, synthesized answers to the research questions, and implications for practice are presented in Chapter 6.

Review of Method and Analytical Procedures

As Stake (2006) explained, "The multicase research director starts with a quintain, arranges to study cases in terms of their own situational issues, interprets patterns within each case, and then analyzes cross-case findings to make assertions about the binding" (p. 10). A multicase study design was chosen for this inquiry so that the quintain—democratic practices—could be examined from multiple perspectives and through different, yet closely related contexts. Each participant involved in this inquiry served as an individual case, and was purposefully selected with attention to specific inclusion criteria and maximum variation within those criteria. These participants were music teacher educators who specialized in general music and were teaching an undergraduate methods course in the Spring of 2019, but were of differing professorial ranks and represented institutions of varying size and geographic location.

Multiple data gathering methods were employed, including directed journaling, artifact collection, individual interviews, observations, and a focus group interview. I used constant comparison (Glaser & Strauss, 1967) and interpretive analysis (Hatch, 2002) procedures while engaging in a data analysis spiral (Creswell, 2013) throughout the data collection period of the study. These methods allowed me to simultaneously collect and examine the data, so that I could determine patterns and themes throughout the process and continually refine my understandings. Throughout each step of data collection, I recorded salient interpretations and refined my coding process, "aggregating the data into small categories of information," seeking evidence for the codes, and assigning them labels (Creswell, 2013, p. 184). Once all of the data had been collected, I winnowed an assortment of more than 60 descriptors to a more manageable list of 33 codes, combining, adjusting, and eliminating the labels as necessary. The list of codes is shown in Table 6 below.

Table 6

List of Codes

Access	Facilitator	Readiness/Resistance
Agency	Familiarity with content	Reflection
Awareness	Field experience	Relationship to students
Balance	Flexibility	Scaffolding
Collaboration	Framework	Service/Activism
Constructivism	Hierarchies/Power	Social justice
Creativity	Informal learning	Specific pedagogies
Critical thinking	Learner-centered	Teacher comfort level
Culturally responsive	Modeling	Time
Community	Mutual processes	Trust
Environment	Program design	Value

Subsequent analysis of each case with attention to the final list of codes allowed me to further refine and combine them and ultimately place them into six categories: characteristics, student, teacher, content, pedagogy, and institution. These categories and associated components are depicted in Figure 3.

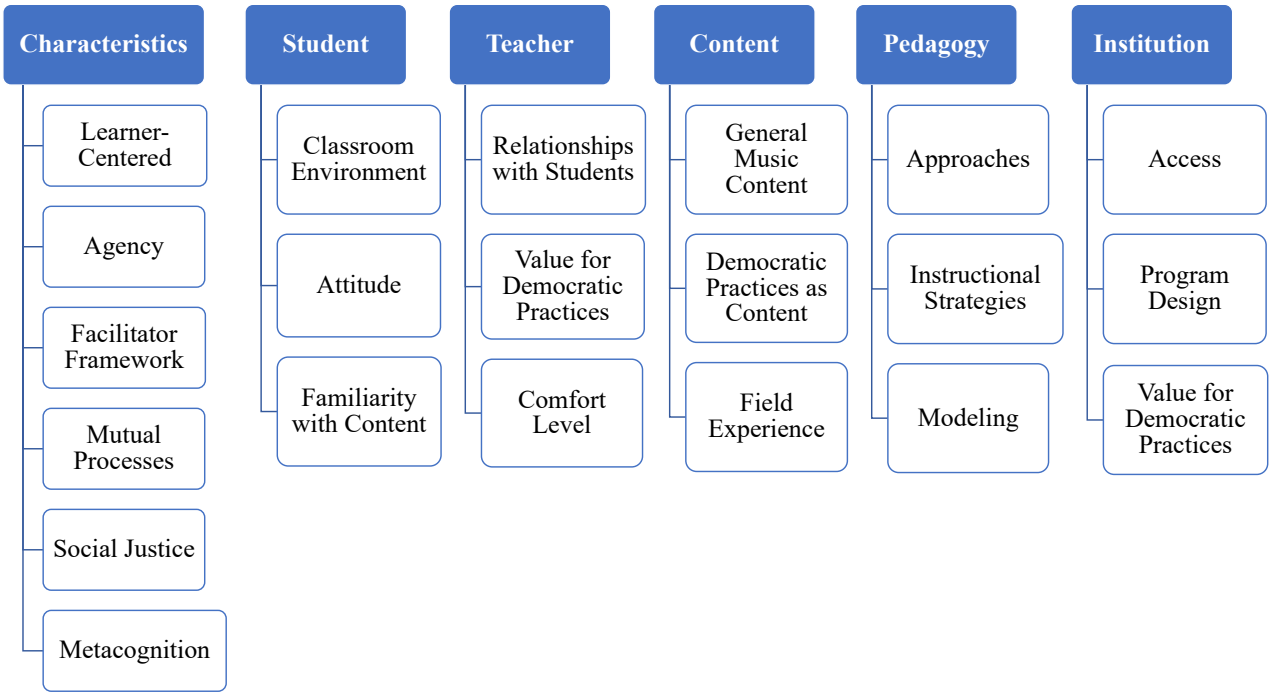

Figure 3. Categories and codes of democratic practices.

At this stage of data analysis, the categories and their components were examined across cases. As Merriam (2009) wrote, “a qualitative, inductive, multicase study seeks to build abstractions across cases. Although the particular details of specific cases may vary, the researcher attempts to build a general explanation that fits the individual cases” (p. 204). During this process, I continued to call on procedures from Hatch (2002) for interpretive analysis, so that I could truly “give meaning to the data” through “making inferences, developing insights, attaching significance, refining understandings, drawing conclusions, and extrapolating lessons” (p. 180). By drawing from the most compelling aspects of each case, I was able to situate my codes and categories into a visual framework that organized how understandings between cases came together. Figure 4 provides a graphic summary of these findings.

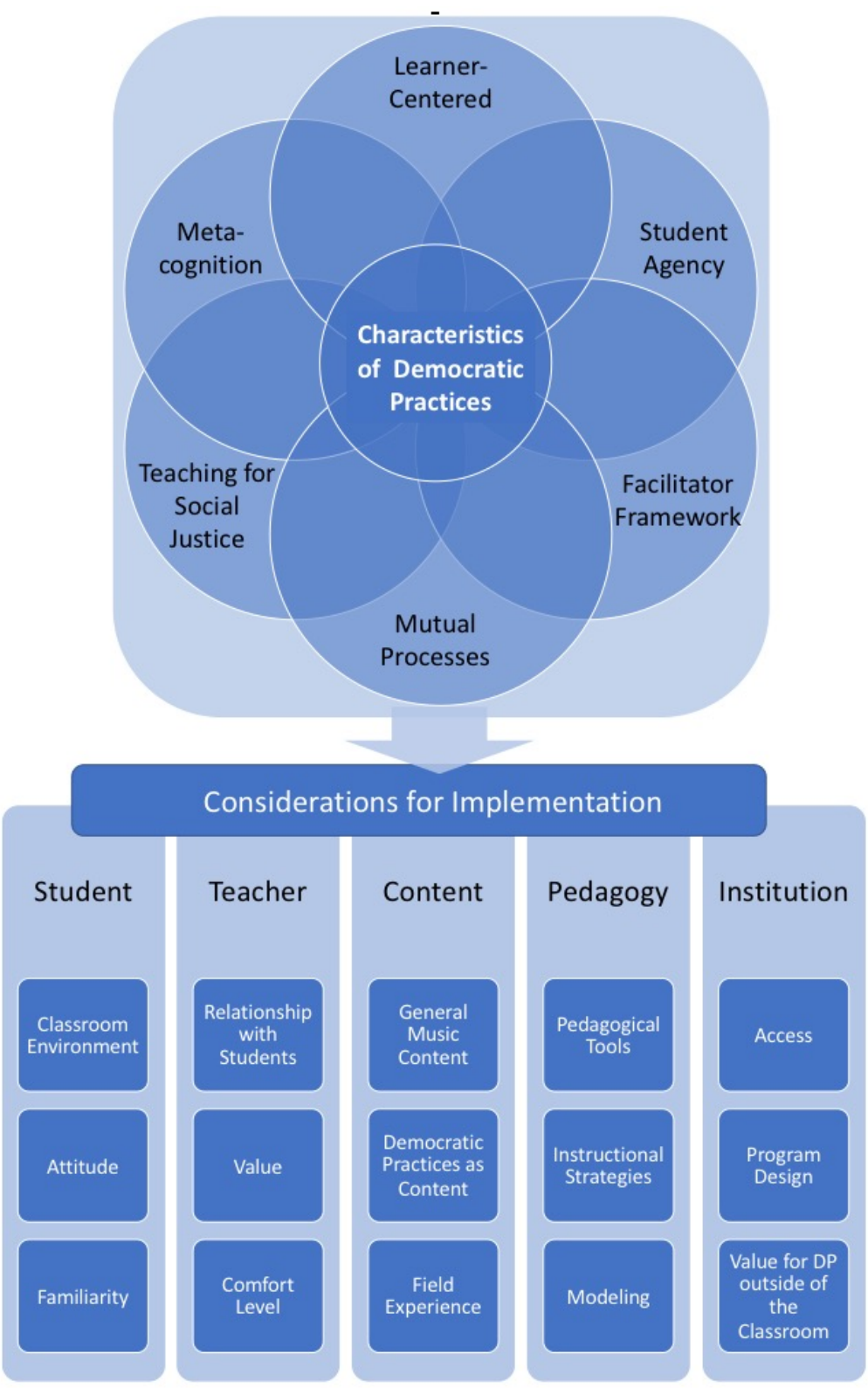

Figure 4. Infographic of elements of democratic practices.

The top portion of this infographic illustrates that democratic practices can be conceptualized as having six interrelated characteristics. The bottom portion depicts five areas of consideration for implementation of democratic practices, each with three specific components to which practitioners can attend. The findings within and between cases that led to the formation of this infographic are detailed throughout the rest of this chapter.

Characteristics of Democratic Practices

One of the aims of this study was to investigate what democratic practices are from the perspectives of the participants (Research Question 1). As a result, much of the data collected related to conceptualizations of democratic practices. Table 7 shows a list of various ideas related to democratic practice that participants either discussed specifically in their interviews or that they engaged in as revealed by analysis of artifacts, journals, and teaching observations. The terms used in this list were words and phrases specifically used by the participants, and Table 7 provides an exhaustive list of all of the terms the participants associated with democratic practices throughout the course of the study. During the analysis process, these terms were winnowed into codes (see Table 6, p. 144) and categorized (see Figure 3, p. 144).

Table 7

Elements of Democratic Practices Discussed by Participants

	Chris	**Maya**	**Paulo**	**Rose**
Access	✓	✓	✓	✓
Agency	✓	✓	✓	✓
Choice	✓	✓	✓	✓
Co-Learning	✓	✓	✓	
Collaboration	✓	✓	✓	✓
Community	✓		✓	✓
Constructivism		✓	✓	✓
Creative Activities	✓	✓	✓	✓
Critical Thinking	✓			✓
Culturally Responsive Pedagogy	✓	✓	✓	✓
Equity		✓	✓	✓
Framework	✓	✓	✓	✓
Flexibility	✓	✓	✓	✓
Hierarchies/Power			✓	✓
Informal Learning		✓		✓
Learner-Centered	✓	✓	✓	✓
Reflection	✓		✓	✓
Service/Activism			✓	✓
Serving All Learners	✓	✓	✓	
Shared Governance			✓	✓
Social Justice	✓	✓	✓	✓
Teacher as Facilitator	✓	✓	✓	✓
Transparency	✓		✓	
Variety of Musics	✓	✓		

As was previously noted, characteristics of democratic practice emerged as a category during the coding stages of data analysis. Each professor offered a nuanced perspective on democratic practice, though the opportunity for participants to engage with each other during the focus group revealed many commonalities among their conceptualizations. The cross-case analysis further demonstrated that while variation between cases existed, many connections could be made between the perspectives of the four professors, and that many of these conceptualizations were consistent with elements of democratic practice identified in the literature review of this study. Ultimately, six central characteristics of democratic practices

emerged from the findings of the cross-case analysis, and these are depicted in Figure 5 (An isolation of the top of the comprehensive infographic depicted in Figure 4, p. 146).

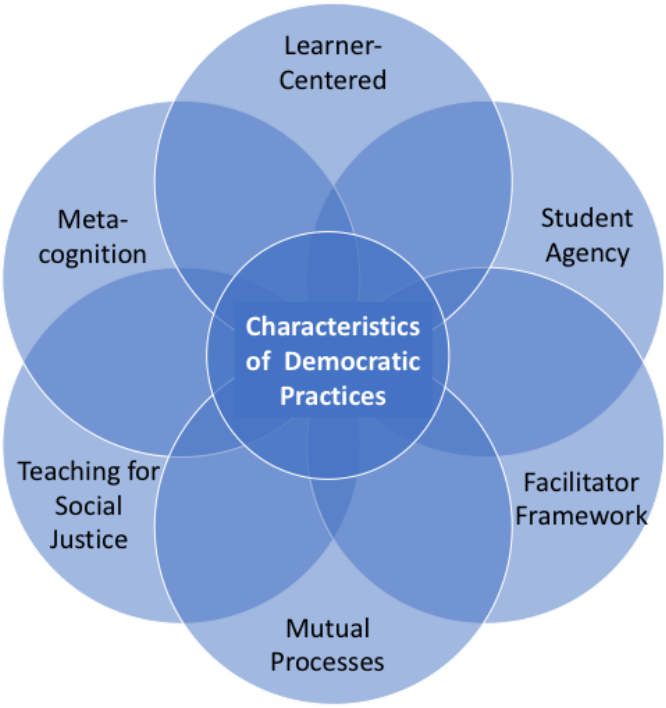

Figure 5. Characteristics of democratic practices.

While some democratic practices implemented in a general music methods classroom, or any learning environment, may focus solely on one of these characteristics, other practices may involve several or all of them simultaneously. Therefore, it became challenging to isolate elements of democratic practice when analyzing collected data to illuminate how individual characteristics were understood by the participants. Because these characteristics are so interrelated, some overlapping occurs as they are presented in the following paragraphs.

Learner-Centered

All of the participants identified learner-centered approaches to teaching as elements of democratic practice through emphasis on valuing students, their perspectives, and their experiences in the content of their courses. Each professor mentioned these types of learner-

centered behaviors in their journal responses and interviews, and exhibited learner-centered practices during my observations of their teaching. The participants emphasized a learner-centered mindset in similar ways as they described and created democratic learning environments.

During the focus group interview, the participants came to a consensus that knowing the students and making learning experiences relevant to them is one of the most important elements of democratic practice. Culturally responsive pedagogy was viewed as a particular type of learner-centered teaching. Maya explained:

> I would prioritize being culturally responsive to students because for me that incorporates a great many of the ideas that we've talked about today, but probably the most important one is making learning experiences relevant to our students. I can think of nothing that is worse than having experiences that don't connect. Trying to teach students things that they just…[trails off]…and not making any effort to find connections for them or help them find their own connection. Meaningful musical experiences, to me, is the most important thing. (Maya, focus group interview, May 15, 2019)

Each professor detailed methods of how they got to know their students and made efforts toward making general music methods coursework relevant and meaningful to them. Introductory videos, surveys, and community building exercises were identified as ways participants became familiar with their students' backgrounds and interests. Paulo facilitated a norm-generating activity at the beginning of the semester that involved rewriting the lyrics to a song selected from a Spotify (a music streaming service) playlist collaboratively compiled by the students in his class. Chris discussed how he varied his seating arrangements through activities that allowed him to know more about the students, and for them to know each other, such as having them sit according to birth order, height, hobbies, major instrument, and other variables. Rose and Maya each gathered information about their students prior to the start of class through videos or surveys. Maya elaborated:

> I ask them things like what are their hobbies. I ask them what kind of music they like outside of the music that they might perform in school, what their personal preference is. I ask them how much experience they've had with kids. I ask them if they have a job and how many hours a week the job is so that I have some sense of how much time they might be able to devote to the work. I ask them questions about pronoun preferences…and then I ask them about questions they have about this class. (Maya, initial interview, March 8, 2019)

All of the participants reported that many students enrolled in their general music methods courses did not envision themselves as general music teachers when beginning their music education degrees. Rose and Maya both discussed that they connect the knowledge and skills that are the focus of their general music methods courses to ensemble settings to be responsive to their students' interests and prior music-making experiences, a process that took place during my observation of Maya's class. Paulo and Rose each discussed leaving room for student-generated content in their course schedules and incorporating relevant current events, such as local teacher strikes, the Parkland shooting (Burch & Mazzei, 2018) and the prospect of teachers carrying guns, or the Charlottesville rallies (Spencer & Stolberg, 2017) and the permeation of racism into all aspects of culture, including music and music education.

Professors also discussed that they instruct their methods students on how to incorporate learner-centered teaching into their own future practice. While facilitating a drum circle activity on the day I observed his teaching, Chris pointed out to the students that activities that allow the students to create their own music on their own terms are "a great way to value everyone in the class" (Chris, observation, March 27, 2019). Rose emphasized that relevance to children's lives outside of school is a component of the rubric she uses to assess her students' lesson plans. She remarked, "I feel like I'm always pounding into their heads, 'Why is this important to kids?'…'How does this relate to their lives?' I feel like I'm a broken record…it is hard, but it's worth it" (Rose, initial interview, March 7, 2019).

Student Agency

Of all the characteristics identified in the cross-case analysis, student agency was suggested, discussed, and embodied by the participants most frequently. As Maya explained, "students having a voice and having opportunities to make some decisions about content," is an essential component of enacting democracy in a learning environment, and each participant talked about finding opportunities for students to make meaningful choices during their courses (Maya, focus group interview, May 15, 2019). These choices were often related to student interests, experiences, and strengths, demonstrating an intersection between the characteristics of learner-centered and student agency.

Many of the opportunities for agency described by the participants were embedded in projects and presentations. Choosing a topic and form of inquiry for a general music TED talk (Rose), selecting a culture to explore in a world music assignment or a particular pedagogy to investigate in a research paper (Chris), and developing a secondary general music course related to a particular topic and/or musical medium (Paulo), were some of many examples. Policies and deadlines were also areas where each of the participants sought input from their students and allowed for self-direction. I observed Chris facilitate a deadline negotiation based on an upcoming school-wide event, and observed Paulo guide a discussion regarding the format and requirements of a final exam. Paulo's students came up with ideas regarding the structure of the final, discussed their proposals as a class, and ultimately voted on the opportunities they believed would best showcase their learning.

Choice and agency were discussed in relation to field work as well. The three participants whose students taught on several occasions in local schools as a part of the methods course

provided them freedom in lesson plan design and implementation. Chris spoke in detail about how his students had enjoyed the opportunity to select their own practicum placements:

> At [my institution] we give kids a lot of choice over where they are going to student teach, and so there is a long process of talking to the students about what they want to get out of it and what kind of situation they want, and then we send them out to hang out with a handful of teachers and find a good fit for them. Then they come back and compare and contrast what they would get out of the situations and ultimately choose what would be a good fit for them. (Chris, focus group interview, May 15, 2019)

The professors seemed to provide opportunities for student agency in all aspects of their courses, though which aspects had the most opportunity varied among the participants. This was reflected in syllabi, observations, and explicitly stated by participants through comments such as "I try to involve my students in most decisions with the course" (Rose, focus group interview, May 15, 2019), and "The aspect of choice is threaded throughout my teaching, from the kinds of activities I use in my teaching to the policies established for assignment submissions" (Maya, journal entry one, March 6, 2019).

Facilitator Framework

While allowing for choice and agency required a certain degree of freedom for students, each of the participants mentioned that providing these opportunities did not mean that the classroom should devolve into chaos or become completely unstructured. Instead, these elements of democratic practice necessitate a facilitator framework—an environment where the teacher acts as a guide and provides a flexible structure in which the students can learn. Rose remarked that in her own experience, teachers could be apprehensive when it came to implementing facilitated learning environments rather than those that are strictly teacher-directed. "Everyone thinks it's going to be so awful," she stated, "but it's not a free-for-all. It's not a free-for-all! That's not the same thing as democracy or informal. There's structure, but the students get more

flexibility within that structure. Having choices doesn't mean it is chaos" (Rose, follow-up interview, April 3, 2019).

The participants provided a structure for the activities, projects, and assignments in which students had agency. Chris, Maya, Paulo, and Rose all provided guidelines for students to follow as they made choices about the content of their papers, the subjects of their projects, the lessons they taught during their practicum experiences, and the policies of the courses themselves. The participants remarked that the level of structure was also based on the students' readiness for agency in their classes, an idea that will be explored later in this chapter and revisited in Chapter 6. In providing structure when students needed it to guide their learning, the participants felt they were being learner-centered and meeting their students' instructional needs.

Though the activities and methods varied, each participant assumed the role of facilitator during at least some of the lesson I observed them teach. The drum circle activity Chris conducted involved the facilitation of a creative music experience which he guided through a scaffolded structure. Rose, Maya, and Paulo's class sessions involved group discussions, and all of these professors guided the conversations, prompting when necessary, but allowing students to come to their own conclusions or decisions as much as possible. Paulo also met with his students individually to discuss their progress on their course design projects. In each of these meetings, he guided students through their challenges rather than impose solutions upon them, while maintaining the general structure of the project overall.

The course content also reflected the importance of a facilitator framework in a democratic learning environment. When Paulo's students were charged with designing secondary general music courses they could one day implement in a high school teaching setting, he challenged that the classes "have to be more facilitated than they are lectured," a pedagogical

stance he modeled for them throughout his course (Paulo, follow-up interview, April 18, 2019). Maya impressed upon her students that:

> We want to really make ourselves obsolete as far as instruction and helping students' musicality. And so, when we get to the point where [the children] feel like there are things that they need, that they can learn on their own with just a little bit of help from the teacher…that's a really great thing to do. And I think that particular way of learning also gives them a lot of choice, because they decide what they want to learn, and how they want to learn it, and when they want to learn it. (Maya, follow-up interview, April 22, 2019)

Rose also worked to develop her students' understanding of "what it is to be a guide as a teacher," discussing how she modeled this for her students by the way she guided them through lesson planning but did not dictate the lesson content or structure to them, and encouraged her students to assume a facilitator role during their practicum teaching experiences (Rose, follow-up interview, April 3, 2019).

Mutual Processes

The facilitator framework characteristic of democratic practices, where students are guided through learning experiences and given opportunities to make choices within a structure, lends itself to the development of mutual processes. As students navigate their own learning and teachers guide them through this pursuit, opportunities emerge for all players in the classroom to learn from each other's thoughts and experiences, and to share in decision making. Chris, Maya, Rose, and Paulo all mentioned the two-way street that can materialize in a democratic classroom allowing teachers and students learn from each other, as opposed to an autocratic model where teachers deliver instruction to students through a unidirectional channel. Maya commented that teachers who employ democratic practices "would say that they often learn as much from their students as their students learn from them. The roles of teacher and learner go back and forth, and I think that's…a benefit" (Maya, initial interview, March 8, 2019).

Mutual processes involved in democratic teaching were described or embodied by participants though various means. Rose discussed the importance of "sharing elements of yourself as a teacher and a learner" in a democratic learning environment (Rose, focus group interview, May 15, 2019), and Maya mentioned that she gained much of her knowledge on informal music teaching from a former student who was very interested in that topic (Maya, follow-up interview, April 22, 2019). While facilitating his drum circle activity during my observation of his teaching, Chris impressed upon his students the importance of them learning from the children they would one day teach, and that improvisation activities like the drum circle could easily allow for that. "You will learn so much when you do improvisation activities like this by watching [the children]," Chris told his class, "Things you would never think of otherwise" (Chris, observation, March 27, 2019).

Paulo specifically identified himself as a co-learner in his general music methods courses, and does so in every course he teaches. He discusses this explicitly with his students and asks them to call him by his first name in one of his many efforts to "lower the hierarchies" (Paulo, follow-up interview, April 18, 2019) in the classroom so that the students can feel comfortable engaging in a mutual learning process. "I tell them I'd like to be called [Paulo], if they'd be kind to do that," he explained. "I say, 'Yes, I'm a professor, but my job at the end of the semester is to be a co-learner with you, to be here to help you, and to work with you and learn with you'" (Paulo, follow-up interview, April 18, 2019). Additionally, Both Paulo and Maya's syllabi reflected evidence of mutual processes with Maya describing not only her expectations for her students, but what they could expect from her as a professor as well. Paulo's syllabus stated that, outside of institutionally mandated policies, everything was negotiable and that students were

welcome to engage in a process to make adjustments that would better serve their learning or classroom community.

While mutual learning processes related to the teacher-student relationship were explored in the literature review of this study, the findings of this cross-case analysis revealed that students learning from their peers was also embedded in this characteristic of democratic practice. When students have agency in their learning related to the course content, they have the opportunity to share their perspectives, interests, and experiences, creating opportunities not only for their teacher to learn from them, but for their classmates to learn from them as well. When students share in decision making in the classroom, they must work collaboratively, something that all participants felt was essential in a democratic environment and that Rose remarked, "has been really beautiful to see" (Rose, follow-up interview, April 3, 2019).

To varying degrees, each of the participants provided opportunities for their students to share their perspectives and learn from one another during the lessons I observed. Many of these observations were related to class discussions. Maya and Rose spent much of their class session devoted to reflection, where students worked individually or in groups to determine what they had learned as a result of the course as a whole (Maya) or the field experience component (Rose), what implications there were for their educational futures, and how their impressions related to those of their peers when they shared with the full group. Chris' students discussed their thoughts and takeaways from an article related to creative music-making activities. Paulo's students worked collaboratively to refine their secondary general music course design projects while waiting for their individual meetings with him, and worked cooperatively to determine how they could best express what they had learned in the course by selecting the format of the final exam.

Teaching for Social Justice

Cultural responsiveness, diversity, inclusion, social justice, equity, access, service learning, informed citizenry, and activism emerged as components of the participants' conceptualizations of democratic practices. Each of these ideas contributed to the formation of the *teaching for social justice* characteristic, which involves validating all voices, recognizing musical and systemic issues that marginalize groups of people, and teaching with the aim of contributing to the greater good.

Each of the participants discussed the importance of addressing access and equity in a democratic learning environment, while also bringing attention to larger issues that may stand in the way of social justice. Maya, for example, engaged her students in a "Music Privilege Walk", which she related to culturally responsive teaching. Her students stood in a line and took steps forward or back to indicate their participation in given musical experiences. "It is a way of helping [my students] become aware of how society sometimes categorizes people or judges people based on certain experiences…and that also institutions privilege people based on certain musical experiences they have or haven't had," she explained (Maya, follow-up interview, April 22, 2019). When Paulo's students were developing proposals for secondary general music classes they chose an actual community where the class could be implemented and were further encouraged to "create new content and curricular ideas that reaches students who are not currently present" in that school music program (Paulo, follow-up interview, April 18, 2019).

Paulo related mutual processes to social justice issues, writing that democratic practices include those that:

> …Encourage social engagement that values negotiation and debate for the better of the group and/or outside groups (i.e. working toward social justice issues), and shared-governance in which one person, including the teacher, does not lead independently, but

> only at the will of the group for a project or activity. (Paulo, journal entry one, February 27, 2019)

While the cross-case analysis revealed that teaching for social justice was important to all of the participants, Paulo's connection of these issues specifically to democratic practice was multi-faceted. While participants were sharing their conceptualizations during the focus group interview, highlighting learner-centered practices and student choice, Paulo voiced how he has grappled with the idea that democratic practice must extend beyond those characteristics. "I know I acknowledge the idea of student choice, lowering of hierarchies in the classroom, the ability to have more flexible planning and activities," he explained, "But also [my ideas] fit into the last one which is 'for the good of other people,' and for some sort of social, activistic kind of experience" (Paulo, focus group interview, May 15, 2019). Paulo argued that truly engaging democratic practice involves more than the immediate learning environment or classroom:

> I think the ends of democratic practice in general…are not about being democratic in the classroom. They are towards the ends of having a more inclusive, engaged, active citizenry. Inclusive cultural position for everyone. They are about moving class context and content from just learning to *acting* on the thing. (Paulo, follow-up interview, April 18, 2019)

Though others had not necessarily previously identified democratic practices as including activism outside of the classroom, his ideas were well-received during the focus group interview, and resulted in each participant harkening back to Paulo's thoughts and discussing the idea of "the social good" in subsequent portions of the conversation. For example, Rose concurred with Paulo's suggestions that community engagement and service learning were ways of enacting this characteristic of democratic practice, whether by bringing musical experiences to groups of people who may not have easy access to them, such as people in nursing homes (Rose) or men living in a halfway house (Paulo), or in terms of designing projects that are written with

community impact in mind. Chris related Paulo's thoughts to critical questioning, as will be explored in the next section.

Metacognition

The discussion of democratic practices extending outside of the classroom, and the professors' inclusion of modeling and content related to the other characteristics in their instruction, led to a sixth characteristic of democratic practice: metacognition. While modeling will be addressed later in this chapter, the participants identified the importance of their methods students "seeing the big picture" when it came to democratic practices. As was previously discussed, Rose required her methods students to include opportunities for choice and agency in their practicum lesson plans, and also insisted they connect to the lives and interests of children. She explained this was important not only because it made for engaging instruction, but because these practices spoke to greater values in teaching and learning. During my observation of his teaching, Chris encouraged his students to think about what a creative, improvisation activity would really communicate to the children involved. "They get to hear *you* improvise," he told his class:

> Why would they ever improvise if they've never heard anyone improvise? We pigeonhole improvisation to certain genres of music, but anyone can improvise at any time. The more we show them they can improvise any time and that improvising is something musicians do and that they can do. (Chris, observation, March 27, 2019)

Some metacognitive aspects of democratic practice identified in this cross-case analysis related to social justice issues, revealing another instance where these characteristics are interrelated. For example, Maya mentioned she engaged her students in discussions of the presence of certain composers in their music educations which, though occasionally will produce a few names of women or people of color, most often generates a list of people that was predominantly white, male, western European, and no longer living.

> Then we talk about why we think people on the list are people who compose in a particular genre. Why other genres aren't represented. And it ends up being a really good conversation about what is considered important in the canon, and what gets omitted and why…It is important to have those conversations as our students consider the curriculum that they're going to be using, and what they are going to include in that and why they made the choices they made…is it based on who told you this is important, or can you make up your own mind about that. (Maya, follow-up interview, April 22, 2019)

These types of activities are illustrations of how the participants' addressed their students' awareness surrounding the implementation of characteristics of democratic practice, and encouraged them to think "Why are we learning this?" and "Whom are we representing or helping?" Paulo remarked that thinking through democratic practices could allow students to see how they, and their actions, fit into the greater societal landscape, stating, "I think there's one thing to understand your position in a classroom. There's another to know that position in your classroom is a mirror connected to your position in the world" (Paulo, follow-up interview, April 18, 2019). Chris identified this process as *critical thinking* during the focus group, a term two other participants used as well, and described how he encouraged his methods students to go beyond accepting musical and pedagogical ideas at face value. "I'm trying to get them to challenge things and think through things," Chris explained, "and have them be critical about what's going on around them and ask questions. Ask 'why?' ask 'how?' and not just accept everything." He further posited, "I think that goes toward having an informed citizenry and that seems to be lumped in with democratic practice…look and see if there's a good rationale and a clear pathway that gets you to this point, and if not, be willing to question" (Chris, focus group interview, May 15, 2019).

Areas of Emphasis

The cross-case analysis of interviews, observations, journals, and artifacts revealed many commonalities between the participants' conceptualizations on democratic practices. These

similarities led to the identification of the six characteristics of democratic practices detailed here—learner-centered, student agency, facilitator framework, mutual processes, teaching for social justice, and metacognition—many of which were consistent with the themes presented in the literature review of this study. However, though many of the participants' views on what constituted democratic practices overlapped and allowed for the identification of these characteristics, it is important to note that each participant offered a nuanced perspective based on their own experiences, education, and current teaching context.

Within the commonalities across cases, areas of emphasis in the conceptualization of democratic practices emerged for each participant during the cross-case analysis. For Maya, relevance and culturally responsive teaching seemed to be at the center of her understanding, while Chris largely focused on diversity, creativity, and critical thinking. Rose highlighted constructivism, nonformal teaching, and relevance to life outside of the classroom during our conversations. Paulo emphasized his role as a co-learner, valuing his students as people, and the extent to which democratic practices can move beyond the realm of the classroom and work toward the greater social good. These emphases were also reflected during my observations, with each participant attending to democratic practice according to these understandings during the content of their classes on those specific dates. It is within these areas of emphasis that common understandings were found and the six characteristics of democratic practice emerged as learner centered, student agency, facilitator framework, mutual processes, teaching for social justice, and metacognition.

Examples of Democratic Practices

In addition to providing a clearer picture of what democratic practices are from the viewpoints of the participants, another aim of this study was to identify practical examples of

implementation in general music methods courses (Research Question 2). During data collection, participants were asked to provide examples of democratic practices from their own teaching, either as components of their course content or through their instructional modeling. When determining observation dates, the professors were instructed to continue with predetermined plans for class and not to adjust their teaching or content based upon my presence or the focus of this study. I analyzed these observations, along with interviews, artifacts, and journals, in search of instances of democratic practice with the hope of elucidating a body of practical examples and suggestions that those interested in implementing this type of teaching could use as a resource and adapt to suit their own situations.

Similar to the overall analysis procedures used for determining codes, categories, and major findings, examples of democratic practice were identified, refined, and rewritten to eliminate redundancies, and ultimately sorted by characteristic. This analysis revealed that either through self-identified or observed examples, each participant, to varying degrees, exhibited examples of the six characteristics of democratic practice in the development and enactment of their general music methods courses. The resulting list of practical examples of democratic practice is presented in Figure 6 below. Though this figure is organized by characteristic, it is important to reiterate these are interrelated, and that examples listed under a particular characteristic here could be extended or adapted to exemplify multiple characteristics simultaneously.

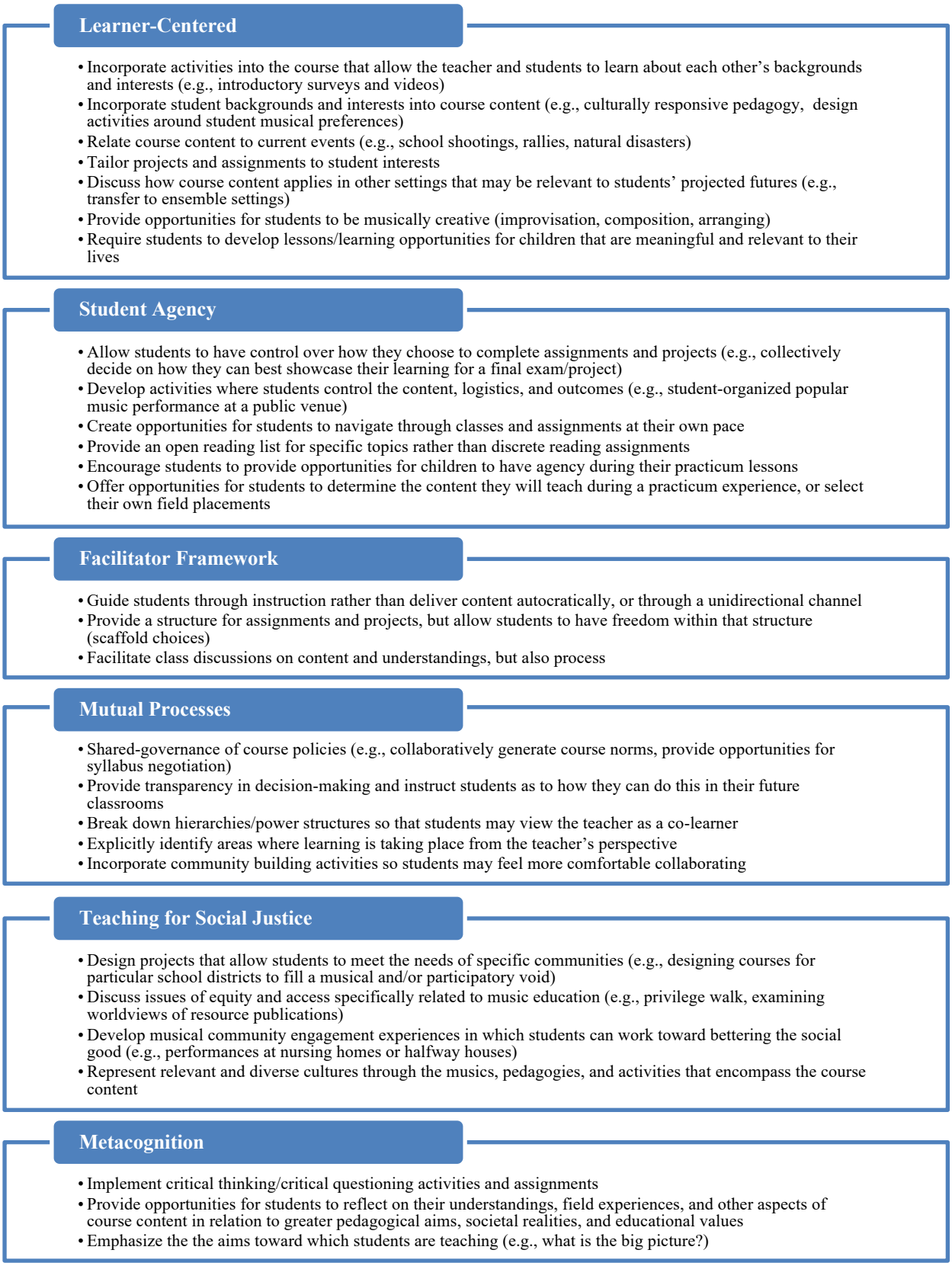

Figure 6. Examples of democratic practices.

Considerations for Implementation

The results of the cross case-analysis that have been presented thus far relate to the participants' conceptualizations of democratic practice. In the following section, findings connected to considerations for implementation will be presented (Research Questions 2 and 3). Five categories related to the implementation of democratic practice emerged from the participants' interviews, artifacts, journals, and observations. These categories are comprised of *student*, *teacher, content*, *pedagogy*, and *institution* and each one contains three components to attend to when incorporating democratic practices in a general music methods course. These five areas and 15 components are depicted in Figure 7 (An isolation of the bottom half of the comprehensive infographic depicted in Figure 4, p. 146). The results of the cross-case analysis related to each consideration are detailed in the following sections of this chapter.

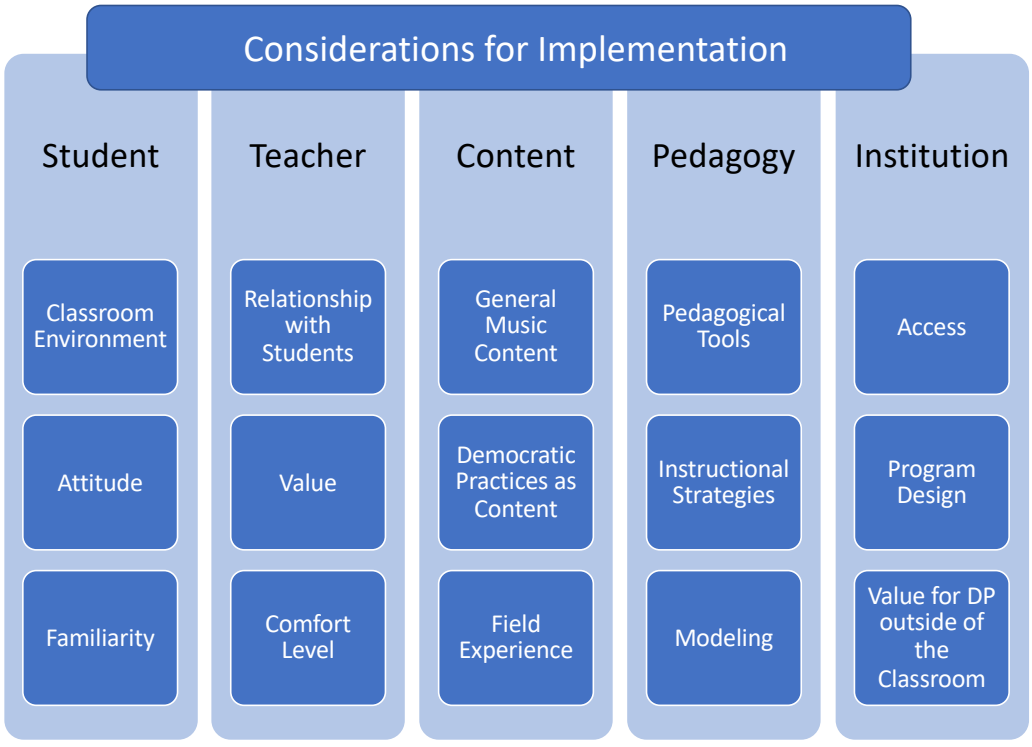

Figure 7. Areas of consideration for the implementation of democratic practices.

Some of the considerations for implementing democratic practices in general music methods courses that were revealed through the cross-case analysis related to the student, including the overall classroom environment, the students' attitudes toward democratic practices, and their familiarity with the course content itself. When contemplating the classroom environment, participants expressed the need for students to feel safe and comfortable—that a collegial relationship between peers and a trusting relationship between teacher and student was essential.

Classroom Environment

Each participant mentioned class size as a factor in cultivating an appropriate type of learning environment. Rose found it easier to facilitate a comfortable relationship among the four students in her secondary general music methods course than she did in her elementary methods course of over twenty. "Learning is better, engagement is better, and so is their relationship with me," she reported. "They're way more comfortable with me now, we can get to know each other better. They form better personal relationships" (Rose, follow-up interview, April 3, 2019).

Likewise, Chris expressed that his class of 28 students, an "unwieldly" number by his account, made it more difficult than at other times when he had fewer students in class. Paulo also felt that "the amount of people helps," explaining, "when I have a class of six…oh my gosh we can be so much more thoughtful and we can do things more collaboratively. When there's 30 of them, there's going to have to be a lot more shortened conversations and shortened discussions" (Paulo, follow-up interview, April 18, 2019). Maya, Chris, and Rose also discussed that if students have been in class together before, this can make it easier to facilitate a safe and comfortable learning environment.

Attitude

The attitude students had toward democratic practice was something that all participants discussed in terms of their own implementation and challenges they face when doing so. Each of the four professors emphasized that when students are resistant to choice and do not want to have agency over their learning, it makes it very difficult to engage with them in a democratic way, and that often times students would rather be told exactly what to do and how to do it than determine their own path. "They want to know what *you* want them to do," Maya explained (Maya, follow-up interview, April 22, 2019). During the focus group, the participants laughed discussing how the answer to so many questions students ask is "that depends" (Chris, focus group interview, May 15, 2019), and that the methods students get frustrated by knowledge that is context-dependent.

Maya and Paulo posited causes for the resistance many students seem to experience when presented with choices, when they are prompted to engage in critical thinking, or when they are encouraged to act with agency in the classroom. Maya wondered if this was "a byproduct of the high stakes testing that students have to endure the first 12 years of their educational experience" (Maya, focus group interview, May 15, 2019) and because so many students come from rich ensemble traditions that she identified as being less democratic (Maya, follow-up interview April 22, 2019). Similarly, Paulo wondered aloud if the gateway to becoming a music educator was a contributing factor:

> …One that you get through by being a servant to others and not looking for an answer…because I see a lot of students who are younger who would rather me tell them what to do and what to think because they are used to that person standing in front of them conducting. They are used to it from their lessons teacher. And that's the only way they get in. I wonder if that structure, the way we bring them in to be music teachers, has…in some ways strips them of expectations of democracy? (Paulo, focus group interview, May 15, 2019)

This resonated deeply with the rest of the participants, many of whom would refer to this comment several times throughout the rest of the focus group.

Familiarity

Familiarity with the content was also identified as a consideration for students in democratic learning environments. At various points during the data collection process, each of the participants mentioned that many of the students they see in their methods courses do not have plans to become general music teachers. They instead identify as budding ensemble directors as this is the music-making context with which they are most familiar, and the one they had to cultivate to gain admittance into music school. Maya specifically identified the fact that the students are so far removed from their own general music experiences as children (if they had one at all) that they do not remember it and therefore have no context in which to situate their learning (Maya, Foundations of Teaching for Musical Understanding syllabus).

Maya, Rose, and Chris discussed that general music methods students often "don't know what they don't know" (Rose, focus group interview, May 15, 2019), and therefore democratic practices might not always be appropriate. It would be difficult for students to make choices about topics, how to complete assignments, or what to teach when they have little to no prior experience with general music content. Rose related this to the Orff-Schulwerk approach and the sequencing of instruction from imitation to exploration and finally creation. "I don't think it is helpful when a topic is new to be 100% democratic," she explained, "I feel like you need to be a little more direct at first—give them vocabulary, give them a foundation, just like with Orff…I think it is very overwhelming if you just enter class and have no prior experience and you're just given complete freedom…I don't think you learn as well" (Rose, follow-up interview, April 3,

2019). This seemed to be a consideration that was a more serious concern among the participants in elementary general music methods classes than secondary general music methods courses.

Teacher

Just as the cross-case analysis revealed that there are considerations for implementation of democratic practices related to the student, considerations also emerged related to the teacher in a democratic learning environment. Teacher, in this case, is a general term that can be applied to a K–12 or collegiate instructor. The participants found that the relationship a teacher has with students, the value that teacher has for democratic practices, and their own personal comfort level with implementing them, are components that affect democratic practices in a classroom environment.

Relationship with Students

The teacher's knowledge of and relationship with the students was something that the participants individually and collectively discussed during various interviews. At the conclusion of the focus group, for example, all of the participants emphasized the importance of the professor knowing the students in the class in terms of their backgrounds and current understandings, and incorporating this knowledge in to the course, an idea that was discussed previously in terms of being learner-centered and teaching for social justice. Paulo further iterated that in order for democratic practices to be effective, professors must have a "relational affect" with students, explaining:

> It's not just ever this idea of [knowing them] being done. That you're there with them, with each of the human beings who matter. How will you develop a relationship with them and know them so that you *can* be culturally responsive, so that you *can* be democratic? How do you get to know these people that they are people and so their thoughts and voices matter? (Paulo, focus group interview, May 15, 2015).

In each of my observations, I noticed professors interacting with students on a personal level, and demonstrating that they had knowledge of their students' backgrounds, interests, or recent experiences. Before class began, Paulo asked one of his students how work had been over the weekend, commented to another about something her mother had posted on Facebook, and engaged with a third about an academic conference she had attended recently. Evidence of the participants' knowledge of their students also emerged during interviews as the discussed musical preferences, educational backgrounds, and aspects of students' personal lives that were affecting their learning in class.

Value

The degree to which a teacher values democratic practice is also something that emerged during the cross-case analysis. In order for these professors, or any teacher, to effectively implement, or even attempt, to facilitate democratic learning experiences in their courses, they would likely need to value the pedagogical processes involved and the aims of teaching in this way. These participants spoke of many benefits related to democratic practice, in terms of their students' learning, their course content, their pedagogical and philosophical ideals, and overall educational structure. The professors implied that teaching in a democratic way not only offered their students a beneficial learning experience, but that doing so was essential in order to model for them how to attend to the perspectives and experiences of their own future students. Value for democratic practices ultimately emerged as a major theme in this study and is explored further in Chapter 6.

Comfort Level

The value teachers have for democratic practices does not necessarily indicate that they would be comfortable implementing them in the classroom. As was explored in the participant

biographies, the professors involved in this study had little experience with democratic practices as learners, some having never experienced them during their education and others having meaningful experiences limited to their time in graduate school. The tenured professors in the group, who have been in music teacher education longer (and therefore likely attended school longer ago that the untenured professors), had fewer experiences with democratic practices than the less experienced professors with more recent schooling. Though most participants mentioned comfort level with implementing democratic practices as a factor, only Chris and Maya indicated any kind of reticence. Maya acknowledged:

> I'm still working on a personal level of comfort with the ways in which I teach, and by that I mean I know that my tendency is to be very linear in my teaching and I know that that is because that is the way I learned…intellectually I know [democratic practices] are things my students need to experience, but it is also challenging for me because it's not what I'm as comfortable teaching. (Maya, focus group interview, May 15, 2019)

Rose and Paulo, conversely, discussed how they felt uncomfortable as teachers *until* they began to teach in a more democratic way as a result of their graduate educations. They both mentioned that incorporating practices like co-learning, agency, and teaching for social justice allowed them to truly discover who they are as teachers and refine their aims and philosophies.

Content

Considerations for implementation of democratic practices that emerged during data analysis extended beyond the people in the learning environment to include the content of the courses themselves. Participants recounted experiences with incorporating democratic practices into their methods courses related to what they needed to cover to effectively prepare their students for general music teaching situations. Content specific to general music, democratic practices themselves, and field experiences were discussed.

General Music Content

Given the purpose of this study and the context in which it was situated, it is not surprising that many of the considerations for implementation were associated with general music specific content. Inclusivity related to types of music, activities, musical skills, manipulatives, and the needs of young learners in a music classroom were some of the topics mentioned. Chris suggested that in a general music environment, teachers who aim to teach in a democratic way need to be well-versed in many types of music. “I think they have to know a ton of rep[ertoire],” he explained, “because I think if we want to be democratic, if we’re going to let the students have choice, we have to be able to go with the kids and follow their curiosity wherever they go” (Chris, initial interview, March 18, 2019).

Democratic Practices as Content

Both Maya and Rose suggested that elements of general music content were more inherently democratic than those that might be found in other types of music environments, as general music content can more easily allow for freedom, exploration, and choice. Chris acknowledged, “Something I like about being conscious of democratic practice is it almost forces you to make room for creativity and improvisation in the curriculum…because creativity and improvisation allow for so much choice and allow for so much differentiated learning” (Chris, initial interview, March 18, 2019). Paulo pushed back on the idea that content or processes can be inherently democratic during the focus group, stating that tools themselves could not be democratic. Instead, he offered, it is the way they are wielded that can either empower or oppress the learners involved.

In a general music methods course, some of the content is related to general music and music learning itself, while other components include instruction in appropriate pedagogies. As

will be discussed in more detail in Chapter 6, though participants valued democratic practices, implemented them as often as they felt possible, and felt they were important to their students' learning, they did not often—if ever—label them as *democratic* when instructing their students in how to incorporate these practices into their own teaching. Even so, many of the characteristics of democratic practices, such as learner-centered instruction and teaching for social justice, were important components of their course content.

Field Experience

Democratic practices as general music methods content were often closely related to practicum experiences. Rose and Chris reported carefully selecting sites for field experiences where cooperating teachers modeled democratic teaching in terms of learner-centeredness, responsiveness, and providing opportunities for agency. Chris discussed the importance of students seeing a variety of models in the field so they could see themselves and these approaches represented in real time. Rose required her students to identify where in their practicum lessons they provided children opportunities to make choices and where the content was related to their lives and interests. Chris expressed concern, however, with:

> …The court of public opinion among practicing music teachers in your area, and what they say about your students when they are out student teaching…and this tension between devoting time to bigger picture issues and social justice issues, but then [other teachers thinking] just 'Have you taught enough songs? Have you taught enough dances?'" (Chris, focus group, May 15, 2019)

Encouraging students to implement democratic practices during their fieldwork could be complicated if the cooperating teachers do not share the same philosophical values.

Pedagogy

Course content and pedagogy often go hand in hand, especially when the course content is in the field of teacher education. The cross case-analysis revealed that the pedagogical tools

used in a course, the instructional strategies employed, and the type of modeling done by the professor, all influenced the implementation of democratic practices. Pedagogical tools in these professors' general music courses related to general music contexts, such as Kodály, Orff, and Dalcroze approaches, but also consisted of constructivist teaching practices, informal music learning/non-formal music teaching, and project-based learning.

Pedagogical Tools

Each professor used the pedagogical tools that were components of their individual courses to implement democratic practices. For example, Rose incorporated the sequence of imitate, explore, create from the Orff-Schulwerk approach into her facilitator framework, saying that the structures provided to her students are more rigid at first, and become freer with their experiences. Related to the idea of inherent democratic practice, Rose felt that "Orff and Dalcroze are inherently democratic if you understand the philosophy behind them. I think they are often misconstrued when people think, 'Well you're supposed to do it like this,' like it's a method. They aren't methods they are approaches" (Rose, focus group interview, May 15, 2019), and provided suggestions for how these two approaches could be considered in terms of democratic practice. As another example, project-based learning was a pedagogical tool featured in the courses of Paulo, Chris, and Rose, where students had agency to select topics, formats, and media to present their knowledge and ideas. The pedagogical tools employed in a democratic learning environment, and how they are implemented, would need attention when contemplating democratic practices.

Instructional Strategies

Of all the areas for consideration that emerged during data analysis, those related to instructional strategies were the most widely discussed. Participants identified flexibility, time,

and balance as areas of instruction that, in their experience, were often affected. During observations, each participant changed his or her plans or the timing of events during the class session to be learner-centered and follow their students' interests. The need to "be prepared to be flexible" (Maya, focus group interview, May 15, 2019) when teaching democratically was something each participant explicitly identified in their journals and interviews as well. Chris explained:

> It's really nice when you can be sort of spontaneous in a music classroom—throw in an extra tune, throw in an extra activity because they need more practice or because they're really intrigued by something. But you really have to plan things out and do things in a sequential way if you're going to include [the students'] choice in this, because you can't give them a choice and not follow through. (Chris, follow-up interview, March 27, 2019)

Additionally, each participant reflected on the idea that democratic practices seem to require more instructional time than simply delivering content unilaterally. As Paulo stated, "democracy, if anything, is slow" (Paulo, follow-up interview, April 18, 2019), and those interested in implementing democratic practices would need to consider the time involved to get to know the students, make sure each person's perspective is valued and represented, collaborate on projects and procedures, and address big-picture and metacognitive ideas. Rose admitted she would like to have her students come up with all of the assignments for her course with her, but argued that her limited instructional time does not allow for that (Rose, follow-up interview, April 3, 2019), especially considering her students are so new to general music.

This idea often manifested in a discussion of balancing democratic practices with other approaches to teaching and learning. "I try to do as much as possible," offered Chris, "but of course it slows us down. It's always this balance of how to do it, so I try to find ways to make it work that I can still keep moving forward" (Chris, initial interview, March 18, 2019). The notion of balance was also presented as a consideration given the students unfamiliarity with general

music content. Rose, Maya, and Chris each remarked that democratic practices would have to be balanced with other instructional strategies that allowed them to simply inform their students of unknown content. “I’m negotiating all of that right now,” Maya remarked, “I’m trying to make sure that I give them an opportunity to bring themselves into what they do, but also teach them what they need to know to be effective in what they do. It’s tricky for me” (Maya, initial interview, March 8, 2019).

Modeling

How a teacher models democratic practices also emerged as a consideration for implementation. All of these professors felt they had limited time with their students, and believed modeling effectively incorporated democratic practices into their general music methods courses. “I definitely model a lot and I try to unpack it,” Paulo reported, explaining how he broke activities down with his students, taking them through the decision-making process and steps involved (Paulo, follow-up interview, April 18, 2019). Rose identified modeling as something that helped prepared students to have agency and make choices, because it gave them experience from which they could later draw (Rose, focus group interview, May 15, 2019). On a metacognitive level, Paulo discussed that modeling democratic practices is something that, in and of itself, could be a democratic practice, explicating, “I want to model what I think matters instead of imposing what I think matters” (Paulo, follow-up interview, April 18, 2019).

However, many of the participants found that their students were not always aware of them modeling practices they hoped the students would one day enact themselves. Paulo suggested that at some point, the models would have to be explicitly identified for the students, remarking, “As we get more experience we go, ‘OK, well we’ve had these choices since you’ve been in music education and the reason is not just because I value you as a person, because that’s

very true, but I also hope you do this to your students'" (Paulo, focus group interview, May 15, 2019).

Institution

The final area that emerged as having considerations for democratic practices widened the scope of implementation. Though there were practical considerations for the people involved in the learning, and the content and pedagogy used in the course, the institution where the course took place also had implications for the application of democratic practices. Examining who has access to the institution in the first place is something that would need to be considered when determining how voices are being represented in the course content. Additionally, the overall structure of the degree program and the extent to which democratic practices were valued at the institution outside of the methods classroom emerged as important considerations.

Access

Professors addressed the fact that there were many barriers to access in their school's music education programs, something that was explored in their participant biographies in Chapter 4, and identified as a concern across music teacher education as a discipline in the literature presented in Chapters 1 and 2. Participants felt that these barriers to access result in voices being marginalized and left out of the courses they teach, and therefore impacting their ability to reflect democratic ideals such as teaching for social justice within their courses. Each participant discussed issues related to admission to their schools of music, as well as the lack of democratic practices within the degree programs when students were admitted.

Program Design

Across cases, students enrolled at these institutions had little to no choice in the courses they would take to satisfy their degree requirements—the schematics were rigid and dictated

with no room for flexibility. Some felt their schools were ripe for change, indicating that their administrations were getting ready to make some sort of shift, or that discussions had become open on these topics, but little concrete action related to access or degree program structure had been taken this far.

Value for Democratic Practices Outside of the Classroom

These conversations revealed that, when implementing democratic practices, one must also consider the value for this type of teaching and learning outside of the classroom, and therefore how democratic practices enacted in the classroom might be perceived by others. Each of the participants identified colleagues and departments outside of music education, such as theory and jazz, that seemed to be more receptive of the steps they were taking to enact democratic practices in their classes than those within their departments. Maya spoke of "those who are more traditional and more authoritarian in terms of the music and…the things we think students ought to know and be able to do in order to function once they graduate" (Maya, focus group interview, May 15, 2019). She elaborated that "the primary difference is that on one hand we have faculty who I think want to prepare students to do what teachers are already doing as opposed to preparing them to do a different thing once they leave" (Maya, focus group interview, May 15, 2019).

This largely resonated with the group, who then shared their own experiences of incongruencies between their values and those of some of their colleagues. Chris recounted missives and tensions between colleagues who wanted chairs in rows and chairs in circles in the classrooms, admitting that though this seemed like a frivolous issue, misalignment of values and aims can create serious problems. Paulo reported that these incongruencies can cause what he described as:

> …really big backlash, backlash that I wouldn't expect because I'm not trying to suggest that everyone else do it…I'm trying to do *my* job, and there's an incongruency because of the expectation of my job and the expectations from everyone else for what I should actually be doing. And I think, [Maya], It jumps back to what you said about preparing students for things that are out there right now rather than helping them buck the system and create open spaces. (Paulo, focus group interview, May 15, 2019)

Summary

The general music methods professors involved in this study each represented a case in which the quintain of democratic practices could be examined in the contexts of specific general music methods courses. A cross-case analysis of the data from artifacts, journals, observations and interviews, revealed many commonalities, but also illuminated nuanced perspectives, experiences, and opinions that were related to each participant's specific background and teaching context. The findings of the cross-case analysis provided a framework for understanding the characteristics of democratic practices and considerations for their implementation, a comprehensive infographic of which was presented in Figure 4 (p. 146).

In examining each participant's conceptualization of democratic practices, six characteristics—learner-centered, student agency, facilitator framework, mutual processes, teaching for social justice, and metacognition—were revealed, and many of which were consistent with previous research on democratic practices, as explored in the literature review. Similarly to Barrett (2015b), these participants identified learner-centered practices as those that incorporated the lived experiences and interests of students into the course content and were related to culturally responsive teaching (Gay, 2010; Lind & McKoy, 2016), and inclusivity (Abril, 2013; Hayes, 2016; Kelly-McHale, 2016). Like Allsup (2003), Wiggins (2015), and Doyle (2011), the participants found that in democratic learning environments, giving students some control over their learning, and providing them with a facilitator framework in which they could have agency within a structure, were beneficial pedagogical practices.

Mutual processes within the classroom, such as shared governance, co-learning, and collaboration, were also identified as characteristics of democratic practices. The professors highlighted teaching for social justice as a component of democratic teaching, including that democratic practices might extend beyond the immediate learning environment, thus aligning with Hibbard and Conway (2016) on the imperative of instructing preservice teachers to become agents of social change, and the moral imperative of democratic teaching described by Woodford (2005) and Allsup and Shieh (2012). Additionally, the participants identified critical thinking and awareness of the rationale behind and the implications of democratic teaching, described here as metacognition, as a piece of their understanding of democratic practices.

Though the cross-case analysis revealed six characteristics of democratic practice conceptualized by the participants, many more considerations for the implementation of these characteristics were illuminated as well. Participants found that the classroom environment, the attitude of their students in regard to choice, agency, and critical thinking, and their familiarity with the course content warranted attention when considering engaging them in democratic learning activities. Likewise, their own comfort level, value for democratic practices, and relationships with the students were factors that would affect the efficacy of this type of teaching and learning.

The content of the course, and the pedagogies employed were also considerations that emerged in the findings. Participants deliberated over flexibility, time, and balance in regard to the implementation of democratic practices, emphasizing the difficulties of time constraints and unfamiliarity with general music content. Apple and Beane (1995/2007) and Woodford (2005), discussed the importance of preservice teachers having models of democratic practice in order to be able to facilitate these types of learning experiences for their future students. Likewise, this

study found that participants prioritized modeling democratic practices among pedagogical considerations. Finally, participants discussed how institutional factors such as access, program design, and value for democratic practice could affect their implementation of democratic practices, reflecting the assertions of Woodford (2005), Cutietta, (2007), and Kaschub and Smith (2014), regarding the stagnation in tradition predominantly exhibited by schools music.

In this chapter, the results of a cross-case analysis were presented to illuminate the nuances found in the perceptions and experiences of the four participants, and to elucidate interconnectivity across cases. Additionally, examples of democratic practices that were observed, described and identified in the data were presented in this chapter, with the hope of adding to the body of literature surrounding democratic practices in music teacher education through the inclusion of activities, projects, course policies, structures, and attitudes that have been enacted in general music methods classes. Though qualitative research is not generalizable across contexts, Merriam (2002) reminds us that readers may apply findings to their own situations in ways they find appropriate or valuable. In the final chapter, I present the central themes determined through this research and report responses to the research questions based upon those findings. I conclude with implications for the profession, suggestions for future research, and final, summative thoughts related to the results and my own experiences.

CHAPTER VI

MAKING CONNECTIONS

Introduction

This final chapter is comprised of culminating thoughts related to the cross-case analysis, a review of the research questions, and implications of the findings. Following an overview of the research, I present three major themes that emerged from an analysis of the journals, artifacts, observations, and interviews that served as methods of data collection. These themes, and the results of the cross-case analysis presented in Chapter 5, are synthesized to address each research question. Implications for general music professors and the broader contexts of music teacher education and K–12 music education are presented along with my suggestions for future research. Finally, I consider my own experiences as a researcher, a learner, and a professor of general music methods alongside these findings and conclude with my final thoughts on the outcome of this study.

Study Overview

In order to gain an understanding of democratic practices in a specific context of music teacher education, four general music methods professors were asked to share conceptualizations of these practices and their experiences with implementing them in methods courses. Participants shared their perspectives through journal entries, individual interviews, teaching artifacts, and a focus group interview. I observed each participant teach an undergraduate general music methods class in a live setting or via Skype. These data collectively produced a nuanced illustration of their perspectives and understandings. Through investigating the experiences of general music education professors, my goal was to obtain a greater understanding of how democratic teaching practices are conceptualized and implemented in music teacher education.

A multicase study design was selected in order to gain an in-depth understanding of the quintain—democratic practices—from multiple perspectives and in a real-life context (Simons, 2009; Stake, 2006). The research design was developed within a constructivist framework, in which the focus was not to ascertain any one truth, but to glean a rich understanding of the lived experience of each participant. Four professors served as individual cases and were chosen because they provided variation in location, size of institution, and professorial rank, while being bound by a Spring 2019 teaching assignment of undergraduate general music methods, allowing me to examine the quintain through different but closely related contexts (Stake, 2006).

In order to provide a rich illustration of the experiences and understandings in each case, I used artifact collection, directed journaling, individual interviews, observations, and a focus group interview as methods of data collection. Collection and analysis occurred simultaneously through an interpretive approach (Merriam, 2002), and constant comparison (Glaser & Strauss, 1967), through which codes were determined and categorized. Ultimately, data analysis culminated in examining codes and emerging themes across cases, which revealed the participants' conceptualizations of democratic practice (Research Question 1), considerations for implementation in general music methods environments (Research Question 2), and the benefits and challenges they have experienced when doing so (Research Question 3). An infographic depicting the organization of these ideas was presented in Figure 4 (p. 146).

Bringing It All Together

The findings of the cross-case analysis presented in Chapter 5 illustrated conceptualizations of democratic practice from the points of view of the participants, and their impressions regarding considerations for implementation. Here, characteristics of democratic practices were identified and explored in the areas of student, teacher, content, pedagogy, and

institution. Resultingly, a framework for understanding what democratic practices are and how they might be implemented in general music methods environments emerged. Additionally, these findings revealed three major themes: value, ambiguity, and readiness. These themes speak to salient impressions of the data and analysis as a whole, and are described in greater detail below.

Theme One: Value

The participants in this study valued democratic practices, as they conceptualized them, and viewed them as beneficial to their teaching and to students' learning. When they enacted these practices in their classes, the professors noted that their students were more engaged, developed deeper connections to the material, and had more nuanced understandings of why the content of the course was important and personally meaningful. This aligned with the literature presented in Chapter 1 and Chapter 2, in which scholars promoted learner-centered and culturally responsive teaching, providing opportunities for agency, and teaching for social justice as approaches as beneficial—if not morally obligatory—for students in K–12 and post-secondary contexts. Though participants expressed frustrations and challenges with certain characteristics or considerations for implementation, a central theme that emerged from this study was that these professors valued democratic practices and viewed them as a means for creating positive learning experiences for their students.

Furthermore, participants indicated that democratic practices speak to greater philosophical aims and values, rather than just as a means to effective instruction. Paulo articulated this idea when he identified project-based learning as a pedagogical tool that was successful for him and his students:

> For me, project-based learning right now is a very pertinent curricular framework that the students are going to see out in the world…so right now, I'm going to put my chips in on this. But it's going to change and I know that for a fact. The moment that it changes…I'll find a way of retrofitting something else, but still with student choice, student voice, and

> self-differentiation. Because at core, those are what matter to me …those pedagogical principles… I think pedagogical principles matter more than the structure…they are connected to your identity as a teacher. (Paulo, follow-up interview, April 18, 2019)

This aligns with the conceptual framework of this study presented in Chapter 1 (see Figure 1, p. 21). In this framework, curriculum was conceptualized as an all-encompassing idea that included content, pedagogy, aims, and values, and could be enacted through various means, including democratic practice. When the participants spoke about issues of access, equity, valuing their students as people, and understanding the nuances of general music teaching on a metacognitive level, they addressed more than instruction—they spoke to intent and purpose, and the way of life at the core of democratic practices identified by Apple and Beane (1995/2007).

Value, in summary, emerged as a central theme of this study for two reasons: the significant, positive impact the participants perceived for their students' understandings, and the means by which democratic practices could serve as a vehicle for embodying educational principles. The participants valued democratic practices because of their instructional benefits and how they exemplify the moral imperatives described by Woodford (2005) and Allsup and Shieh (2012), such as creating caring learning environments, attending to social justice, and contributing to the social good. Ultimately, the findings of this study revealed that participants valued democratic practices for both instructional and philosophical reasons.

Theme Two: Ambiguity

Another salient theme that emerged during the course of the study was the ambiguity surrounding the term *democratic practices* and what exactly they entail. While the cross-case analysis revealed six characteristics from the perspectives of these participants, each of them acknowledged that while they considered certain pedagogical processes, activities, or content to be democratic, they did not necessarily label them that way. In Rose's initial journal entry, she

commented, “I don’t think of myself as a democratically-minded teacher. I tend to think of how to be the best teacher I can be by teaching my students how to identify how THEY learn best” (Rose, journal entry one, February 25, 2019). She went on to discuss various activities, assignments, and topics she covered, including providing room for choice, engaging with the community, and connecting to students’ lives, reiterating “Again, GOOD TEACHING practices are kept in mind…I’m not necessarily trying to make them ‘democratic teachers’” (Rose, journal entry one, February 25, 2019). However, by the end of her journal entry, Rose reversed this position, concluding, “Huh, now that I’ve written it out, I guess I’m really asking my college students to become democratically-minded teachers! Huzzah!” (Rose, journal entry one, February 25, 2019).

These labeling concerns surfaced often, with participants stating they associated many of these practices with other labels such as constructivism, informal learning, and cultural responsiveness. All four of the participants noted that though they enact democratic practices in their courses and model them for their students, they do not use the word “democratic” when doing so. Paulo shared that he and his students “talk about how to be democratic in the classroom, but in general…I don’t bring up ‘democratic practices’ directly” (Paulo, focus group interview, May 15, 2019).

During the focus group, each of the participants mentioned that their conceptualizations of democratic practice, and what exactly falls under that educational umbrella, had evolved throughout the course of the study. When elaborating on how his understanding had expanded, Paulo remarked, “I think I have a less clear understanding of what democratic practice is now, in a good way” (Paulo, focus group interview, May 15, 2019). Participants found labeling certain teaching and learning ideals problematic, noting that one could call a pedagogical approach

democratic without implementing it in a democratic way—in essence, that a teacher could "talk the talk" without "walking the walk."

This highlighted another area of ambiguity related to teacher modeling, which Paulo articulated as he wondered, "to what extent do we teach democratic practices, or do we teach *through* democratic practices?" (Paulo, focus group interview, May 15, 2019). In other words, are democratic practices part of general music methods content, representing another line on the list of pedagogical ideas and approaches to cover nestled between Orff-Schulwerk and rote-to-note approaches to literacy? Or are they practices professors *model* while delivering general methods content—actively engaging students in mutual learning processes, metacognitive exercises, and learning experiences in which they have agency? Ambiguity existed not only in if/how participants labeled democratic practices, but also in whether they enacted them through their instructional strategies, or included them as a part of their course content.

Theme Three: Readiness

The final theme that resonated through every aspect of this study was the idea of readiness. Though the participants articulated benefits of democratic practice both on instructional and philosophical levels, they discussed that students who were resistant to having choices, engaging in mutual processes, or thinking about their pedagogical positions metacognitively, presented a distinct challenge. The participants related experiences with students who preferred a teacher-directed model of education, and had to be coaxed to develop a sense of agency.

"It really goes back to this notion of how we have done music education," explained Maya. "You know, it's been very teacher oriented. And [the students] are comfortable with that. In fact, many of them *prefer* that" (Maya, focus group interview, May 15, 2019). The types of

musical and educational experiences students had before entering music school did not, from the perspectives of the participants, prepare them to participate in democratic learning environments. "They are not used to it so they are not comfortable with it," Maya elaborated, "And so, I think it has also informed their idea of what teaching is supposed to look like, and so to them teaching means dissemination of information rather than it being a two-way street or having a community of learners where they are all learning from each other" (Maya, focus group interview, May 15, 2019).

This presented not only a motivational challenge, but a philosophical one as well. The participants felt there was irony in the fact that forcing someone into a democratic practice was an undemocratic thing to do. Paulo recounted that occasionally allowing his students to opt-out of making choices felt as though he was being responsive to their needs:

> A lot of them don't want choices…I always tell students that if you really need something different than what we have, let's chat about it. I will give options and ideas. If what you need is to scale back the control, I'll give you limited options…sometimes I need to be able to not have to make a choice. I think that's fair. (Paulo, follow-up interview, April 18, 2019)

By allowing students to articulate their needs in making choices and adapting his instruction to suit these needs, Paulo was attending to other characteristics of democratic practices: learner-centered teaching and mutual processes.

Ensuring students were prepared to take part in democratic learning experiences was something that the participants felt took an extended time. Chris, Paulo, and Rose often worked with their students over multiple courses in consecutive years of the music education program, and identified success through building in more opportunities for choice and agency over the course of several semesters. This related to the characteristic of the facilitator framework. As Maya explained:

> I think the idea of scaffolding for them and giving them small opportunities to make choices that they have a high possibility of being successful at is important for them. Because it is, from their perspective, it is very risky…it is helpful if I give them choices within a framework…having that framework and establishing what that framework is in which they can make choices, makes a big difference in order to feel comfortable and in order to get it. (Maya, focus group interview, May 15, 2019)

The theme of readiness, and the idea of scaffolding, also applied to the instructor in a democratic learning environment. The participants recognized that inexperience as a learner and/or as a teacher could inhibit their success. When asked how they would advise someone who wanted to incorporate democratic practices into their general music methods course, the participants agreed that incremental changes might allow for the most success, especially if the individual felt uncomfortable with wholesale change. "If you can get them to prioritize 'What's really important to you right now? How would you like to take your first bite out of this problem?'…I would go from there so that you don't have to feel like you're having to completely reinvent your teaching," Chris suggested (Chris, focus group interview, May 15, 2019). Rose recommended providing a structure or scaffold with embedded examples, as had been discussed in relation to student experiences and comfort (Rose, focus group interview, May 15, 2019). These discussions highlighted the importance of building in experiences both from the student and instructor perspectives.

Summary of Themes

Four professors of general music methods clearly identified the need for and value of democratic practices in music teacher education. In their view, students studying to be music teachers needed exposure to content and models of these practices in order to be democratically-minded in their future classrooms. Additionally, democratic practices afforded them the opportunity to enact principles that aligned with their educational philosophies. However, ambiguity surrounded the direct labeling of democratic practices, and the extent to which

participants modeled these practices in their instruction or included them in their course content. Findings gleaned from the cross-case analysis revealed characteristics of democratic practice, but participants seldom used that terminology to describe them as such. Furthermore, participants suggested that their own understandings were continually evolving, and identified the need to scaffold opportunities for choice, agency, mutual processes, and other components of democratic practice, for the sake of the student and the instructor. Identifying and attending to readiness for these pedagogical principles may be of principal concern for educators wishing to facilitate democratic practices in their own classrooms.

Addressing the Research Questions

In order to gain a detailed understanding of the perspectives of music teacher educators regarding democratic practices in undergraduate general music methods courses and music education programs, three research questions guided this inquiry:

1. How do four general music professors describe democratic practices in music teacher education?
2. How do these participants implement democratic practices in their undergraduate general music methods classes?
3. What challenges and opportunities do general music methods professors associate with these democratic practices?

The findings presented in Chapter 5 and the three themes highlighted above have collectively addressed all three of these questions. In this section, I provide further synthesis of the collected data to directly respond to the research questions at the heart of this inquiry.

Research Question One: Describing Democratic Practices

Participants described democratic practices in various ways throughout the course of this study. Some descriptions were related to their general music methods courses, including aspects of their course designs, assignments, content, and pedagogical approaches. Participants also

discussed democratic practices as they related to music teacher education and general education, focusing on underlying principles, values, and aims. From these descriptions, six characteristics of democratic practices emerged—learner-centered, student agency, facilitator framework, mutual processes, teaching for social justice, and metacognition. These characteristics were determined to be interrelated at times, as multiple characteristics were simultaneously observed in the actions and perspectives of the participants.

Each of these characteristics reflected democratic ideals, such as all members of a community having a voice, engaging in mutual processes, and working toward goals that benefited the group. For example, participants felt that democratic practices largely centered on the interests and experiences of the learner. Building activities, content, and assignments into the curriculum that were responsive to students' lives and understandings allowed the participants to demonstrate that they valued their students as people, and that their voices were important elements of the course. Likewise, student agency transferred some control from the instructor to the individual, as students were able to make choices about the course content, field experiences, and other assignments.

The participants indicated that democratic practices exist within a framework that should be facilitated, rather than dictated, by the instructor. Participants guided their students through activities and assignments within a structure, rather than directing them to specific answers or, conversely, creating a course-wide free-for-all. This allowed the students to engage in mutual processes with both their peers and their professors, a practice that facilitated shared-governance, collaboration, and co-learning opportunities.

Participant descriptions of democratic practices extended beyond activities and policies within the classroom by including an emphasis on social justice. Issues of equity, access, and

representation as it related to general music teaching and music education in general were important components in the conceptualizations formulated by the participants, as was working toward the social good and providing service to the greater community. Additionally, awareness as to why democratic practices were important, who they were serving, and to what aims, emerged as a piece of the descriptive puzzle, as did the critical thinking involved in engaging those metacognitive questions.

However, a central theme of the study emerged around ambiguity of democratic practices as a label. Though participants were able to describe what they felt democratic practices were, they did not always label them as democratic to themselves or to their students. Involvement in this study allowed the professors to reflect on their prior conceptualizations and further refine their evolving understandings of democratic practices, a process they indicated would not end at the conclusion of this study. As Paulo stated:

> The more I talk about it the less I think I understand what qualifies. Which…I have no problem having my own definition of these things. But it is like where does it slip into the abyss of the other thing? Or not the abyss, the beautiful green grass of other ideas? It is such a complex thing. (Paulo, follow-up interview, April 18, 2019)

Research Question Two: Implementing Democratic Practices

Participants provided numerous examples of democratic practices they have implemented in their general music methods courses. Several examples that related to each characteristic of democratic practice emerged either through conversations with the participants or observations of their teaching. Incorporating student backgrounds and interests into course content, providing opportunities for students to be creative, requiring students to develop learning opportunities for children that were meaningful and relevant to their lives, and designing projects that met the needs of specific communities were some of the many examples participants identified in their

current practice. A complete list of examples related to each characteristic was provided in Figure 6 (p. 164).

In addition to practical examples, the cross-case analysis revealed five areas of consideration implementing democratic practices in a general music methods course—student, teacher, content, pedagogy, and institution. In order to determine how to best implement democratic practices, each these areas and the accompanying components, music be considered. A total of 15 components related to these areas were identified in Chapter 5 (see Figure 7, p. 165).

In terms of the student, participants discussed the need for the classroom environment to feel comfortable and safe if students were going to engage in democratic practices. Readiness related to student agency and facilitated frameworks emerged as a central theme, with participants providing many suggestions regarding scaffolding democratic practices as a way to meet their students' needs. Additionally, participants found that familiarity with general music content affected how democratic their methods courses could be, as students with little to no prior experience in a discipline might not have the experience or knowledge necessary to make informed choices, take control of their learning, or understand the broader implications of their work.

The participants identified that the teacher must also be considered when implementing democratic practices in terms of their relationship with the students, how they value these practices, and their comfort level with instituting them. These considerations further solidified the central theme of readiness and extended the importance of scaffolding for everyone, including teachers and learners. The participants who had fewer democratic experiences as

learners found that building incremental changes into their courses had made these practices more comfortable as instructors.

Participants recognized that their implementation of democratic practices involved consideration of their course content and the pedagogy they used to deliver it. In the context of general music methods courses, content considerations included general music material such as repertoire and musical processes (e.g., creating, performing, responding and connecting). Democratic practices as part of teacher-preparation content, and field experiences were also areas that implementation was content-specific. Pedagogical tools such as general music approaches (e.g., Orff, Kodály, Dalcroze), culturally responsive pedagogy, non-formal music teaching, and project-based learning were mentioned as vehicles through which democratic practices could be enacted in methods courses.

Instructional strategies such as flexibility, time, and balance emerged as being crucial for the implementation of democratic practices in general music methods courses. Participants indicated that instructors must be prepared to deviate from their plans and to follow student interests, build in time to incorporate voices, choices, and collaborative decision making, and balance opportunities for democratic learning with other practices. Participants identified modeling democratic practice as one of the most successful ways they have implemented this type of teaching and learning into their methods courses. By modeling democratic practices, students can gain experience engaging in these learning activities while also observing them through the lens of a future teacher. Finally, the participants considered their institutions when implementing democratic practices, in terms of who had access to their schools and courses, and how democratic practices were or were not enacted outside of their classroom walls.

Research Question Three: Challenges and Opportunities

While discussing conceptualizations of democratic practices and their considerations for implementation, the participants identified many challenges and opportunities associated with this type of teaching and learning in the general music methods environment. One of the most concerning issues to the group was that democratic practices seem to take much more time to implement than simply engaging in teacher-directed learning. "I think one of the inherent problems with this is *time*," Chris emphasized during the focus group. "How do we have time to deliver all of the content we need and strive toward democratic processes? I'll throw out that there are some times that I have to just barrel through some content" (Chris, focus group interview, May 15, 2019). This comment was met with knowing laughter by the others, each having previously expressed similar sentiments, illustrating the very challenge that prompted the title for this study: Reconciling Authority and Autonomy.

Finding time to create a democratic classroom environment was also challenging to the participants. It may be particularly difficult to facilitate democratic learning experiences in large classes or with groups of students that may not cooperate during collaborative projects. Chris, for example, had two students in his methods course who were estranged due to a failed relationship and could not be in close proximity, which made for a problematic environment for group work or discussions (Chris, follow-up interview, March 27, 2019).

Lack of familiarity with general music was cited as another related challenge. Each of the participants discussed that many of the students in their methods courses did not see themselves as general music teachers, simply because they had no recent experience in this environment. This lack of content and contextual knowledge made it difficult to incorporate freedom into certain aspects of the courses. As Maya explained:

> The challenge for me is figuring out how to engage my students with these ideas in ways that will be meaningful to them because…I feel like there's so much they don't know about teaching general music that I don't want to overwhelm them with all of these different ways of doing things. (Maya, follow-up interview, April 22, 2019)

Similarly, if democratic practices did not align with their previous educational experiences, students were less willing to take part in opportunities for choice or agency, or simply were not ready to gain meaningful knowledge from these experiences. This challenge also related to the difficulty of cultivating the metacognitive characteristic of democratic practices. At times, participants thought their students were not ready to think with such a high level of awareness or were not connecting their learning experiences in the course to democratic principles. Chris shared that his students often conflated diversity with culturally responsive teaching, failing to understand that variety in repertoire does not necessarily lead to representation or relevance for children in a music class (Chris, follow-up interview, March 27, 2019). Similarly, Rose expressed frustration with how difficult it was to help her students understand the true meaning behind connecting musical experiences to children's lives outside of school. "Those are the hardest things I notice them struggling with" she shared, "Connecting to their lives, which for God's sake goes beyond just picking a pop song! Like, you picked a pop song but did you talk to them about it? What are some connections they have? It goes beyond picking a pop tune" (Rose, initial interview, March 7, 2019).

Though these issues presented challenges to implementing democratic practices in general music methods courses, the participants shared many opportunities these experiences provided that their students would not encounter in an autocratic environment. Each of the four professors reported more enjoyment and engagement from their students and the children they taught during their practicum experiences. Paulo found that democratic practices:

> …make [my courses] much more of an engaging and dialogue filled space. It is not about me giving knowledge, which is just lovely. I really appreciate that because I feel ill-at-ease being an expert. I might have expertise, but I don't like being the voice. And they all end up feeling like the voices of knowledge there. (Paulo, follow-up interview, April 18, 2019)

Rose remarked that since becoming more democratic in her approach to teaching secondary general music methods she has "seen a huge increase in good teaching and good lesson planning" when her students are practicum teaching (Rose, follow-up interview, April 3, 2019). When her students go into the field and teach lessons related to the children's lives, they begin to make connections. "Seeing those lightbulbs go off in the college kids because of how the kids responded, the kids are very into it—the learning improves" (Rose, follow-up interview, April 3, 2019).

Increased engagement, positive practicum experiences, and connections to their own lives have also helped students see that they might like to teach general music in the future. Chris reiterated an observation common to all of the participants, remarking, "virtually none of them come to college thinking they're going to be general music teachers" (Chris, follow-up interview, March 27, 2019). However, he went on to say:

> [Democratic practice] speaks to some students that general music can be a more interesting and more sophisticated experience than they thought, and having student choice in music…is part of that. The students who latch onto that as being something intriguing or powerful for them, they might choose elementary general because, let's face it, a lot of people approach secondary ensemble positions as completely focused on performance and they don't have a lot of student choice in that because they feel so beholden to going to contest. (Chris, follow-up interview, March 27, 2019)

Furthermore, participants felt that engaging in democratic practices in general music methods courses may help students become more inclusive and value children's voices in their own classrooms whether they teach general music or not, as this may be the only place they see a model of this type of instruction.

Another benefit identified was that their classrooms simply functioned better when students were included in decision making. Maya revisited her journal after her follow-up interview to share thoughts on a social media post, which read:

> NOTICE TO ALL STUDENTS Leave the excuses at the door. If you didn't do your homework, jut admit it. If you didn't understand the assignment, ask for help. If you didn't study for the test, accept the grade and resolve to do better (with my help if necessary) the next time. If you refuse to follow my rules, accept the consequences. This is not a democracy. This is MY classroom, and I'm here for one reason and one reason only: TO TEACH YOU TO INSPIRE YOU TO HELP YOU GROW I'll do my part. The rest is up to you (Maya, journal entry two, April 28, 2019)

Maya reported that the post troubled her, and offered that "a statement that indicates 'my rules' overlooks the now fairly ubiquitous notion that guidelines or rules for interactions in the classroom function more effectively when students share in their development, so that they become 'our rules' rather than the teacher's rules" (Maya, journal entry two, April 28, 2019).

Participants reported that students are more invested in the course and their work if they participated in the creation of class guidelines, topics, or learning processes (focus group interview, May 15, 2019). Additionally, democratic practices adhered to many of the participants' notions of "good teaching" (Rose, initial interview, March 7, 2019), and even helped them to become better educators. Maya remarked, "democratic practice…broadens your perspective as a teacher. When you hear other thoughts and ideas and how students may conceptualize things differently or how they construct their own understating, that helps you think in terms of being a better teacher" (Maya, initial interview, March 8, 2019).

Though implementing democratic practices presented challenges in the general music methods environment, participants found them to be valuable for their students and for themselves as instructors. Engaging in this type of teaching and learning may involve more time, flexible planning, and scaffolding for students to participate meaningfully, but the opportunities

afforded by being learner-centered, including student agency, providing a facilitator framework, engaging in mutual process, teaching for social justice, and attending to metacognitive reflection were motivation enough for the participants to implement them in their courses. Rose acknowledged, "Maybe I'm making [my students'] lives harder for them…but I feel like the act of mindfully creating your lesson, finding a connection to the kids, picking something you like too, that makes it more personal…so it's harder, but it's worth it" (Rose, initial interview, March 7, 2019).

Implications for the Profession

The purpose of this study was to gain an understanding of the experiences of general music methods professors with regard to democratic teaching practices in their courses and degree programs. Based on the participants' perspectives, findings revealed six characteristics of democratic practices, practical examples for the general music methods course, considerations for implementing these practices, and the benefits and challenges of doing so. As was established in the rationale for this study presented in Chapter 1, music teacher education has been largely stagnated in its approach to preparing preservice music teachers for decades (Cutietta, 2007, p. 11). Though democratic practices such as learner-centered teaching, providing opportunities for student agency, and teaching for social justice are considered important and beneficial educational practices (Apple & Beane, 1995/2007; Hibbard & Conway, 2016), students seem insufficiently prepared to enact these ideas in their own classrooms. Furthermore, ambiguity exists in music education as to exactly what constitutes democratic practices, and how they are implemented as a part of music education coursework and degree programs.

This research contributes to the literature by providing a nuanced understanding of democratic practices in a specific teacher preparation context—general music methods—and by

presenting suggestions for practical implementation in these courses. As noted in the review of literature, few studies have applied democratic principles to teaching and learning contexts. Additionally, the results of this study were informed by participants' perspectives regarding the democratic practices included in the design of their degree programs, and the value for these practices outside of their classrooms. By focusing on the perspectives of professors in the context of general music methods, this study represents a particular lens through which to view the education of preservice music teachers, music teacher education curricula, and the implications these areas have on K–12 music education and its need for more relevant, inclusive, and student-centered instruction. Professors of general music methods are uniquely positioned to enact democratic practices in their classes, as general music is by its nature designed to meet the needs of all learners in a school community.

This dissertation is a qualitative multicase study, designed with a constructivist worldview, with the lived experiences of the participants at the heart of the inquiry. According to Stake (2006), one of the expectations of multicase study research is that "the report will provide people with the vicarious experience useful for transferring assertions from those cases to others" (p. 88). While qualitative research is not deemed generalizable in a statistical sense, Merriam (2009) argued that "Formal generalization is overvalued as a source of scientific development," and that the findings of case study research provide meaningful insight into complex situations and issues (p. 53). As a result, "qualitative research, which strives to understand the meaning of action to the participants, can offer improvements of arguments for practice and hence can have greater effect on practice" (Fenstermacher, 1986, p. 147).

Lincoln and Guba (1985) suggested an examination of qualitative research for *transferability*, in which "the burden of proof lies less with the original investigator than with the

person seeking to make an application elsewhere" (p. 298). It is the duty of the investigator to provide a thorough and rich description so that transferability to other cases is possible (Merriam, 2009, p. 225). Those interested in democratic practices in music teacher education, or other contexts, may find the detailed conceptualizations and considerations for implementation provided by the participants in this study useful to their own teaching. While the reader can determine how this study might be useful to a specific context, I will provide recommendations for general music methods professors, the broader field of music teacher education, and K–12 music education, based on the findings and implications of this research.

General Music Methods Practice

The practical examples of democratic practice and the considerations for implementation provided by the participants of this study may be most easily transferable to other general music methods settings. Those who are interested in enacting democratic practices in their own methods courses can look to the findings of this study for options to consider and adapt. Since these findings presented practical wisdom ranging from specific activities, repertoire, course policies, and assignments to larger-scale ideas such as degree structures and institutional barriers, music teacher educators can select the level of change appropriate for themselves, their institutions, and their students.

Many participants recommended that students have a voice in the development of course policies. When designing a course, general music methods professors might consider engaging with their students on the topics of assignment submission guidelines, assessments, or attendance. For example, professors could work with students to determine consequences for late work, or examine the course schedule to ensure large project due dates do not coincide with school ensemble performances. In doing so, professors have the opportunity to attend to the

needs of students while also facilitating a discussion on expectations and equity. Professors could also engage with students regarding rubrics used to assess their peer teaching, explaining why certain criteria are included and, perhaps after the students have had their first teaching experience, asking if there are additional areas they feel should be included on the rubric. By involving students in these discussions, professors are able to model the decision-making process that goes into developing a course policy or assessment. Additionally, engaging in this type of mutual process may allow students to remember the policies more clearly and view them as equitable and fair, since they were given a voice in their development.

Suggestions regarding readiness, labeling, and modeling might be of particular interest to those applying democratic practices in their own methods courses. Instructors may find it useful to provide their students with a scaffold for engaging in democratic learning so that they are not overwhelmed by an unprecedented level of freedom, or required to make decisions concerning unfamiliar content. For example, if trying to incorporate choice into lesson plan writing, professors could provide limited choices of content or structure for the first few plans and gradually widen the range of possibilities as the semester goes on. Creating rubrics alongside students, as suggested above, might be more meaningful once the students already have some experience with similar projects or assignments so that they can make informed decisions about criteria and content.

Additionally, professors of general music methods might consider the vocabulary they use when addressing democratic practices with their students, and determine how they will label specific characteristics, pedagogies, and actions to provide a clear picture of their definition and intent. A shared language and common understandings of specific democratic practices will also enable students to clearly pinpoint the impact and benefits of these concepts on a metacognitive

level, allowing them to not only identify these practices but also to have knowledge of the aims and values behind them.

Engaging with Music Teacher Education

While the characteristics of democratic practice and considerations for implementation were derived with specific attention to general music methods courses, the framework that emerged detailing the intersections of these ideas may be applied in other music teacher education contexts. Readers might find that the six characteristics described in this study—learner-centered, student agency, facilitated framework, mutual processes, teaching for social justice, and metacognition—provide clarity to the literature on democratic practices in music education. Furthermore, professors of methods courses in other specialties (e.g., instrumental, choral) might contemplate how the areas for consideration—student, teacher, content, pedagogy, and institution—could be adapted for their own courses. What considerations would have to be given to the content of an orchestral methods course, for example, or a course in wind band literature? All forms of music teacher educators should consider their students' readiness for democratic practices and familiarity with the subject matter, as well as how the course speaks to issues of social justice.

Similarly, the challenges and opportunities described by the participants might be useful to consider across contexts. Maya identified a broader benefit of enacting democratic practices in other areas, stating:

> I think that teaching with democratic principles, the value is in that it will broaden [my students'] conception of what music education is, as well as what it means to be musical. And I think that's a big conversation that we're having professionally right now, and I would like very much for my students to take that into consideration. Even though I know that, in the other areas of the school, they are still engaging in music in very, very traditional ways. But I'm hoping that this might, this idea of reconceptualizing what music education looks like, that would be a value that I think teaching from a democratic perspective might engender in them. (Maya, follow-up interview, April 22, 2019)

Maya's statement speaks to implications of democratic practices in large ensembles and the field of music teacher education. While there was some disagreement among the participants if general music was (or if anything could be) inherently more democratic than other areas of music education, they all agreed that the large traditional ensembles (e.g., band, orchestra, choir) in which their students participated did not typically allow for much democratic learning. This suggestion is supported by music educator scholars who have argued that large ensembles may not be conducive to democratic teaching practices (Allsup, 2012; Allsup & Benedict, 2008; Snell, 2009; Williams, 2011). The participants contended that because these are the experiences students value upon entering music school, and the settings in which most of them hope to one day teach, democratic practices often challenge their preconceived notions of what teaching is and what it looks like. Furthermore, experience performing in these ensembles is the means by which students gain admittance to music teacher education programs, "perpetuating [themselves] and the hegemonic ideals of what constitutes superior and inferior music, based on class, race, and gender" (Powell et al., in press).

This presents a conundrum to consider alongside the implications for this study: How can music teacher educators exhibit democratic practices we have collectively determined to be beneficial while the programs in which our profession is situated are not themselves democratic? How can we model democracy for our students and enable them to teach democratically in their own classrooms when the system in which they are educated is inherently unjust? Considering the findings of this study, and the metacognitive characteristic of democratic practices that emerged from the participants' experiences and understandings, it is important that we examine music teacher education from this broader level of awareness. Including teaching for social justice and metacognition as components of democratic practices in courses may interrupt the

stagnation of music teacher education programs from within, allowing progress toward widespread curricular change that values the perspectives and interests of all music learners.

When considering democratic practices more broadly in music teacher education, we must identify voices and perspectives currently missing from our programs. There are aspiring music teachers, such as a young Paulo in high school, who may not have had a strong formal training in a band, orchestra, or choir. Audition requirements strictly associated with the Western classical tradition limit access to music teacher education programs for many of these students.

It may be impossible to change the hegemonic structure of music education if we do not provide greater access to the system. Schools of music should consider broadening a definition of musicianship to include aural-based and improvisatory skills sets, expanding audition requirements to be more inclusive *without* lowering expectations of talent. Portfolios might replace or complement the standard audition procedures for entrance into an applied studio. By recognizing a greater diversity of musical skills, schools of music and music teacher education programs may become more competitive and more musically-talented. A musically diverse workforce of future educators might inspire an equally diverse population of learners to pursue music for life.

Broadening music teacher education programs to include students and styles outside of the Western classical tradition will require significant changes to the curriculum and schematics of a music education degree. Students will need to see a logical pathway through a music education degree that aligns with their experiences and their career goals, just as band, orchestra, and choral students see themselves and their aspirations clearly represented in music teacher education programs. Secondary instrument classes and methods courses in popular music instruments and technologies would prepare preservice teachers well for the changing landscape

of music education, regardless of their background. The cross pollination of ideas among preservice teachers and faculty from a variety of musical backgrounds (e.g., classical, jazz, pop, rock, R&B, hip hop) will strengthen music teacher education programs and contribute to a more inclusive field that better represents the K-12 students we serve.

K–12 Music Education Contexts

Music teachers in K–12 settings may also find the framework for describing democratic practices that emerged as a result of this study useful in their music classrooms. Of course, the most direct applications may be for general music teachers, as classroom music instruction was at the heart of this inquiry. Elementary music teachers may find it empowering that the participant urged their methods students to let even the youngest of school-age music learners have some agency in their music instruction if these teachers had previously thought their students too young or inexperienced to have meaningful autonomy in their classrooms. Suggestions for how to connect to children's musical interests in the general music environment might also be particularly and easily applicable for general music teachers.

Implications for practice are not limited to general music teachers, however. While considerations for practical implementation may look different depending on the music teaching context and the age of the children involved, being learner-centered, allowing for agency, teaching through a facilitator framework, engaging in mutual processes, teaching for social justice, and fostering metacognition are all characteristics of democratic teaching that could be adapted and applied in many music learning contexts. All types of K–12 music teachers might find the practical examples of how the participants in this study instructed their methods students to incorporate democratic practices into their teaching adaptable to their own teaching practice.

For example, students of all ages are encouraged to engage in self-assessment, identifying areas of success and areas for growth in their own understanding and performance (State Education Agency Directors of Arts Education). A continuation of this process could involve students in the development of the assessment of their musical performance, or include a discussion of why musicians perform music for others, so students can understand the purpose of their school music concert on a metacognitive level. Identification of preferences for musical selections, a component of the National Core Arts Standards, could be utilized by teachers to develop an inclusive repertoire of musics for their general music classes or ensembles. In doing so, music educators could attend to cultural responsiveness, social justice, and representation so that students of all ages could see examples of musicians of many ages, races, genders, ethnicities, and sexual orientations, allowing them to view musicianship as something available to everyone.

Though it is possible to enact democratic practices in any type of music learning environment, scholars have suggested that K–12 large ensembles are typically less democratic than other types of music learning contexts found in schools as they involve fewer learner-led activities, opportunities for student agency, mutual processes, and emphases on social justice (Allsup, 2012; Allsup & Benedict, 2008; Snell, 2009; Williams, 2011). While these ensembles represent a rich school music tradition that many students enjoy and find fulfilling, middle and high school students are often excluded from music education if they cannot or do not wish to participate in these ensembles (Albert, 2006; Clauhs, Beard, & Chadwick, 2017; Kinney, 2010; Kratus, 2007). Ruth Wright (2018) contended that limiting school music involvement to ensemble-based contexts may "cause harm to young people who are innately musical and who are excluded from a music education that is culturally and personally relevant and speaks to their

individual musicality" (n.p.), a practice that—like admittance to collegiate schools of music—is not inclusive and is inherently unjust (Powell et al., in press). Collegiate admissions standards and school music offerings are closely associated with Western European aesthetics, values, and approaches when large populations of students do not share this heritage. Additionally, school music opportunities are often available at disproportionate rates to those who can afford the instruments or private lessons required to be successful or gain admittance to music education programs.

This is not to say that large ensembles such as bands, orchestras, and choirs should not be a thriving part of school music programs, but that characteristics of democratic practice such as cultural responsiveness and attending to social justice might be addressed by directly attending to the voices of the students within the ensembles, or by offering additional music-making opportunities in schools. Many scholars have advocated for a widening of the school music experience to include music-making experiences that are more learner-centered (Williams & Kladder, 2020), involve student agency (Allsup, 2016), and attend to issues of social justice (DeLorenzo, 2016). Though this study centered on general music professors and the preparation of general music teachers, creating a more accessible and inclusive system for K–12 music education in all music-making contexts is an area of need that has been discussed in the field for decades. The framework for understanding the characteristics of democratic practices, considerations for implementation, and practical examples that emerged from this study might be useful to teachers of large ensembles who are interested in working toward a more learner-centered experience in their bands, choirs, and orchestras, or who would like to include music-making opportunities in their schools that lie outside of the Western classical tradition.

The central theme of readiness that emerged during this study also has implications for K–12 music education. The participants in this study found that their students were often resistant to engaging in democratic practice or struggled with the freedom that these practices often afforded. Prior experience with democratic practices in music contexts, whether they be in classroom music settings, large ensembles, or informal music making situations, would likely go a long way toward preparing preservice music teachers to feel comfortable with agency, engaging in mutual processes, or developing a metacognitive understanding of why these pedagogies work toward certain aims and values in their collegiate music courses. Providing experiences with democratic practices as learners *before* entering a teacher preparation program would not only allow music education majors to feel more comfortable with democratic practices in their college courses, it would provide them with context for understanding how and why these ideas are an important component of music teaching and learning.

Suggestions for Future Research

This study examined the perspectives of music teacher educators regarding democratic practices in undergraduate general music methods courses and music education degree programs. The conceptualizations of democratic practices and the considerations for their implementation that emerged from this study added to the literature by providing a detailed illustration of these principles in a specific context and practical examples used by those in the music teacher education profession. Though findings might be transferable across contexts, replication of this multicase study in other methods environments could reveal nuanced differences for conceptualizations, considerations for implementation, and perceived opportunities and challenges that would be useful to music teacher educators. A large-scale investigation into whether or not other music teacher educators identify the same characteristics as elements of

democratic practice could provide a more detailed definition and insight into how conceptualizations differ between music learning contexts. Additionally, comparing practice to these conceptualizations, and the frequency and depth to which they are enacted in methods courses, could provide valuable insights.

The issue of readiness for democratic practice was a central theme of this study, which warrants further investigation. A survey of music teacher educators regarding their perceptions of the willingness of their students to participate in activities, assignments, and course policies that involve agency, shared-governance, and metacognition might reveal trends according to institution, geographic location, instrument, and specialty. Moreover, investigating readiness for democratic practices from the perspectives of preservice music teachers might provide insight into how music teacher educators can better facilitate these learning experiences for the learners in their courses. The readiness of the professors themselves is also an area into which further insight could be beneficial. A study in which professors are guided through the implementation of democratic practices in their courses, their reflections on the ease or difficulty of making these changes, and their perceived benefits or challenges to their students' learning, could provide valuable tools for helping facilitate these types of changes for other music teacher educators who, perhaps, were not exposed to democratic practices in their own educations.

One of the most powerful things I gleaned from conducting this study was not related to its purpose or research questions, but instead came from the four 60- to 75-minute observations of peers from other institutions. These observations of courses similar to my own had an immediate impact on my practice. I began adapting approaches I witnessed during my observations to suit my courses and students. The elements of the observations I tried myself ranged from terms and definitions I found particularly effective, to assignments and course

polices. While I began thinking of how I could integrate new practices in my own classroom, I realized I had never before observed someone teach in higher education with particular attention to their practice. It struck me as odd that at no point during my doctoral work, or in my time thus far as an assistant professor, have I conducted a peer teaching observation.

Researchers outside the field of music education have examined peer observation in higher education, finding that though it may be beneficial, it is an infrequent and challenging practice (Atkinson & Bolt, 2010; O'Leary & Cui, 2018; Wingrove, Clarke, Chester, & Hammersley-Fletcher, 2018). Within music education, teaching observations have been studied in terms of undergraduate teacher preparation, finding benefits related to identity (McClellan, 2014), practice (Barry, 1996; Burton, 2011; West & Clauhs, 2018), and critical thinking (Searby & Ewers, 1997). Though there are publications that provide insight into teaching music education in academia, such as those written by Conway and Hodgman (2009), and Danielsen and Johansen (2012), peer observation is not included as a suggestion for improving higher education teaching practice. Discipline-specific studies that examine the frequency with which music education professors observe their colleagues might provide data supporting whether or not this is a common practice. Additionally, a case study examining the perceived effectiveness of peer observation in the context of music teacher education might provide insight into the benefits of this experience for early career faculty members.

Reflecting on The Process

As was previously mentioned in Chapter 3, reflexivity and transparency are two measures qualitative researchers can take in order to establish the trustworthiness of their studies (Tracy, 2010). My field journal served as a place to record detailed field notes, thoughts related to triumphs and challenges that occurred during the research process, and personal connections to

my participants' experiences. Observing the participants was one of the most personally meaningful aspects of conducting this research study**.** My field journal was saturated with my impressions of the participants' teaching, not only as it related to the research questions of this study, but also to my own pedagogical considerations, course design, and rapport with students.

My field journal entries regarding observations were also related to the limitations and delimitations of this study. So as not to overwhelm potential participants with too significant a time commitment, and therefore prevent them from agreeing to take part in the study, I limited observations to one class session for each professor. Though the observations were quite impactful and provided rich data to supplement the journal entries, interviews, and focus group, additional observations may have allowed for an even more nuanced perspective of the participants' teaching practices.

Additionally, participants were instructed not to change their topics or instruction on the dates I came to observe their courses, but rather to carry on with whatever they had previously scheduled. This request was made to minimize the changes my observation would have on their regular practice and preserve the integrity of the research. It also ensured that the observations did not pose any additional logistical challenge to the participants. However, asking participants to teach a class they found particularly related to democratic practice as one of multiple observations might be a useful design element in future studies. The limitation of conducting two interviews via Skype due to geographical constraints and scheduling conflicts did not appear to significantly affect their impact in this study, though, as I reflected in my field journal, observing each of the participants in person would have been preferable to get a better sense of the classroom, school of music, and campus.

Additional in-person observations might also allow for comparison between intended practice and actual practice. In my observations, participants engaged their students in democratic practices to varying degrees. Some, for example, did so through activities that allowed students to share personal connections and experiences to material, while others facilitated creative music making, instrument building, or collective decision making about assignments or assessments. Each of the participants also engaged in direct instruction during my observation, though again to varying degrees.

The goal of this study was not to evaluate the participants' teaching methods or course designs, or to critique their perspectives on implementing democratic practice. Instead, I sought a detailed understanding of their thoughts and perspectives regarding what democratic practices are and how they could be implemented in a general music methods environment and music education degree program, which is what prompted me to design this study with a constructivist worldview. Future studies on this topic with additional observations and methodical comparison of intentions to actual practice could provide valuable insight into one of the issues highlighted by the participants in this study—that it is possible to "talk the talk" of democratic practice without "walking the walk."

I designed this study with a constructivist worldview to co-construct "the subjective reality that [was] under investigation" (Hatch, 2002, p 15) alongside the participants. The meanings I assigned to my own experiences as a general music methods professor enabled me to better understand the context of the participants' insights. Perhaps because the participants and I were all professional peers, we were able to easily engage with one other in the individual interviews and focus group in a way that felt natural, likely facilitating a greater openness and willingness to learn. During the focus group, Paulo remarked that he was "struck by [Maya's]

idea of what is our own tolerance for change and …how we hold others accountable for that," adding that he thought it was "cool" that we were sharing without engaging in "turf contests and expectations from others…who think 'this is where you should be right now,' or 'this is how we all have to be'" (Paulo, focus group interview, May 15, 2019). Once the study concluded, participants replied to the email chain we had used to determine a time for our focus group sharing that they had enjoyed participating in the study and would like to continue to work on these ideas together. I reflected in my field journal that these discussions and follow-up comments represented an example of a mutual learning process, and that this opportunity for me to co-learn alongside the participants sparked ideas for future collaborative research.

Another way qualitative researchers attend to trustworthiness in their studies is by admitting to and bracketing their biases during the research process (Tracy, 2010). However, those researchers situating their studies within a constructivist worldview are informed by their own experiences with the quintain and draw on them to make sense of their findings (Creswell, 2013). In the introduction to this dissertation, I described my lack of familiarity with democratic practices as a learner, and the resulting discomfort I experienced when presented with freedom, agency, and choice as a doctoral student. This experience shaped me as both a learner and a teacher and inspired me to pursue the line of inquiry that led to this study.

I put these feelings aside as I collected and analyzed my data, recording them in my field journal when relevant, and disclosed them to my peer debriefer so he could examine my impressions and findings for evidence of these biases. However, once my findings were determined, I found it useful to examine the areas where my experiences aligned with those of my participants, and where they differed. The theme of readiness, and the idea that students who have not experienced democratic practices before might resist participating in these learning

experiences connects to my own educational experiences, during which I would have preferred to systematically satisfy predetermined requirements over creating my own path for learning. However, as an elementary music teacher, I had noticed how my young students thrived when they were represented in the content and were empowered to share in decision-making, echoing several of the benefits outlined by the participants, and prompting me to pursue this line of inquiry during my doctoral study.

Furthermore, I have experienced many of the same challenges and opportunities the participants described in my own general music methods course. I struggle with how to deliver as much unfamiliar content to the students as I can in the short time we have together and also allow them to construct their own learning experiences. When students are resistant to choices or agency, I consider how I can meet their needs while encouraging them to participate in a democratic learning environment. I wrestle with the cost/benefit analysis of engaging in mutual processes, weighing the increased level of time and planning they necessitate against the positive instructional impact they have for my students. Though I often find myself attempting to reconcile authority and autonomy in my course design and my pedagogy, when I reflect on my aims and values as an educator I have yet to regret taking the time to model of democratic practices for my students, or taking the time to explore how these practices can be implemented in their future classrooms.

As my institution undergoes a school-wide curriculum revision and my department grapples with how to provide opportunities for student choice within the music education degree program, I am reminded of the theme of readiness that emerged during this study, and wonder how we can scaffold agency into the curriculum so that our students might welcome the opportunity to make informed choices about the preparation they receive at our institution.

Unlike the experience of the participants, characteristics of democratic practices—namely learner-centered education, student agency, and teaching for social justice—have been identified throughout my School of Music as elements that should be incorporated into the curriculum of every music degree, including the core requirements of theory, history, and aural skills. Many faculty are beginning to embrace these ideas in their coursework and syllabi. However, like the four professors involved in this study, our institution continues to struggle with how to attend to social justice issues such as access and equity in terms of admissions to the School of Music, though it is a topic at the forefront of many conversations.

In the method and implication sections of this study, I acknowledged that because my findings are based on the lived experiences of four people, they are not generalizable to all general music methods courses or across all contexts. However, I do feel that the findings of this research could be useful to those interested in refining their conceptualization of democratic practice or implementing democratic practices in their teaching environments. I look forward to attending to democratic practices according to the characteristics and considerations revealed in this study in a way that suits my teaching situation and the learners in my courses. The themes and findings of this research will also inform departmental conversations about democracy and student choice as we continue to reexamine the music education degree at my institution.

Final Thoughts

At the end of the focus group interview, I asked the participants what they would prioritize above everything they had discussed related to democratic practices. Using various terms and phrases such as learner-centered, culturally responsive, and knowing students, they revealed that valuing their students as people and attending to their interests and needs, was the paramount component of democratic teaching. This aligns with Allsup and Shieh's (2012) notion

that “at the heart of teaching is the moral imperative to care” (p. 48). Valuing our learners is about more than effective and engaging instruction—it is about demonstrating that everyone matters and has a voice that deserves to be heard.

In my view, this is the most vital takeaway of this study, and of democratic practices in general. These participants, and other scholars whose work was explored in the review of literature in Chapter 2, might identify democratic practices as ways of better engaging their students, helping them to retain content, and take more ownership of their work, but at the heart of this type of teaching and learning is the fundamental belief that everyone in a classroom is important. Every student has a background, a collection of experiences that make them who they are and inform how they see the world. Representing these backgrounds and experiences in the content of their classes, giving them opportunities to choose how they express what they have learned or what they can do, and attending to issues of diversity, justice, and inclusion not only in the walls of the classroom but outside of it, are ways we can connect to our students as people as well as music learners.

It is essential that teachers embody these ideas in ways that are specific to the students in front of them. The participants had similar but nuanced understandings of democratic practice because they were based on their own experiences and the learners they have encountered in their classrooms. It is in these details that the essence of democratic practice is revealed. As Paulo remarked:

> I think it is very interesting that the four of us who you are interviewing have such nuanced takes on these things that have such connections, but I think the nuances are really beautiful and important. And I think I would rather teach the nuances to these things than discrete elements. (Paulo, focus group interview, May 15, 2019)

This speaks to the nature of democracy itself. Democracy is representative—it, ideally, reflects the will and the needs of the people, and therefore enacting it in a classroom must be context-

specific and learner-centered. While there may be guiding principles such as those presented in this study, or specific examples that a reader could adjust to suit her own purposes, there can be no one way to enact democracy in a classroom, as that misrepresents the nature of democracy. The nuances are beautiful, and like Paulo, all music educators should aim to teach these subtleties and explore them with others.

Imagine for a moment that music classrooms across the United States are teeming with excited students engaging in music that is relevant to them and to their lives outside of school. These children are also singing, moving, creating, playing instruments, and listening to music from many cultures within their own country and across the world, cultures that are both familiar and unfamiliar to them. They have a conceptualization of what music means to them personally, how they engage with it, and how it impacts their lives, so they can better understand how music functions either similarly or differently in other parts of the world.

These children are participating in the school music experiences that are meaningful to them—traditional and emerging ensembles, reading notation and learning by ear. They are sharing music they created with others, demonstrating skills they are proud of, expressing their thoughts, and conveying ideas. They have been provided with choices for how to do so, but also a manageable scaffold so that their choices are informed, meaningful, and developmentally appropriate. They view themselves as musicians both in and outside of the music classroom because they have been presented with a broad conceptualization of what constitutes musicianship, and that making music is something that can be done in many different ways and is accessible to everyone who elects to engage with it.

The teachers of these children attended schools of music where they were admitted based on their level of musicianship and interest in becoming music educators. Some had popular

music backgrounds while others participated in classical traditions, but they all continued to develop their musical skills in their area of interest while being exposed to a variety of others. Their learning experiences were facilitated in a way that modeled effective pedagogies and nurtured a sense of efficacy for valuing student voices in their classrooms, while also cultivating musical and pedagogical excellence.

While at first this may sound idealistic, is this imagined scenario much different than what music educators have long wanted for their students—"Music for every child; every child for music?" (Heidingsfelder, 2014). If we would truly like to provide every child with worthwhile music education, we must involve them in the process. We must give all learners a voice if they are going to develop personal connections to music that allow them to engage with it, make it, and enjoy it not just while within the walls of their school music room, but throughout their lives.

While progress has been made toward achieving these goals in recent decades, music teacher education must continue to adjust, adapt, and reconceptualize. Engaging in democratic practices in teacher preparation programs is one step music teacher educators can take toward realizing this vision. In providing models of democratic teaching and learning for our students, we might better prepare the next generation of music educators to be learner-centered, and create inclusive music environments that are meaningful, affirming, and accessible to all.

APPENDIX A

RECRUITMENT EMAIL

Dear Professor _____,

I am an Assistant Professor of Music Education at Ithaca College and a Ph.D. candidate in Music Education Kent State University. I am currently writing my dissertation, *Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education*, under the direction of my advisor, Dr. Craig Resta. The purpose of my research is to investigate the perspectives of music teacher educators with regard to democratic practices in undergraduate general music methods courses and music education degree programs.

In the terms of this study, democratic practices are reflected in four elements of a curriculum: pedagogy, aims, values, and content, and can involve elements of social justice, access, agency, and student choice. I aim to understand these and other democratic practices in the context of music teacher education programs, specifically in general music methods coursework, from the perspectives of music teacher educators. In order to gather this information, I will interview and observe participants, read responses to four journal prompts, and examine artifacts such as course syllabi. Data collection will occur during the Spring 2019 semester.

I am writing to you because, through an investigation of music teacher education programs, you hold the expertise and background for participation in this research study. Specifically, I am looking for participants who:

(1) are professors of music education at a college or university in the United States with an undergraduate music education program
(2) specialize in elementary and/or general music education
(3) teach an undergraduate general music methods class during the Spring 2019 semester

Participation in this study involves two individual interviews, a focus group interview, and a teaching observation, all of which will occur virtually. Submission of relevant syllabi and answering four journal prompts are also components of data collection. In total, you could expect your total time involved to be between 5–7 hours.

If you meet these criteria and might be interested in learning more about participating in this doctoral study, please contact me at your earliest convenience. Thank you so much for your time and consideration in this busy part of the academic year.

I look forward to hearing from you!

[signature]

Beatrice B. Olesko, PhD Candidate, Kent State University
bolesko@kent.edu
(330) 360-8091 (cell)

APPENDIX B

SOURCES OF DATA

Below is a list of the sources of data as they pertain to each participant. These sources are separated by data collection method, and some descriptive information and the date each source was collected is included.

Chris

- Directed Journal
  - Journal entry one; March 8, 2019
- Artifact Collection
  - *General Music Methods* syllabus, spring 2019
  - Degree prospectus for the Bachelor of Music in Music education degree
- Interviews
  - Initial interview; March 18, 2019; via Skype
  - Follow-up interview; March 27, 2019; in person
- Observation
  - *General Music Methods*; March 27, 2019; in person
- Focus Group
  - May 15, 2019; via Skype

Maya

- Directed Journal
  - Journal entry one; March 6, 2019
  - Journal entry two; April 28, 2019
- Artifacts
  - *Foundations of Teaching for Musical Understanding* syllabus, spring 2019
  - *Foundations of Teaching for Musical Understanding* course calendar, spring 2019
  - Degree prospectus for instrumental/general concentration of the Bachelor of Music degree in music education
  - Degree prospectus for choral/general concentration of the Bachelor of Music degree in music education
- Interviews
  - Initial interview; March 8, 2019; via Skype
  - Follow-up interview; April 22, 2019; via Skype
- Observation
  - *Foundations of Teaching for Musical Understanding*; April 22, 2019; via Skype
- Focus Group
  - May 15, 2019; via Skype

Paulo

- Directed Journal
  - Journal entry one; February 27, 2019
- Artifacts
  - *Secondary General Music* syllabus, spring 2019

    - *Secondary General Music* PowerPoint slides, spring 2019 and spring 2018
    - *Elementary General Music* syllabus, fall 2018
    - *Elementary General Music* PowerPoint slides, Fall 2018
    - Music education section of the School of Music Handbook including official course catalog listings for the instrumental and choral music education concentrations.
- Interviews
    - Initial interview; March 5, 2019; via Skype
    - Follow-up interview; April 18, 2019; in person
- Observation
    - *Secondary General Music*; April 18, 2019; in person
- Focus Group
    - May 15, 2019; via Skype

Rose

- Directed Journal
    - Journal entry one; February 25, 2019
    - Journal entry two; April 26, 2019
- Artifacts
    - *General Music II* syllabus, spring 2019
    - *General Music II* final project guidelines, spring 2019
    - *General Music II* lesson plan guidelines, spring 2019
    - *General Music II* teaching rubric, spring 2019
    - *General Music II* student work sample, spring 2019
    - *General Music II* sample lesson, spring 2019
    - *General Music I* syllabus, fall 2018
    - Degree prospectus for the Bachelor of Music in music education degree
- Interviews
    - Initial interview; March 7, 2019; via Skype
    - Follow-up interview; April 3, 2019; via Skype
- Observation
    - *General Music II*; April 2, 2019; via skype
- Focus Group
    - May 15, 2019; via Skype

APPENDIX C

QUALTRICS FORM

Directions:

Reconciling Authority and Autonomy: Artifact Collection and Directed Journaling

Welcome! Thank you again for agreeing to participate in the research study *Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education*.

Informed consent has been obtained from all participants, so that section of the Qualtrics form has been removed. This form will now serve as a place for you to upload additional documents related to this research study and a place for you to respond to given prompts and reflect on your experiences throughout the course of this study.

You have received this Qualtrics form through a secure link. Only persons with the link may see this form, and only the owner of this link (Beatrice, the researcher) can see your submissions. This information will be kept secure and private at all times. Information related to your name, classes, or institution will be kept confidential outside of our interviews and focus group.

Directions for artifact collection and directed journaling are given in separate sections below. You will be able to submit updated responses at any time throughout the course of this study.

If at any time you have questions or concerns, please feel free to contact me at bolesko@kent.edu or (330)360-8091. Your participation in this research is voluntary and you may choose to discontinue your participation at any time.

Thank you very much for your time and your thoughts!

Beatrice B. Olesko
Ph.D. Candidate, Kent State University

IRB Protocol #18-518

Consent

Participant name (First Last)

Date (MM/DD/YYYY)

Artifact Collection

Artifact Collection

Use this section to upload the following documents (in .docx, .pdf, or .ppt formats).

1. The course syllabus for the general music methods class that will be discussed and observed as a part of this research study.

2. The degree prospectus/schematic for undergraduate music education majors at your institution.

Optional:

3. Any other course syllabi from classes you teach related to general music, if applicable.

4. Any PowerPoints, lesson plans, assignment descriptions, or other materials from your general music courses you feel are related to democratic teaching and learning. These materials may be related through content (the subject matter is related to democratic practice) or in process (your pedagogical approach is related to democratic practice).

Please submit this form, with these documents attached and your journal responses completed (below), by Monday, March 4, 2019.

Upload document one here:

Describe document one here:

Upload document two here:

Describe document two here:

Upload document three here:

Describe document three here:

Upload document four here:

Describe document four here:

After you have completed the next section of this form, you may upload additional documents by using the same Qualtrics link. You may do this as many times as necessary.

Directed Journal

Directed Journal

Please share your thoughts related to the prompts given below and submit this form with your documents attached (previous page) and journal responses completed by Monday, March 4, 2019.

Once your initial submission has been received, this Qualtrics form will remain open. You can use the link to send additional responses at any time during the the course of this study (for example, you may have multiple responses you would like to share for the Prompt 4). You may resubmit your responses to any or all of these prompts as many times as you like. This form will close for responses one week after the focus group interview.

Prompt 1:
A number of definitions and conceptualizations of *democratic practices* or *democratic learning environments* exist within music and education literature. How do you define and conceptualize these terms and processes?

Prompt 2:

How do your understandings of *democratic practices* and *democratic learning environments* influence the way you teach your courses?

Prompt 3:
What experience do you have with democratic practices in educational environments as a student? As a teacher?

Prompt 4:
Use this space to describe any events or experiences during the course of this study that relate to democratic practices in your music teacher education program. You can include topics in your courses, modeling through instruction, conversations with colleagues, questions from students, or any other relevant information.

Powered by Qualtrics

APPENDIX D

DIRECTED JOURNALING PROMPTS

Directed journaling prompts are adapted from the following sources and recommendations from two expert reviewers. The expert reviewers are established scholars, professors at major institutions of higher education, and have written seminal research in the field of music education.

Albertson, M. P. (2015). *Music teacher educators address diversity in the university.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 3704447).

Bauman, P. J. (2010). *In search of signature pedagogies for teacher education: The critical case of Kodály-Inspired music teacher education.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 3409535).

Froehlich, H. C., & Frierson-Campbell, C. (2013). *Inquiry in music education: Concepts and methods for the beginning researcher.* New York, NY: Routledge.

Rose, C. E. (2018). *"What Really Goes On": Exploring a university-based critical hip-hop pedagogy teacher education course.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 10824652).

Directed Journaling Prompts:

[These directed journaling prompts will be released to participants at the beginning of data collection and will be reviewed before the first interview. Prompts will be distributed through a Qualtrics form and will remain open throughout the rest of the study so participants can add to their responses throughout the data collection period.]

- A number of definitions and conceptualizations of *democratic practices* or *democratic learning environments* exist within music and education literature. How do you define and conceptualize these terms and processes?
- How do your understandings of *democratic practices* and democratic *learning environments* influence the way you teach your courses?
- What experience do you have with democratic practices in educational environments as a student? As a teacher?
- Use this space to describe any events or experiences within the timeframe of this study that relate to democratic practices in your music teacher education program. You can include topics in your courses, modeling through instruction, conversations with colleagues, questions from students, or any other relevant information.

APPENDIX E

ANTICIPATORY INTERVIEW QUESTIONS

Interview questions are adapted from the following sources and recommendations from two expert reviewers. The expert reviewers are established scholars, professors at major institutions of higher education, and have written seminal research in the field of music education.

These questions are anticipatory. Questions may be modified based on previous stages of data collection or participant responses during these semi-structured interviews. Actual questions will be documented and included in the complete report of this study.

Questions will be structured and asked in a manner and style consistent with these sources:

Albertson, M. P. (2015). *Music teacher educators address diversity in the university.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 3704447).

Bauman, P. J. (2010). *In search of signature pedagogies for teacher education: The critical case of Kodály-Inspired music teacher education.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 3409535).

Brinkmann, S. (2014). Unstructured and semi-structured interviewing. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 277–299). New York, NY: Oxford University Press.

Froehlich, H. C., & Frierson-Campbell, C. (2013). *Inquiry in music education: Concepts and methods for the beginning researcher.* New York, NY: Routledge.

Kim, J. H. (2018). *General music teachers' practices of cooperative learning in two elementary music classrooms.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 10813293).

Rose, C. E. (2018). *"What Really Goes On": Exploring a university-based critical hip-hop pedagogy teacher education course.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 10824652).

Vasil, M. (2015). *Integrating popular music and informal music learning practices: A multiple case study of secondary school music teachers enacting change in music education.* (Doctoral Dissertation). ProQuest Dissertations & Theses database. (Publication No: 3743553).

Initial Interview:

[This interview will take place via Skype and will focus on background information and general understandings of democratic practices. Follow-up questions to the participants' responses to directed journaling prompts will also be included.]

- Please describe your career path and tell me how you came to be a music education professor, specializing in general music, at this institution.
- What courses do you teach at this institution?
- Please describe the overall design of this music teacher education program at your institution.
- What experiences did you have with democratic practices during your undergraduate education? Your graduate education?
    - How were these experiences modeled for you by your professors?
    - How were these experiences integrated into the content of any of your coursework?
- Has your department or school of music discussed democratic practices as it relates to admissions, program structure, or curriculum?
- In your opinion, what experiences do pre-service music teachers need to have in order to facilitate democratic learning opportunities for their future students?
- How much do you emphasize or prioritize democratic teaching practices and/or learning experiences for your students in the courses you teach?
- Is there anything else that you would like to share that we have not yet mentioned, or that you would like to expand on or clarify?

Follow-Up Interview:

[This interview will take place via Skype after a virtual teaching observation and will focus on democratic practices as they relate to the observed general methods course.]

- On [insert date] I observed your course [insert course name]. Please describe the focus and objectives for the class session I observed.
    - As necessary, follow up with questions about the syllabus and related materials.
- Please describe the students who enroll in this course.
- How did you incorporate democratic practices in this particular class session?
- When did you first think about incorporating democratic practices into your general methods course? Was there particular incident or experience that prompted you to think of this type of change?
- How do you model democratic teaching practices in this course?

- How do you instruct your students to teach in a democratic way?
- What are the benefits of incorporating democratic practices into this course?
    - Possible follow-up: Describe an activity or strategy that you thought was particularly successful in utilizing democratic practices in your general methods course. Why do you think it was effective?
- Describe any challenges you face incorporating democratic practices into this course.
    - Possible follow-up: How do you handle these challenges?
- What resources do you use to learn about democratic practices in music education?
- Is there anything about this course or other courses you teach that you would like to tell me that you have not had the chance to discuss, or that you would like to expand or clarify?

Focus Group Interview:

- What, if anything, do you intend to teach students about democratic practices in music education through your general methods course?
- How would you describe the ways in which you prepare students to become democratically-minded music teachers?
- How is what you do in your courses similar or different from other instructors in your program?
- How are democratic teaching practices are prioritized at your institution?
- What, if any, incongruities do you see between the emphasis on democratic practices such as [examples that have come up in discussion] and the design of your courses
    - In the design of your degree program?
- What changes could you make to your course in order to prepare your students to facilitate democratic learning experiences for their future students?
- What do you want students to know and/or be able to do concerning democracy in music education after taking your course?
- How do you balance student choice and autonomy with your authority on the content and processes you think students need to know?
- What do you think is the biggest misconception about democracy in music education?
    - Possible follow-up: How is this reflected in music teacher education?

APPENDIX F

ACTUAL INTERVIEW QUESTIONS

Anticipatory interview questions were adjusted throughout the data collection period study in order to reflect the ideas and themes that emerged from previous stages of data collection. Additionally, interviews were conducted in a semi-structured format so as to allow the participants to share their experiences openly, for questions to be re-ordered during the interview so as to suit the flow of the conversation, and for related follow-up questions to emerge in the moment.

Initial Interview:

- Please describe your career path and tell me how you came to be a music education professor, specializing in general music, at this institution.
- What courses do you teach at this institution?
    - Do students choose to take the courses or are they required?
- Please describe the overall design of this music teacher education program at your institution.
- In your journal, you write about your conceptualization of democratic practices Has your conceptualization of "democratic practices" always involved these elements [include specifics], or has it changed over time? (If so, how has it changed?)
- What, if any, experiences did you have with democratic practices during your undergraduate education? Your graduate education?
    - How were these experiences modeled for you by your professors?
    - How were these experiences integrated into the content of any of your coursework?
- Has your department or school of music discussed democratic practices as it relates to admissions, program structure, or curriculum?
    - Do you consider these issues to be related to social justice?
- How much do you emphasize or prioritize democratic teaching practices and/or learning experiences for your students in the courses you teach?
- Is there anything else that you would like to share that we have not yet mentioned, or that you would like to expand on or clarify?
- Would you like to choose your own pseudonym? You can choose one now and you can change it at any time.

Follow-Up Interview:

- Today I observed your course [course name]. Please describe the focus and objectives for the class session I observed.
    - Follow-up questions regarding specific aspects of the observation
    - Follow-up questions regarding students in class (year, number, etc.)
    - Follow-up questions about syllabus and related materials

- In going through your journals and our previous conversations, I've identified some ideas and concepts you've highlighted when discussing democratic practices. Some ideas you've mentioned are [participant specific terms/concepts].
    - Is there anything you'd like to clarify or expand upon in terms of how these ideas relate to democratic practice?
    - Is there anything else that, at this point, you'd like to add to your expression of what democratic practices are?
    - Are there any specific musical processes that you think help facilitate this kind of learning?
- Did you incorporate any democratic practices in this particular class session? If so, how?
- When did you first think about incorporating democratic practices into your general methods course? Was there particular incident or experience that prompted you to think of this type of change?
- How do you model democratic teaching practices in this course?
- How do you instruct your students to teach in a democratic way?
    - Do you specifically use the words "democratic" or "democracy" or anything similar in this class? If not, are there other terms you use to refer to the ideas we've been discussing here?
- What are the benefits of incorporating democratic practices into this course? (or into music education general)
    - [If an activity had not yet been described] Describe an activity or strategy that you thought was particularly successful in utilizing democratic practices in your general methods course. Why do you think it was effective?
- Describe any challenges you face incorporating democratic practices into this course.
    - How do you handle these challenges?
- In what way does the classroom culture or environment influence how democratic you can be as a teacher?
    - Follow-up questions based aspects of observation
- Talk to me about balancing democratic practices with other practices. Is there some kind of balance that needs to happen at all? If so, what do you think it should be, or how do you determine that?
- What resources do you use to learn about democratic practices in music education?
- Is there anything about this course, other courses you teach, or democratic practices that you would like to tell me that you have not had the chance to discuss, or that you would like to expand or clarify?

Focus Group Interview:

- I'd like to begin by asking each of you to briefly explain your conceptualization of democratic practices, and whether or not that conceptualization has evolved or changed since the onset of this study. [Each participant answers and asks each other several follow-up questions related to modeling, instruction, and challenges.]
    - Follow-up: Do you think in talking about this critical thinking and questioning piece that that relates to democratic practice?

- How do you deal with the challenge of students being resistant to making choices, or being very unfamiliar with general music content, when trying to implement democratic practices?
    - How do you balance student choice and autonomy with your authority on the content and processes you think students need to know?
- How would you describe the ways in which you prepare students to become democratically-minded music teachers through your methods courses?
- Do you view democratic practices specific instructional methods/activities/actions or as principles which guide your course design and your teaching? Or both?
- How are democratic teaching practices are prioritized at your institution?
- What, if any, incongruities do you see between what you conceptualize as democratic practices and the design of your courses?
    - In the design of your degree program?
- What other challenges do you face when incorporating democratic practices into your courses?
- What do you want students to know and/or be able to do concerning democracy in music education after taking your course?
- How would you advise someone who want to incorporate democratic practice is into their general music methods course? What advice would you give them if they asked you about how to make these types of changes?
- If you had to prioritize one thing from your general music methods courses that you teach, what would you want your students to be able to take away for when they get to their classrooms that relates to democratic practice?

APPENDIX G

LETTER TO EXPERT REVIEWERS

Dear Dr. _____,

Introductions were individually composed based on my relationship with the expert reviewer.

I am an Assistant Professor of Music Education at Ithaca College and a Ph.D. candidate in Music Education Kent State University. I am currently writing my dissertation, *Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education*, under the direction of my advisor, Dr. Craig Resta. The purpose of my research is to investigate the perspectives of music teacher educators with regard to democratic practices in undergraduate general music methods courses and music education degree programs.

I am seeking expert reviewers to examine the structure, phrasing and content of my interview questions. I believe it will take less than 30 minutes to review the questions and would find your insight and guidance most helpful. Would you be willing to review my interview questions? If you can conduct your review within the next two weeks it would be most appreciated.

Based on your experiences and expertise, I would appreciate your consideration of the following during your review:

- Are the questions easy to understand?
- Are the questions focused on the topic of democratic practices in music education?
- Do the questions avoid leading the participant in a certain direction through neutral/unbiased language?
- Do the questions invite a potential dialogue that can lead to further discussion?
- Could there be a potential breach of confidentiality?
- Do the questions respect informant opinions?
- What other questions need to be included?

Again, thank you for your consideration and your valuable time in reviewing my research. This will be very helpful as I proceed with my dissertation.

Beatrice B. Olesko, Ph.D. Candidate, Kent State University

Attached: Dissertation proposal abstract, List of directed journaling prompts, List of anticipated interview questions

APPENDIX H

IRB LETTER OF APPROVAL

 IRB LOG NUMBER: 18-

RE: Protocol #18-518 - entitled "Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education"

We have assigned your application the following IRB number: **18-518**. Please reference this number when corresponding with our office regarding your application.

The Kent State University Institutional Review Board has reviewed and approved your Application for Approval to Use Human Research Participants as Level I/Exempt from Annual review research. **This approval is good for 3 years from date of approval.** Your research project involves minimal risk to human subjects and meets the criteria for the following category of exemption under federal regulations:

- Exemption 1: Educational Settings
- Exemption 2: Educational Tests, Surveys, Interviews, Public Behavior Observation

This application was approved on **December 21, 2018**.
*********Submission of annual review reports is not required for Level 1/Exempt projects. We do NOT stamp Level I protocol consent documents.*

For compliance with:

- DHHS regulations for the protection of human subjects (Title 45 part 46), subparts A, B, C, D & E

If any modifications are made in research design, methodology, or procedures that increase the risks to subjects or includes activities that do not fall within the approved exemption category, those modifications must be submitted to and approved by the IRB before implementation. Please contact an IRB discipline specific reviewer or the Office of Research Compliance to discuss the changes and whether a new application must be submitted. Visit our website for modification forms.

Kent State University has a Federal Wide Assurance on file with the Office for Human Research Protections (OHRP); FWA Number 00001853.

To search for funding opportunities, please sign up for a free Pivot account athttp://pivot.cos.com/funding_main

If you have any questions or concerns, please contact us atResearchcompliance@kent.edu or by phone at 330-672-2704 or 330.672.8058.

John McDaniel | IRB Chair |330.672.0802 | jmcdani5@kent.edu
Tricia Sloan | Coordinator |330.672.2181 | psloan1@kent.edu
Kevin McCreary | Director | 330.672.8058 | kmccrea1@kent.edu

APPENDIX I

INFORMED CONSENT TO PARTICIPATE IN RESEARCH

Study Title: Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education

Researcher: Beatrice B. Olesko, PhD Candidate, Kent State University

You are being invited to participate in a research study. This consent form will provide you with information on the research project, what you will need to do, and the associated risks and benefits of the research. Your participation is voluntary. Please read this form carefully. It is important that you ask questions and fully understand the research in order to make an informed decision.

Purpose

The purpose of my research is to investigate the perspectives of music teacher educators with regard to democratic practices in undergraduate general music methods courses and music education degree programs.

Procedures

Data collection will take place through Skype and this Qualtrics form. During the course of this study, you will be asked to submit artifacts related to your teaching, respond to four journal prompts, and participate in two individual interviews, a focus group interview, and one teaching observation. The interviews and observation will take place via Skype. Field notes will be taken during observations and interviews. Individual and group interviews will be recorded and transcribed. Your total time commitment will be 5–7 hours over a period of 2–3 months.

Audio Recording

Individual and group interview sessions will be recorded using GarageBand on a laptop computer. Interviews will be transcribed verbatim and safely secured. After each interview has been transcribed, you will receive a copy before it is put in final report. You are welcome to hear your interview upon request. Audio recordings are for transcription purposes only.

Benefits

By participating in this study, you will inform music education practices by allowing me to examine your experiences as professor of general music methods. In addition, you will have time to self-reflect on your own practices, beliefs, and understandings as a music teacher educator.

Risks and Discomforts

This study focuses on democratic teaching practices in music teacher education. Therefore, there are no unusual risks in this study beyond what you would experience in your everyday life. However, there is an unlikely chance that you may encounter questions that could make you feel uncomfortable. You may choose not to answer any question at any time.

Privacy and Confidentiality

All interview and observation data will be kept confidential within the limits of the law and stored in a secure location. I will be the only person with access to the data. You will choose your own pseudonym (fictitious name), which will be used in the final report, publications, and presentations. Your academic institution and any affiliations will not be apparent to the outside reader.

Voluntary Participation

Taking part in this research study is entirely up to you. You may drop out of the study at any time without providing a reason.

Contact Information

If you have any questions or concerns about this research, you may contact Beatrice B. Olesko (PhD candidate) at (330)360-8091, or Dr. Craig Resta (dissertation advisor) at (330) 672-4803. The Kent State University Institutional Review Board has approved this project. If you have any questions about your rights as a research participant or complaints about the research, you may call the IRB at (330) 672-2704.

Consent Statement and Signature

I have read this consent form and have had the opportunity to have my questions answered to my satisfaction. I voluntarily agree to participate in this study. I understand that a copy of this consent will be provided to me for future reference.

_____ _____

Participant Signature **Date**

_____

Participant Printed Name

APPENDIX J

AUDIO RECORDING CONSENT FORM

BEATRICE B. OLESKO, RESEARCHER

I give consent to have my voice recorded in interviews regarding democratic teaching practices in music teacher education. The dates and times of these interviews will be mutually determined at a later date. I understand that recording is an essential component of this project and part of the data analysis process. I know that audio recordings will be used for transcription purposes only, but understand that data derived from these recordings will be used for this research project, publications, and presentations. I was informed that I have the right to listen to recordings and see transcriptions upon request.

_____ _____

Signature Date

REFERENCES

Abrahams, F. (2015). Another perspective: Teaching music to millennial students. *Journal of Research in Music Education, 102*(1), 97–100. doi:10.1177/0027432115590860

Abril, C. R. (2013). Toward a more culturally responsive general music classroom. *General Music Today, 27*(1), 6–11.

Abril, C. R. (2014). Invoking an innovative spirit in music teacher education. In M. Kaschub & J. Smith (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 175–188). New York, NY: Oxford University Press.

Abril, C. R. (2016). Untangling general music education. In C. R. Abril & B. M. Gault (Eds.), *Teaching general music: Approaches, issues, and viewpoints* (pp. 5–24). New York, NY: Oxford University Press.

Adams, M. (2017). *"One leg in one, and one leg in the other": Reflections of vernacular musicians as music educators,* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 10634209)

Albert, D. (2006). Strategies for the recruitment and retention of band students in low socioeconomic school districts. *Contributions to Music Education, 33*(2), 53–72.

Albertson, M. P. (2015). *Music teacher educators address diversity in the university.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 3704447)

Allsup, R. E. (2002). *Crossing over: Mutual learning and democratic action in instrumental music education.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 3052859)

Allsup, R. E. (2003). Mutual learning and democratic action in instrumental music Education. *Journal of Research in Music Education*, *51*(1), 24–37. doi:10.2307/3345646

Allsup, R. E. (2007). Democracy and one hundred years of music education. *Music Educators Journal*, *93*(5), 52–57.

Allsup, R. E. (2012). The moral ends of band. *Theory into Practice*, *51*(3), 179–187.

Allsup, R. E. (2016). *Remixing the classroom: Toward an open philosophy of music education.* Bloomington, IN: Indiana University Press.

Allsup, R. E., & Benedict, C. (2008). The problems of band: An inquiry into the future of instrumental music education. *Philosophy of Music Education Review*, *16*(2), 156–173.

Allsup, R. E. & Olson, N. J. (2012). New educational frameworks for popular music and informal learning: Anticipating the second wave. In S. Karlsen, & L. Väkevä (Eds.), *Future prospects for music education: Corroborating informal learning pedagogy* (pp. 11–22). Newcastle, UK: Cambridge Scholars.

Allsup, R. E., & Shieh, E. (2012). Social justice in music education: The call for a public pedagogy. *Music Educators Journal, 98*(4), 47–51.

American Orff-Schulwerk Association. (2019). What is Orff-Schulwerk? Retrieved from https://aosa.org/about/what-is-orff-schulwerk/

Andrews, F. (1970). Goals and objectives for music education. *Music Educators Journal, 57*(4), 23–26. Retrieved from http://www.jstor.org/stable/3392926

Apple, M. W., & Beane J. A. (Eds.). (1995/2007). *Democratic schools*: *Lessons in powerful education.* Portsmouth, NH: Heinemann.

Asen, R. (2015). *Democracy, deliberation, and education*. University Park, PA: The Pennsylvania State University Press.

Atkinson, D. J., & Bolt, S. (2010). Using teaching observations to reflect upon and improve teaching practice in higher education. *Journal of the Scholarship of Teaching and Learning, 10*(3), 1–19.

Ballantyne, J, Canham, N., & Barrett, M. S. (2016). Facilitating dissonance: Implications for social justice in music education. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 235–251). New York, NY: Routledge.

Barrett, J. (2014). Case study in music education. In C. Conway (Ed.), *The Oxford handbook of qualitative research in American music education* (pp. 113–132). New York, NY: Oxford University Press.

Barrett, J. (2015a). Mapping new landscapes for music teacher education. In S. W. Conkling (Ed.), *Envisioning music teacher education* (pp. 21–34). Lanham, MD: Rowman & Littlefield.

Barrett, J. (2015b). "To think in the perspective of each child": Democratic practice and student-centeredness in music teaching. In M. R. Campbell & L. K. Thompson (Eds.), *Analyzing influences: Research on decision making and the music education curriculum* (pp. 149-170). Charlotte, NC: Information Age Publishing, Inc.

Barrett, J., & Webster, P. R. (Eds.). (2014). *The musical experience: Rethinking music teaching and learning.* New York, NY: Oxford University Press.

Barry, N. H. (1996). Promoting reflective practice in an elementary music methods course. *Journal of Music Teacher Education*, *5*(6), 6–13. doi:10.1080/14623940500106518

Bauer, W. I., & Dunn, R. E. (2003). Digital reflection: The electronic portfolio in music teacher education. *Journal of Music Teacher Education, 13*(1), 7–20.

Bauman, P. J. (2010). *In search of signature pedagogies for teacher education: The critical case of Kodály-Inspired music teacher education.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 3409535)

Beane, J. A. (1997). *Curriculum integration*. New York: Teachers College Press.

Beane, J. A., & Apple, M. W. (2007). The case for democratic schools. In M. W. Apple & J. A. Beane (Eds.), *Democratic schools: Lessons in powerful education* (2nd ed., pp. 1–29). Alexandria, VA: Association for Supervision and Curriculum Development.

Bell, A. P. (2016). Toward the current: Democratic music teaching with music technology. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 138–155). New York, NY: Routledge.

Benedict, C. & Schmidt, P. (2014). Educating teachers for 21st-century challenges: The music educator as cultural citizen. In M. Kaschub & J. Smith (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 79–104). New York, NY: Oxford University Press.

Bergonzi, L. (2009). Sexual orientation and music education: Continuing a tradition. *Music Educators Journal, 96*(2), 21–25.

Birge, E. B. (1928). *History of public school music in the United States.* Reston, VA: Music Educators National Conference.

Blair, D. V. (2009). Stepping aside: Teaching in a student-centered music classroom. *Music Educators Journal, 95*(3), 42–45. doi:10.1177/0027432108330760

Bloor, M. (2001). Techniques of validation in qualitative research: A critical commentary. In R. M. Emerson (Ed.), *Contemporary field research* (pp. 383–396). Prospect Heights, IL: Waveland Press.

Bochner, A. (2000). Criteria against ourselves. *Qualitative Inquiry, 6,* 266–272.

Bogdan, R. C. & Biklen, S. K. (1998). *Qualitative research in education* (3rd ed.). Needham Heights, MA: Allyn and Bacon.

Bradley, D. (2007). The sounds of silence: Talking race in music education. *Action, criticism, and theory for music education*, *6*(4), 132–162.

Brewer, W. D. (2010). Inside/outside: School music on "the line." In Thompson, L. K., Campbell, M. R. (Eds.), *Issues of identity in music education: Narratives and practices* (pp. 37–63). Charlotte, NC: Information Age.

Brinkmann, S. (2014). Unstructured and semi-structured interviewing. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 277–299). New York, NY: Oxford University Press.

Britton, A. P. (1962). Music education: An American specialty. *Music Educators Journal*, *48*(6), 27–29+55+56+58+60+63.

Burch, A. D. S., & Mazzei, P. (2018, February 14). Death toll is at 17 and could rise in Florida school shooting. *The New York Times.* Retrieved from https://www.nytimes.com/2018/02/14/us/parkland-school-shooting.html

Burton, S. L. (2011). Perspective consciousness and cultural relevancy: Partnership considerations for the re-conceptualization of music teacher preparation. *Arts Education Policy Review*, *112*(3), 122–129. doi:10.1080/10632913.2011.566082

Campbell, M. (2007). Introduction: Special focus on music teacher preparation. *Music Educators Journal, 93*(3), 26–29.

Campbell, P. S. (2017). The lay of the land. In E. W. Sarath, D. Myers, & P. S. Campbell (Eds.), *Redefining music studies in an age of change: Creativity, diversity, and integration* (pp. 1–17). New York, NY: Routledge.

Charmaz, K. (2014). *Constructing grounded theory.* Thousand Oaks, CA: Sage Publications, Inc.

Choate, R. A. (Ed.). (1968). *Music in American society*: *Documentary report of the Tanglewood Symposium*. Reston, VA: Music Educators National Conference.

Clauhs, M., Julie, B., & Chadwick, A. (2017). Increasing access to school music through modern band. *School Music NEWS: The Official Publication of the New York State School Music Association, 81*(4), 24–28.

Colwell, R. (2006). Music teacher education in this century: Part I, *Arts Education Policy Review, 108*(1), 15–27. doi:10.3200/AEPR.108.1.15–27

Conkling, S. W. (2007). The possibilities of situated learning for teacher preparation: The professional development partnership. *Music Educators Journal, 93*(3), 44–48.

Conkling, S. W. (Ed.). (2015). *Envisioning music teacher education.* Lanham, MD: Rowman & Littlefield.

Conway, C. M. & Hodgman, T. M. (2008). *Teaching music in higher education.* New York, NY: Oxford University Press.

Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed.). Thousand Oaks, CA: Sage Publications, Inc.

Cutietta, R. (2007). Content for music teacher education in this century. *Arts Education Policy Review, 108*(4), 11–18.

Cutietta, R. (2017). K–16 music education in a democratic society. In P. Schmidt & R. Colwell (Eds.), *Policy and the political life of music education* (pp. 253–266). New York, NY: Oxford University Press.

Dalcroze Society of America. (2019). *What is Dalcroze?* Retrieved from https://dalcrozeusa.org/about-dalcroze/what-is-dalcroze/

Dammers, R. J. (2009). Utilizing internet-based videoconferencing for instrumental music lessons. *Update: Applications of Research in Music Education, 28*(1), 17–24.

Danielsen, B. Å. B., & Johansen, G. (2012). *Music teacher education as professional education*. Norway, Norges musikkhøgskole.

Darrow, A. A. (2017). Teaching tolerance in the music classroom. *General Music Today, 30*(3), 18–21. doi:10.1177/1048371316685134

DeLorenzo, L. C. (Ed.). (2016). *Giving voice to democracy in music education.* New York, NY: Routledge.

Denzin, N. K. (1989). *The research act.* (3rd ed.). Englewood Cliffs, NJ: Prentice-Hall Publishers.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (2011). *The SAGE handbook of qualitative research* (4th ed.). Thousand Oaks, CA: Sage Publications, Inc.

Dewey, J. (1916). *Democracy and education: An introduction to the philosophy of education*. New York, NY: Macmillan.

Dewey, J. (1938/1988). Experience and education. In J. A. Boydston & A. Sharpe (Eds.), *John Dewey: The later works (1938–1939)* (pp. 1–62). Carbondale, IL: Southern Illinois University Press.

Dewey, J. (1939/1988). Creative democracy – the task before us. In J. A. Boydston & A. Sharpe (Eds.), *John Dewey: The later works (1939–1941)* (pp. 224–234). Carbondale, IL: Southern Illinois University Press.

Doyle, J. L. (2014). Cultural relevance in urban music education: A synthesis of the literature. *Update: Applications of Research in Music Education, 32*(2), 44–51. doi:10.1177/8755123314521037

Doyle, T. (2011). *Learner-centered teaching*. Sterling, VA: Stylus.

Dupree, M. (1990). Beyond music in Western civilization: Issues in undergraduate music history literacy. *College Music Symposium, 30*(2), 100–105.

Eisner, E. W. (1998) *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. Upper Saddle River, NJ: Merrill Prentice Hall.

Elliot, D. J. (2016). Artistic citizenship, personhood, and music education. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 13–35). New York, NY: Routledge.

Emmons, S. E. (2004). Preparing teachers for popular music processes and practices. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 158–173). Reston, VA: MENC: The National Association for Music Education.

Eros, J. (2014). Collecting and analyzing focus group data. In C. Conway (Ed.), *The Oxford handbook of qualitative research in American music education* (pp. 271–287). New York, NY: Oxford University Press.

Evans, A., Elford, J., & Wiggins, D. (2008). Using the internet for qualitative research. In C. Willig & W. Stainton-Rogers (Eds.), *The SAGE handbook of qualitative research in psychology* (pp. 315–333). London, UK: Sage Publications LTD.

Fautley, M. (2017). Policy and the question of assessment. In P. Schmidt & R. Colwell (Eds.), *Policy and the political life of music education* (pp. 85–106). New York, NY: Oxford University Press.

Fenstermacher, G. D. (1986). Philosophy of research on teaching: Three aspects. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 37–49). New York, NY: Macmillan.

Freire, P. (1970/2012). *Pedagogy of the oppressed.* New York, NY: Bloomsbury.

Freire, P. (1995) A dialogue: Culture language, and race. *Harvard Educational Review*, *65*(3), 377–402.

Froehlich, H. C., & Frierson-Campbell, C. (2013). *Inquiry in music education: Concepts and methods for the beginning researcher.* New York, NY: Routledge.

Gay, G. (2010). *Culturally responsive teaching: Theory, research, and practice* (2nd ed.). New York, NY: Teachers College Press.

Geertz, C. (1973). *The interpretation of cultures: Selected essays.* New York, NY: Basic Books.

Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for*

qualitative research. New York, NY: Aldine de Gruyter.

Goble, J. S. (2015). Music or musics? An important matter at hand. *Action, Criticism, and Theory for Music Education*, *14*(3), 27–42.

Gould, E. (2007). Social justice in music education: The problematic of democracy. *Music Education Research, 9*(2), 229–240.

Gould, E. (2008). Devouring the other: Democracy in music education. *Action, Criticism, and Theory for Music Education, 7*(1), 29–44.

Green, L. (2002). *How popular musicians learn: A way ahead for music education.* Burlington, VT: Ashgate Publishing Company.

Green, L. (2006). Popular music education in and for itself, and for 'other' music: Current research in the classroom. *International Journal of Music Education, 24*(2), 101–118. doi:10.1177/0255761406065471

Griffin, S. M. (2009). Listening to children's music perspectives: in- and out-of-school thoughts. *Research Studies in Music Education, 31*(2), 161–177. doi:10.1177/1321103X09344383

Griffin, S. M. (2011). Reflection on the social justice behind children's tales of in- and out-of-school music experiences. *Bulletin for the Council of Research in Music Education 188*, 77–92.

Habermas, J. (1987). *The theory of communicative action: Lifeworld and system: A critique of functionalist reason* (Vol. 2). Boston, MA: Beacon Press.

Hammerness, K. (2015). Visions of good teaching in teacher education. In S. W. Conkling (Ed.), *Envisioning music teacher education* (pp. 1–20). New York, NY: Rowman & Littlefield.

Hammerness, K., & Darling-Hammond, L. (2002). Meeting old challenges and new demands: The redesign of the Stanford teacher education program. *Issues in Teacher Education, 11*(1), 17–30.

Harris, E. L. (2017). Energizing the Kodály methodology: A model of autonomy in high school choral settings. *Kodály Envoy, 43*(2) 6–9.

Hatch, J. A. (2002). *Doing qualitative research in education settings.* Albany, NY: State University of New York Press.

Hayes, C. J. (2016). Safe classrooms: A fundamental principle of democratic practice. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 87–101). New York, NY: Routledge.

Hebert, D. G., & Kertz-Welzel, A. (Eds.). (2012). *Patriotism and nationalism in music education*. Ashgate Publishing, Ltd.

Heidingsfelder, L. (2014). The slogan of the century: "Music for every child; every child for music." *Music Educators Journal*, *100*(4), 47–51. doi:10.1177/0027432114528716

Hess, J. (2015). Upping the 'anti-': The value of an anti-racist theoretical framework in music education. *Action, Criticism, and Theory for Music Education*, *14*(1), 66–92.

Hess, J. (2017). Equity in music education: Why equity and social justice in music education? *Music Educators Journal*, *104*(1), 71–73. doi:10.1177/0027432117714737

Heuser, F. (2014). Juxtapositional pedagogy as an organizing principle in university music education programs. In M. Kaschub & J. Smith (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 107–125). New York, NY: Oxford University Press.

Hibbard, S. H., & Conway, C. (2016). Preparing music teachers to address issues of social justice in music education. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 197–215). New York, NY: Routledge.

Horsley, S. (2015). Facing the music: Pursuing social justice through music education in a neoliberal world. In C. Benedict, P. Schmidt, & P. Woodford (Eds.), *The Oxford handbook of social justice in music education* (pp. 62–77). New York, NY: Oxford University Press.

Howlett, C. F., & Cohan, A. (2016). *John Dewey: America's peace-minded educator*. Carbondale, IL: Southern Illinois University Press.

Humphreys, J. T. (2004). Popular music in American schools: What history tells us about the present and the future. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 91–106). Reston, VA: MENC: The National Association for Music Education.

Humphreys, J. T. (2012). Commentary: Ensembles. In G. E. McPherson, & G. F. Welch (Eds.), *The Oxford handbook of music education*, (Vol. 1, pp. 785–825). New York, NY: Oxford University Press.

Isbell, D. S. (2007). Popular music and the public school music curriculum. *Update: Applications of Research in Music Education*, *26*, 53–63. doi:10.1177/87551233070260010106

Janesick, V. J. (1998). *Journal writing as a qualitative research technique: History, research, and reflections.* Paper presented at the Annual Meeting of American Educational Research Association, San Diego, CA.

Jesson, J. K., Matheson, L., & Lacey, F. M. (2011). *Doing your literature review: Traditional and systematic techniques.* London, UK: Sage Publications, Inc.

Jones, P. M. (2017). Policy and higher education. In P. Schmidt & R. Colwell (Eds.), *Policy and the political life of music education* (pp. 241–252). New York, NY: Oxford University Press.

Karlsen, S. (2011). Using musical agency as a lens: Researching music education from the angle of experience. *Research Studies in Music Education, 33*(2), 107–121.

Karlsen, S. (2012). Multiple repertoires of ways of being and acting in music: Immigrant students' musical agency as an impetus for democracy. *Music Education Research, 14*(2), 131–148.

Karlsen, S. (2013). Immigrant students and the "homeland music": Meanings, negotiations and implications. *Research Studies in Music Education 35*(2), 161–177.

Karlsen, S., & Westerlund, H. (2010). Immigrant students' development of musical agency - Exploring democracy in music education. *British Journal of Music Education, 27*(3), 225–239.

Kaschub, M. (2014a). Building bridges to solve puzzles: Strategic curriculum design in music teacher education. In J. R. Barrett & P. R. Webster (Eds.), *The musical experience: Rethinking music teaching and learning* (pp. 309–331). New York, NY: Oxford University Press.

Kaschub, M. (2014b). Where it all comes together: Student-driven project-based learning in music teacher education. In M. Kaschub & J. Smith (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 125–148). New York, NY: Oxford University Press.

Kaschub, M., & Smith, J. (2014). Music teacher education in transition. In M. Kaschub & J. Smith (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 3–24). New York, NY: Oxford University Press.

Keene, J. A. (1982). *A history of music education in the United States.* Hanover, NH: University Press of New England.

Kelly-McHale, J. L. (2013). The influence of music teacher beliefs and practices on the expression of musical identity in an elementary general music classroom. *Journal of Research in Music Education, 61*(2), 195–216.

Kelly-McHale, J. L. (2015). Pedagogy and mission: Vincentian personalism and cocreation of musical experience. In S. Conkling (Ed.), *Envisioning music teacher education* (pp. 21–34). Lanham, MD: Rowman & Littlefield.

Kelly-McHale, J. L. (2016). Democracy, canon, and culturally responsive teaching: Blurring the edges in the music classroom. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 216–234). New York, NY: Routledge.

Killian, J. & Dye, K. (2009). Effects of learner-centered activities in preparation of music educators: Finding the teacher within. *Journal of Music Teacher Education, 19*(1), 9–24.

Kim, J. H. (2018). *General music teachers' practices of cooperative learning in two elementary music classrooms.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 10813293)

Kinney, D. W. (2010). Selected nonmusic predictors of urban students' decisions to enroll and persist in middle school band programs. *Journal of Research in Music Education*, *57*(4), 334–350. doi:10.1177/0022429409350086

Kladder, J. R. (2017). *Re-envisioning music teacher education: A comparison of two undergraduate music education programs in the U.S.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No: 10266554)

Klocko, D. G. (1989). Multicultural music in the college curriculum. *Music Educators Journal*, *75*(5), 38–41.

Koops, L. H. (2009). Music and community: Interdependence and shared learning in an undergraduate elementary music methods course. *Contributions to Music Education, 36*(2), 9–23.

Koops, L. H. (2017). "You get what you get"? Learner agency in the early childhood music classroom. *General Music Today, 31*(1), 44–46.

Koops, L. H., & Keppen, H. (2014). Planning for enjoyment in the general music classroom. *General Music Today 28*(3), 12–17. doi:10.1177/1048371314563828

Kratus, J. (2007). Music education at the tipping point. *Music Educators Journal, 94*(2), 42–48.

Kratus, J. (2019). A return to amateurism in music education. *Music Educators Journal*, *106*(1), 31–37. doi:10.1177/0027432119856870

Lacey, F. (2007). Autonomy, never, never, never! *Independence*, 42, 4–8.

Lamb, R. (1996). Discords: Feminist pedagogy in music education. *Theory into practice, 35*(2), 124–131.

Lamb, R., & Dhokai, N. (2015). Disjunctured Feminisms. In Benedict, C., Schmidt, P., Spruce, G., & Woodford, P. (Eds.) *The Oxford handbook of social justice in music education*, 122–139.

Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. New York, NY: Cambridge University Press.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry.* Newbury Park, CA: Sage Publications, Inc.

Lind, V. R., & McKoy, C. L. (2016). *Culturally responsive teaching in music education: From understanding to application.* New York, NY: Routledge.

Lines, D. (2008). Democratic conversations in music education: Introduction. *Action, Criticism, and Theory for Music Education, 7*(1), 1–9.

Locke, K. (2008). Music education and ethical judgement in the postmodern condition. *Action, Criticism, and Theory for Music Education, 7*(1), 10–28.

Loren, R. (2003). *Facilitating teacher-student collaboration and student decision-making opportunities in the music classroom: An action research study* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 3086124)

MacCluskey, T. (1979). Peaceful coexistence between pop and the classics. *Music Educators Journal, 65*(8), 54–57.

Madsen, C. K. (2000). *Vision 2020: The Housewright symposium on the future of music education.* Reston, VA: MENC: The National Association for Music Education.

Mark, M. L. (1996). *Contemporary music education.* Boston, MA: Thompson Schirmer.

Mark, M. L. (1999). MENC: From Tanglewood to present. In C. Madsen (Ed.), *Vision 2020: The Housewright symposium on the future of music education* (pp. 5–22). Reston, VA: MENC: The National Association for Music Education.

Mark, M. L. (2008). *A concise history of American music education.* Lanham, MD: Rowman & Littlefield.

Mark, M. L. & Gary, C. L. (2007). *A history of American music education* (3rd ed.). New York, NY: Rowman & Littlefield Education.

Matsunobu, K., & Bresler, L. (2014). Qualitative research in music education: Concepts, goals and characteristics. In C. Conway (Ed.), *Qualitative Research in Music Education* (pp. 21–39). New York, NY: Oxford University Press.

Maxwell, J. A. (2005). *Qualitative research design: An interactive approach* (2nd ed.). Thousand Oaks, CA: Sage Publications, Inc.

McClellan, E. (2014). Undergraduate music education major identity formation in the university music department. *Action, Criticism & Theory for Music Education, 13*(1), 279–309.

McKoy, C. L., Butler, A., & Lind, V. R. (2007). Conceptually framing music teaching and learning within the context of culture: Implications for music teacher education. In M. A. Schmidt (Ed.), *Collaborative action for change* (pp. 51–70). New York, NY: Rowman & Littlefield Education.

Merriam, S. (Ed.) (2002). *Qualitative research in practice: Examples for discussion and analysis.* San Francisco, CA: Jossey-Bass.

Merriam, S. (2009). *Qualitative research: A guide to design and implementation*. San Francisco, CA: Jossey-Bass.

Miles, M. B., & Huberman, M. A. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Thousand, CA: Sage Publications, Inc.

Mitchell, N. M., & Jacobowitz, T. (2016). Why do we educate in a democracy?: Implications for music education. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 36–51). New York, NY: Routledge.

Morgan, D. L. (1997). *Focus groups as qualitative research* (2nd ed.). Newbury Park, CA: Sage Publications, Inc.

Moroye, C. M., Flinders, D. J., & Uhrmacher, P. B. (2014). Among Elliot W. Eisner's contributions to teaching and curriculum. *Curriculum and Teaching Dialogue, 16*(1–2), 145–154.

Morrow, S. L. (2005). Validity and trustworthiness in qualitative research in counseling psychology. *Journal of Counseling Psychology, 25*(2), 250–260.

Mota, G., & Figueiredo, S. (2012). Initiating music programs in new contexts: In search of a democratic music education. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education,* (Vol. 1, pp. 187–201). New York, NY: Oxford University Press.

Music Educators National Conference (MENC). (1972). *Teacher education in music: Final report*. Washington, D.C.: Music Educators National Conference.

Music Educators National Conference (MENC). (1987). *Music teacher education: Partnerships and process*. Reston, VA: Music Educators National Conference.

NASM. (1972). *Handbook 1972–1973.* Reston, VA: National Association of Schools of Music.

NASM. (1973). *Handbook 1973–1974.* Reston, VA: National Association of Schools of Music.

NASM. (2005). *Handbook 2005–2006*. Reston, VA: National Association of Schools of Music.

NASM. (2009). *Handbook 2009–2010.* Reston, VA: National Association of Schools of Music. Retrieved from http://nasm.arts-accredit.org/site/docs/Handbook_Archives/NASM_HANDBOOK_2009-10-Dec2008.pdf

NASM. (2015). *Handbook 2015–2016.* Reston, VA: National Association of Schools of Music. Retrieved from http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2015-16.pdf

Navarro, M. L. (1989). *The relationship between culture, society, and music teacher education* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database (Order No. 9006133)

Noddings, N. (2008). Schooling for democracy. *Phi Delta Kappan*, *90*(1), 34–37. doi:10.1177/003172170809000109

Noddings, N. (2013). *Education and democracy in the 21st century.* New York, NY: Teachers College Press.

Norman, K. (1999). Music faculty perceptions of multicultural music education. *Bulletin of the Council for Research in Music Education*, *139*, 37–49.

Null, W. (2011). *Curriculum: From theory to practice*. Lanham, MD: Rowman & Littlefield.

Okun, M. (1998). *Multicultural perspectives in undergraduate music teacher education programs* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses (Publication No. 9826648)

O'Leary, M., & Cui, V. (2018). Reconceptualising teaching and learning in higher education: Challenging neoliberal narratives of teaching excellence through collaborative observation. *Teaching in Higher Education.* doi:10.1080/13562517.2018.1543262

O'Neill, S. A. (2012). Becoming a music learner: Toward a theory of transformative music engagement. In G. E. McPherson, & G. F. Welch (Eds.), *The Oxford handbook of music education,* (Vol. 1, pp. 163–186). New York, NY: Oxford University Press.

Organization of American Kodály Educators. (2019). *The Kodály Concept.* Retrieved from https://www.oake.org/about-us/the-Kodály-concept/

Orzolek, D. C. (2015). Introduction. In S. W. Conkling (Ed.), *Envisioning music teacher education* (pp. ix–xiv). Lanham, MD: Rowman & Littlefield.

Owens, J. T. (2017). *Power chords, blast beats, and accordions: Understanding informal music learning in the lives of community college students.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 10592362)

Palmer, C. M. (2011). Challenges of access to post-secondary music education programs for people of color. *Visions of Research in Music Education, 18*, 1–22.

Pascale, L. M. (2011). Sharing songs: A powerful tool for teaching tolerance and honoring culture. *General Music Today, 25*(1), 4–7. doi:10.1177/1048371310393504

Patton, M. Q. (2002). *Qualitative research and evaluation methods: Integrative theory and practice* (3rd ed.). Thousand Oaks, CA: Sage Publications, Inc.

Peters, V. R. (2014). Framing approaches to world music pedagogy in a local music culture. In J. R. Barrett & P. R. Webster (Eds.), *The musical experience: Rethinking music teaching and learning* (pp. 128–148). New York, NY: Oxford University Press.

Phillips, B. D. (2014). Qualitative disaster research. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 533–556). New York, NY: Oxford University Press.

Pickering, L. E., & Walsh, E. J. (2011). Using videoconferencing technology to enhance classroom observation methodology for the instruction of preservice early childhood professionals. *Journal of Digital Learning in Teacher Education*, *27*(3), 99–108. doi:10.1080/21532974.2011.10784664

Pinar, W. F. (2012). *What is curriculum theory?* (2nd ed.). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

Powell, B., Hewitt, D., Smith, G. D., Olesko, B. B., & Davis, V. W. (in press). Curricular change in collegiate programs: Toward a more inclusive music education. *Visions of Research in Music Education.*

Rajan, R. S. (2013). I've got rhythm! Fostering child-centered musical activities for preschoolers. *General Music Today, 26*(2), 9–13. doi:10.1177/1048371312447937

Randles, C. (2013). A theory of change in music education. *Music Education Research,* 15(4), 1–15.

Ravitch, S. M., & Riggan, M. (2012). *Reason & rigor: How conceptual frameworks guide research.* Thousand Oaks, CA: Sage Publications, Inc.

Reese, J. A. (2015). Online status: Virtual field experiences and mentoring during an elementary general music methods course. *Journal of Music Teacher Education*, *24*(2), 23–39. doi:10.1177/1057083713506119

Riley, P. (2009). Video-conferenced music teaching: Challenges and progress. *Music Education Research*, *11*(3), 365–375.

Robinson, M. (2010). Preparing future teachers for work in an integrated curriculum. *Teaching Music. 17*(4), 60.

Rodriguez, L. F. (2009). Informal learning in music: Emerging roles of teachers and students. *Action, Criticism, and Theory for Music Education 8*(2), 36–45.

Rose, C. E. (2018). *"What Really Goes On": Exploring a university-based critical hip-hop pedagogy teacher education course.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 10824652)

Rudestam, K. E., & Newton, R. R. (2015). *Surviving your dissertation: A comprehensive guide to content and process*. Thousand Oaks, CA: Sage Publications, Inc.

Salazar, R. & Randles, C. (2015). Connecting ideas to practice: The development of an undergraduate student's philosophy of music education. *International Journal of Music Education, 33*(3), 278–289.

Salvador, K., & Kelly-McHale, J. (2017). Music teacher educator perspectives on social justice. *Journal of Research in Music Education, 65*(1) 6–24.

Sarath, E. W. (1995). Is the paradigm shifting without us? The need for fundamental reform in contemporary musical training in the USA. *International Journal of Music Education*, *25*(1), 29–37. doi:10.1177/025576149502500104

Sarath, E. W. (2017). Navigating the manifesto and the waves of paradigmatic change. In E. W. Sarath, D. Myers, & P. S. Campbell (Eds.), *Redefining music studies in an age of change: Creativity, diversity, and integration* (pp. 86–105). New York, NY: Routledge.

Sarath, E. W., Myers, D., & Campbell, P. S. (2017). From works to action: Practical steps toward realization of the Manifesto's vision. In *Redefining music studies in an age of change: Creativity, diversity, and integration* (pp. 142–154). New York, NY: Routledge.

Sarath, E. W., Myers, D., & Campbell, P. S. (2017). *Redefining music studies in an age of change: Creativity, diversity, and integration.* New York, NY: Routledge.

Scheib, J. W. (2012). Empowering preservice music teachers through the dialogue-centered methods class. *Journal of Music Teacher Education 22*(1), 103–112. doi:10.1177/1057083711430394

Scheib, J. W. (2014). Paradigms and theories: Framing qualitative research in music education. In C. Conway (Ed.), *The Oxford handbook of qualitative research in American music education* (pp. 76–93). New York, NY: Oxford University Press.

Scheib, J. W., Hendricks, K. S., Hourigan, R. M., & Inks, K. J. (2015). Aligning vision with practice: Redesigning traditional music teacher education through immersive learning. In S. W. Conkling (Ed.), *Envisioning music teacher education* (pp. 51–66). Lanham, MD: Rowman & Littlefield.

Schmidt, M. (2014). Collecting and analyzing observation of music teaching and learning data. In C. Conway (Ed.), *The Oxford handbook of qualitative research in American music education* (pp. 227–249). New York, NY: Oxford University Press.

Schmidt, P. (2008). Democracy and dissensus: Constructing conflict in music education. *Action, Criticism, and Theory for Music Education, 7*(1), 10–28.

Schmidt, P. and Colwell, R. (Eds.) (2017). *Policy and the political life of music education*. New York, NY: Oxford University Press.

Schutz, A. (2001). John Dewey's conundrum: Can democratic schools empower? *Teachers College Record, 103*(2), 267–302.

Schwandt, T. A., 2001. *Dictionary of qualitative research* (2nd ed.). Thousand Oaks, CA: Sage Publications, Inc.

Scruggs, B. B. (2009). *Learning outcomes in two divergent middle school string orchestra classroom environments: A comparison of a learner-centered and a teacher-centered approach* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No: 2008-25531)

Searby, M., & Ewers, T. (1997). An evaluation of the use of peer assessment in higher education: A case study in the school of music, Kingston University. *Assessment & Evaluation in Higher Education*, *22*(4), 371–383. doi:10.1080/0260293970220402

Shaw, J. T. (2012). The skin that we sing: Culturally responsive choral music education. *Music Educators Journal, 98*(4), 75–81.

Shaw, J. T. (2016). "The Music I Was Meant to Sing": Adolescent Choral Students' Perceptions of Culturally Responsive Pedagogy. *Journal of Research in Music Education*, *64*(1), 45–70. doi:10.1177/0022429415627989

Silverman, M. (2016). Listening-*for* social justice. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 157–175). New York, NY: Routledge.

Simons, H. (2009). *Case study research in practice.* Thousand Oaks, CA: Sage Publications, Inc.

Smith, G. D. (2016). Neoliberalism and symbolic violence in higher music education. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 65–84). New York, NY: Routledge.

Snell, K. (2009). Democracy and popular music in music education. In Gould, E., Countryman, J., Morton, C., & Rose, L. S. (Eds.) *Exploring social justice: How music education might matter*, Canadian Music Educators' Association, 166–183.

Spencer, H., & Stolberg, S. G. (2017, August 11). White nationalists march on University of Virginia. *The New York Times.* Retrieved from https://www.nytimes.com/2017/08/11/us/white-nationalists-rally-charlottesville-virginia.html

Spruce, G. (2015). Music education, social justice and the "Student Voice": Addressing student alienation through a dialogical conception of music education. In C. Benedict, P. Schmidt, & P. Woodford (Eds.), *The Oxford handbook of social justice in music education* (pp. 287–302). New York, NY: Oxford University Press.

Stake, R. (2005). Qualitative case studies. In N. Denzin & Y. Lincoln (Eds.), *The SAGE handbook of qualitative research* (3rd ed., pp. 443–466). Thousand Oaks, CA: Sage Publications, Inc.

Stake, R. (2006). *Multiple case study analysis.* New York, NY: The Guilford Press.

Stanley, A. M., & Grossman, L. (2015). Envisioning reflection: Collaborative self-study in a music education methods course. In S. W. Conkling (Ed.), *Envisioning music teacher education* (pp. 135–154). Lanham, MD: Rowman & Littlefield.

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Retrieved from https://www.nationalartsstandards.org/

Thompson, L. K. (2007). Considering beliefs in learning to teach music. *Music Educators Journal, 90*(3), 30–35.

Tobias, E. (2014). Twenty-first century musicianship through digital media and participatory culture. In Kaschub, M. & Smith, J. (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 205–226). New York, NY: Oxford University Press.

Tobias, E. S., Campbell, M. R., & Greco, P. (2015). Bringing curriculum to life: enacting project-based learning in music programs. *Music Educators Journal*, *102*(2), 39–47.

Tracy, S. J. (2010). Qualitative quality: Eight "Big-Tent" criteria for excellent qualitative research. *Qualitative Inquiry 16*(10), 837–851. doi:10.1177/1077800410383121

Väkevä, L. (2012). The world well lost, found: Reality and authenticity in Green's "New Classroom Pedagogy". In S. Karlsen, & L. Väkevä (Eds.), *Future prospects for music education: Corroborating informal learning pedagogy* (pp. 23–49). Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

Van Bodegraven, P. (1946). Problems in music teacher preparation. *Music Educators Journal*, *33*(1), 28–29. doi:10.2307/3388429

Vasil, M. (2015). *Integrating popular music and informal music learning practices: A multiple case study of secondary school music teachers enacting change in music education.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 3743553)

Vaugeois, L. (2009). Music as a practice of social justice. In E. Gould, J. Countryman, C. Morton, & L. Stewart Rose (Eds.), *Exploring social justice: How music education might matter* (pp. 2–22). Toronto, ON: Canadian Music Educators' Association/L'Association canadienne des musiciens éducateurs.

Verrico, K., & Reese, J. (2016). University musicians' experiences in an iPad ensemble: A phenomenology case study. *Journal of Music, Technology and Education, 90*(3), 315–328.

Verrastro, R. & Leglar, M. (1992). Music teacher education. In R. Colwell (Ed.), *Handbook of research on music teaching and learning* (pp. 676–696). New York, NY: Schirmer Books.

Volk, T. M. (1998). *Music, education, and multiculturalism: Foundations and principles*. New York: Oxford University Press.

Wall, M. P., & Wall, J. K. (2016). Improvising to learn: A democratic framework for music education. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in Music education* (pp. 123–137). New York, NY: Routledge.

Webster, P. R. (2011). Construction of music learning. In R. Colwell, & P. R. Webster (Eds.), *MENC handbook of research on music learning:* (Vol. 1, pp. 35–83). New York, NY: Oxford University Press.

Weimar, M. (2013). *Learner-centered teaching: Five key changes to practice* (2nd ed.). John Wiley & Sons, Inc. San Francisco, CA.

West, C., & Clauhs, M. (2018). Peers observing peers: Exploring perceptions of the observers and the observed in music teacher education programs. *Journal of Music Teacher Education, Online First,* 1–13. doi:10.1177/1057083718803633

Westheimer, J. (2015). What did you learn in school today? Music education, democracy and social justice. In C. Benedict, P. Schmidt, & P. Woodford (Eds.), *The Oxford handbook of social justice in music education* (pp. 107–115). New York, NY: Oxford University Press.

Wiggins, J. (2007). Authentic practice and process in music teacher education. *Music Educators Journal, 93*(3), 36–42.

Wiggins, J. (2015). *Teaching for musical understanding*. New York, NY: McGraw-Hill.

Williams, D. A. (2011). The elephant in the room. *Music Educators Journal, 98*(1), 51–57.

Williams, D. A. (2014). Considering both curriculum and pedagogy. In M. Kaschub, & J. Smith (Eds.), *Promising practices in twenty-first century music teacher education* (pp. 25–40). New York, NY: Oxford University Press.

Williams, D. A. (2015). The baby and the bathwater. *College Music Society*. Accessed on November 9, 2015 from http://dx.doi.org/10.18177/sym.2015.55.fr.10883

Williams, D. A., & Kladder, J. R. (2020). *The learner-centered classroom: Models and possibilities.* New York, NY: Routledge.

Wingrove, D., Clarke, A, Chester, A., & Hammersley-Fletcher, L. (2018). Leading developmental peer observation of teaching in higher education: Perspectives from Australia and England. *British Journal of Educational Studies, 66*(3), 365–381. doi:10.1080/00071005.2017.1336201

Wollenzien, T. J. (1999). *An analysis of undergraduate music education curriculum content in colleges and universities of the north central United States* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Publication No. 9935017)

Woodford, P. (2005). *Democracy in music education.* Bloomington, IN: Indiana University Press.

Woodford, P. (2008). Fear and loathing in music education? Beyond democracy and music education. *Action for Change in Music Education*, *7*(1), 105–138.

Woodford, P. (2014). Escaping versus confronting reality: Politics and music education in the age of entertainment. In J. R. Barrett & P. R. Webster (Eds.), *The musical experience: Rethinking music teaching and learning* (pp. 25–42). New York, NY: Oxford University Press.

Woodford, P. (2016). Confronting innocence: Democracy, music education, and the neoliberal 'Manipulated Man'. In L. C. DeLorenzo (Ed.), *Giving voice to democracy in music education* (pp. 51–64). New York, NY: Routledge.

Wright, R. (2018). *Keynote address at the modern band summit*. Fort Collins, CO.

Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Thousand Oaks, CA: Sage Publications, Inc.

Zeserson, K., & Welch, G. (2017). Policy and research endeavors. In P. Schmidt & R. Colwell (Eds.), *Policy and the political life of music education* (pp. 65–84). New York, NY: Oxford University Press.